



**Proceedings of the 2022 International Seminar of the
ISME Music in Schools and Teacher Education
Commission (MISTEC)**

**Virtual Seminar
July 9th, 10th, 16th, & 17th, 2022**



Editors

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MISTEC Mission

The ISME Music in Schools and Teacher Education Commission (MISTEC) held its first seminar in Innsbruck, Austria in 1980. It was called Commission on “Music in Schools and Teacher Training” at that time, following a merge of two ISME commissions, Music Teaching Training and Music in General Schools.

MISTEC believes that music should be made available to all students in all schools and at all levels by professional music educators. The Commission further supports the premise that teacher education programmes should aim to produce highly qualified future music teachers and support their continuous professional development.

The mission of MISTEC is to promote and support:

- the development of research expertise in the field of music teacher education, including the creation of new methodologies;
- the development of theoretical innovation and new practical approaches for music teacher education;
- international collaboration between professionals from different regions of the world, including the setting up of joint research projects between different institutions;
- the exchange of multicultural resources and innovative teaching approaches between ISME members who work in teacher education.
- policy discussion aiming to share experiences between professionals and institutions from around the world; and
- colleagues around the world to influence the formation of educational policies so as to ensure that there will be quality music education for all children.

The above Mission will be achieved by MISTEC through the promotion of activities such as biennial Commission Seminars, ISME World Conferences, the dissemination of research and information through various types of publications, and networking offered to ISME members.

MISTEC Commissioners (2020-2022)

- Brad Merrick, Chair (Australia)
- Lily Chen-Hafteck (USA)
- Chi-Hin Leung (Hong Kong)
- Wendy Brooks (Australia)
- Elissavet Perakaki (Greece)
- Marci Malone DeAmbrose (USA)

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ISME Board Liaison for MISTEC

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The ISME Administration Staff

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Melbourne Graduate School of Education – The University of Melbourne (Australia)
- in providing CANVAS and Zoom Account for Virtual Seminar

All paper, workshop, and poster proposals were blind peer-reviewed by the MISTEC commissioners:

- Brad Merrick, Chair (Australia)
- Lily Chen-Hafteck (USA)
- Chi-Hin Leung (Hong Kong)
- Wendy Brooks (Australia)
- Elissavet Perakaki (Greece)
- Marci Malone DeAmbrose (USA)

Opening Remarks and Welcome

Brad Merrick - MISTEC Chair, 2020-2022

The 2022 Music in Schools & Teacher Education Commission (MISTEC) Seminar of the International Society for Music Education (ISME) is being held virtually over two consecutive weekends, July 9-10 and July 16-17, 2022. We are excited that we have been able to maintain our connection with our new and longstanding MISTEC members via a virtual event, as the world continues to pivot and adapt to COVID-19.

In response to the challenges of the global pandemic, we have once again modified our original plans to host our Seminar at the Melbourne Graduate School of Education (MGSE) at the University of Melbourne, moving to an online event over two weekends. I would like to thank the commissioners, the presenters and the ISME team for supporting this venture and also thank the University of Melbourne for kindly hosting this event online. It is greatly appreciated.

Our MISTEC 2022 Virtual Seminar will be shared via CANVAS over four days, which enables access and flexibility for delegates and presenters. We are pleased to share and disseminate a fantastic range of papers, abstracts, slides, and videos across Forum A (July 9-10) and Forum B (July 16-17). Importantly, this seminar connects our Global MISTEC Community, illustrating the latest research and of best practices that embrace ‘Music in Schools and Teacher Education’ around the world. The theme for MISTEC 2022 is ‘Making Music Education Visible For All’.

I thank Lily Chen-Hafteck and Wendy Brooks for their work in editing these proceedings which contain full papers and abstracts from 2 keynote talks, 12 papers, 5 workshops, 11 posters and the Commission forum which involves a collective of more than 40 presenters representing Africa, Europe, Asia, Oceania, North America, and South America. Through the blended delivery of pre-recorded and live sessions, different time zones can engage in real-time, or access archived materials via CANVAS.

Our 2022 virtual MISTEC has been supported widely with over 200 registered delegates enrolled to attend sessions over the four days of the Seminar. MISTEC has connected online via Facebook <https://facebook.com/groups/ismemistec/> and we encourage you to join in, discuss, and continue the conversations and thinking around these contributions to our 2022 Seminar or by joining us via Twitter #mistec2022.

I would like express my thanks to my fellow Commissioners: Lily Chen-Hafteck, Chi-Hin Leung, Wendy Brooks, Elissavet Perakaki and Marci Malone DeAmbrose for their ongoing commitment and support in preparation for this event. Without their sustained passion and tireless work, this conference would not have been possible. It is because of their commitment to music education research that MISTEC continues to grow as a vibrant community of scholars and practitioners dedicated to music in schools and teacher education around the world. I have thoroughly enjoyed my 6 year period as a commissioner and the past 2 years as Chair of MISTEC. The MISTEC family has displayed adaptivity and resilience during these times, highlighting the capacity of music teachers around the world. I wish you all the very best for a wonderful event as we gather online in 2022.

KEYNOTES

Visible issues in arts education: supporting and developing international collaboration, coalitions and strategic alliances

Neryl Jeanneret – University of Melbourne (Australia)

Abstract:

Could arts educators and arts education researchers have a greater impact if they worked across communities, cultures, contexts, and national borders more systematically? This presentation reports on the research process and outcomes of a 2021 project initiated by UNESCO's Arts Education Research for Cultural Diversity and Sustainable Development (AERCDS) group. Working with an international collaboration of arts education academics, the project sought to identify global issues drawn from the commonalities emerging from research connected with the members and affiliates. Through a process of progressive focussing, four arts "imperatives" emerged as representative of this current research in arts education - decolonisation; cultural resilience; inclusion, agency, and wellbeing; and the post-digital age. These imperatives could act as a focus for international research collaborations related to arts education as individual disciplines, or in combination.

One of the aims of the project was to initiate discussion and the interrogation of these proposed imperatives to question whether they are truly internationally representative. MISTEC provides a perfect forum for discussion of these imperatives and consideration of ways forward.

Keeping Your “Professional Lamp” “Trimmed and Burning” for a Lifetime

Glenn Nierrman – The University of Nebraska-Lincoln (USA)

Abstract:

In many countries throughout the world music educators have struggled to make music visible in school curricula and affirmed as a basic or core subject in which all students should develop knowledge and skills. This paper uses the metaphor of a “professional lamp” for the philosophical beliefs or ideas that help to answer the question: “What is so important about music that every child should experience it as a part of the school curriculum?” Music educators continually need to be reviewing—“trimming”—their philosophical beliefs about what music has to offer children, (in fact, what music has to offer all people because adult education is important, too), because music education does not exist in a vacuum. If music is to remain visible in the curriculum, then we must be sure that what music has to offer is relevant to today’s world. To accomplish this purpose, some philosophical beliefs that we music educators in the United States have said over the years have been important to answering the question, “WHAT does music have to offer?” will be examined. The intent of this examination is to provide a basis to reflect about our own answer(s) to this question. Many of these philosophical beliefs or bases about music’s importance will also transcend the boundaries of North America: the Social Base, the Performance Training Base, the Aesthetic Base, the Praxial Base, and the Extra-Musical Base are some of the beliefs/rationales that will be explored. The paper concludes by offering some ideas about WHY this is important. “philosophical trimming” is not only important because our focused beliefs will guide our actions that will help to keep music visible in the curriculum, but also because these focused beliefs will help alleviate the “expectation-reality gap” which, it is argued, is a primary cause of burnout and leaving teaching.

Keywords: college teaching, philosophical beliefs about music education, teacher burnout, leaving music teaching

The word *visible* occupies a prominent place in both our ISME 35th World Conference theme, “A *Visible* Voice,” and our MISTEC 24th Pre-Conference Seminar theme, “Making Music *Visible* for All.” It seems fitting, then, that I might speak today about visibility. In order for something to be visible, it must have light shined on it. Now perhaps you’re curious about why I chose this metaphor of a “professional lamp” for the philosophical beliefs or ideas that answer the question “What is so important about music that every child should experience it?” Then, why in the world do we need to keep our “professional lamps,” our philosophical beliefs, “trimmed and burning?”

Perhaps some of you are familiar with the African-American gospel blues song “Keep Your Lamp(s) Trimmed and Burning,” attributed to Blind Willie Johnson, who first recorded it in 1928 (Golio, 2020). [Play refrain.] Now, those of you who have experienced light provided by a candle or coal oil lamp know that if you want that light to be bright and useful, you must keep the wick trimmed. Otherwise, you will experience a lot of irregular flickering and smoking; eventually the light will go out.

My message today is about how we might keep our “professional lamps,” speaking metaphorically, “trimmed and burning” so that our ideas about why it is important to keep music visible in schools’ curricula may shine brightly to help us realize the goal of “Music for *ALL*.” I often paraphrase this by saying, “Music is not only for the ‘gifted few,’ but for the ‘not-so-gifted’ many.” I want to suggest that we need to constantly be reviewing—trimming—our philosophical beliefs about what music has to offer children, (in fact, what music has to offer all people since adult education is important, too), because music education does not exist in a

vacuum. If music is to remain visible in the curriculum, then we must be sure that what music has to offer is relevant to today's world.

To accomplish this purpose, I will first review some philosophical beliefs that we music educators in the United States have said over the years have been important to answering the question, "WHAT does music have to offer?" with the intention of giving us a basis to reflect about our own answer(s) to this question. I will then conclude by offering some ideas about "WHY this is important?" It's important to be said that I'm reviewing philosophical bases for music in U.S. because these are part of my lived experience, not because I believe that these bases are the "benchmarks" for other nations to use. I suspect, however, that regardless of the country in which you are teaching, you will find that many of these bases will resonate with you also.

A Selected History of the Philosophical Bases for Music Education in U.S. Schools

At various times since music education became a part of the curriculum in the public schools of the United States in 1838, certain philosophical bases have seemed to offer predominate rationales for music's inclusion in the curriculum. Some of the beliefs are more utilitarian than others; some are more connected to tangible outcomes than others. Let's "trim" our "philosophical lamps" by considering several of these philosophical bases together. If the phrase "Music is important to include in the curriculum because . . ." is inserted mentally before each of the bases to be considered, e.g., "Music is important to include in the curriculum because . . . it helps to develop those principles or rules of 'right' conduct deemed desirable by society," the Social Base, for example, then the base can thoughtfully be considered as to whether it is a meaningful belief for our individual philosophical frameworks.

Keep in mind that the meaning for some of these bases has often changed with the context of the times in which the base was utilized, as will be evident as the first basis, the Social base, is considered.

The Social Base

The social base has been with U.S. music educators from the beginning of music education in the schools through and including the first decades of the 21st century. Lowell Mason, a leader in the drive to bring music into the public schools of Boston in 1838, argued that vocal music tends to produce social order and happiness in a family. “Happiness, contentment, cheerfulness, and tranquility—these are the natural effects of music” (Mason, p.41, as cited in Birge, 1928). Later, in the 20th century, a line from the 1940s movie, *Strike Up the Band*, captures the sense that there is something inherently good about music: “Take that boy on the street. Teach him to blow a horn, and he’ll never blow a safe.” A recent dissertation by Sharer (1994) found that parents wanted their children involved in high school vocal music, in part, because music participation taught their children leadership skills and poise in group speaking, as well as helping them understand how to accept responsibility and how to work together as a team.

More recently, Jorgensen (2007) stated that music can be a “vehicle [in the struggle] for justice and against injustice . . .”(p. 172). That struggle for justice and the resolution of DEIA concerns continues to this present day in our country, and music continues to be an important part of helping our society to consider what is right and just. Is the social base part of your philosophical bases for why music is important to be included in the schools?

The Performance Training Base

Like the Social Base, the Performance Base for why music is important to be included in the school curriculum has been with us from the earliest days of music in the schools. In

essence, those who champion the Performance Base have said/continue to say that learning to sing or play an instrument is a necessary foundation for an important community activity (improve the quality of singing in the church service initially) and as a basis for employment (entertaining, performing, studio teaching, school music teaching, etc.).

The Appreciation Base

In the 1930s and 40s, it was important to teach students to appreciate music. Music appreciation pedagogy was dominated by listening as the primary medium for promoting appreciation by music educators such as James Mursell & Mabelle Glenn (Bennett, 2012). It was important for students to be exposed to the “masterworks” of music and to a broad variety of genres and styles of music. The Appreciation Base, while continuing to be championed by some for several more decades, was always problematic, however, because there was no consensus on what it meant “to appreciate” music. To some, it meant exposing students to the masterworks; to others, it meant exposing listeners to a wide variety of musical genres and styles; and to still others, to “appreciate” music meant to be able to read musical notation. It followed, then, that music appreciation classes in the United States took on a variety of different goals and purposes.

The Activities Base

This base was a product of the late 1960s and early 70s. Music is important not because it develops leadership skills or because it helps us understand a prevalent part of our daily environment. It is the activity in the making of music itself—the singing, the playing of a musical instrument, the movement—that is of value. Again, context is important here. In the late 60s and early 70s, there was talk of a 4-day work week, and people would need something to do with all of their extra leisure time!

The Concept-Centered Base

Context. Context. Context. This base had its origins in the late 50s and the 60s. In post WWII, the Space Race was dominating much of the world's attention. The Space Race was considered important because it showed the world which country had the best science, technology, and economic system. Then came 1957 and Sputnik, and all of a sudden, the US was behind in the race to get to the moon. The problem, of course, was with our educational system. Jerome Bruner (1968) set out to help educators identify the key concepts of a discipline and when they should be taught. (In math, for example, the teacher need not wait to introduce the concept of a null set until 9th grade algebra; it could be taught in some "intellectually honest form," beginning in second grade.)

We, as music educators, began to abandon our goal of using music as a tool of understanding and sustaining our American culture in favor of teaching the important concepts of music. What were the important musical concepts? The elements of music, of course, which included rhythm, melody, harmony, etc. The Silver Burdett publication, *Making Music Your Own* (Landeck, Crook, & Youngberg, 1964) had chapters with these elements as chapter titles.

The Integrated/Correlated Base

Later in the 1960s, we began to consider these musical concepts in a much broader context. Music is one of the fine arts. As an artistic discipline, music shares a common conceptual base with other art forms that is worthy of study and comprehension. Just as there is form in architecture, so there is form in paintings, music, poetry, etc. High School curricula in the U.S. in the 70s began to include Humanities or Allied Arts courses. There was an active National Association for the Humanities (Leon Karel, well-known former President) to which some teachers who championed this reason for including music in the school curriculum belonged.

The Aesthetic Basic

The Aesthetic Base as a rationale for why music is important in the school's curriculum was a reaction against the seemingly "detached-from-life" Conceptual Base and the Integrated/Correlated Base. Bennet Reimer, with his book, *A Philosophy of Music Education* (1970) is often seen as the "founder" of Music Education as Aesthetic Education (MEAE), but he should be seen as the one who coalesced the thinking of a number of individuals on this matter, going all the way back to writers like Suzanne Langer, *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite and Art* (1942). The essence of the Aesthetic Base is essentially this: music is more than just a series of concepts to be mastered. It is a profound human experience that can be heightened and magnified through increased perceptual awareness. Music can help us to understand our innermost feelings.

The Ethnic Base

The Ethnic Base simply extends the rationale that music study is important not only because it is a vehicle to help us understand our own culture, but the cultures of others as well. Scholars like William (Bill) Anderson, Patricia Shehan Campbell, and Marvelene Moore helped us to see this perspective.

Praxialism

The rift between MEAE and Praxialism is well documented in the literature. For those who espouse the Praxial Base, music is much more than ". . . an object of contemplation" (Sparshott & Small, cited in Hodges, p. 202) or a symbolic representation of life's experiences, as Reimer and Langer contended. The term *praxial* emphasizes that *music* ought to be understood in relation to the meanings and values evidenced in actual music making and music listening in specific cultural contexts (Elliott & Silverman, *Music Matters*, 2015). Music is a

human activity, says Elliott. Music involves 4 dimensions—musical doers, musical doing, something done, and the complete context in which they do what they do.

The Extra-Musical Base

The Extra-Musical Base became a rationale for music in U.S. schools primarily because of the predominance of the Common Core State Standards Initiative (2022), or simply called the Common Core. This initiative, sponsored by the National Governors Association and the Council of Chief State School Officers, was an educational initiative from 2010 that details what K–12 students throughout the United States should know in English language arts and mathematics at the conclusion of each school grade. At one time, 41 of our 50 states had adopted the Common Core State Standards; and so, they were very influential. They were so influential, in fact, that our own (revised) Core Arts National Standards (2014) writing process was interrupted to include the writing of a “cross-walking” document to the Common Core English and Math standards. The rationale for music with this base is: music instruction aids achievement not only in math and English language arts, but in science, foreign language, and other non-music subjects as well (Cuttietta, Hamon, & Walker, n.d.; Johnson & Eason, 2014).

The Social Emotional Learning Base

As the “high stakes” testing that surrounded the Common Core English and Math standards began to find its way into the schools in the middle of the second decade of the 21st century, there came an outcry from state legislators, angry at spending money to assess the efficacy of a curriculum common to all states in math and English, and from parents who saw the tests as a move toward a national curriculum. Further, some acknowledged that student skills other than academic achievement and ability, predict a broad range of academic and life outcomes. This evidence, along with the Every Student Succeeds Act’s (ESSA’s) new requirement at the time that states include an indicator of school quality or student success that

was not based on test scores in their accountability systems (*Public Law 114-95 [S.1177]*, 2015), sparked interest in incorporating such “non-cognitive” or “social-emotional” skills into school accountability systems. There began to be interest in the use of social and emotional growth, also now termed Social Emotional Learning (SEL), as a performance measure of important learning that was happening in the schools (Edgar, 2017; Hoffman, 2009). Specifically, SEL includes such non-cognitive skills as growth mindset, self-efficacy, self-management, social awareness, relationship skills, and responsible decision-making. This was welcome news to many music educators who have long touted the tents of SEL as beneficial outcomes of participation in music education in schools.

So, there have been a number of philosophical beliefs or bases for why music is important in the lives of children in U.S. schools over the years. Perhaps some of these are part of your philosophical beliefs’ framework.

Why is “Philosophical Trimming” Important?

Why, then, is “philosophical trimming” of these beliefs so important? “Philosophical trimming” is not only important because our focused beliefs will guide our actions that will help to keep music visible in the curriculum, but also because these focused beliefs will help prevent burnout and leaving the profession. Philosophical belief statements about music education should really be about two main questions: *What* is important about music to be learned and *Why* are those concepts/skills/attitudes important to the individual and to society? A philosophical statement should not be about *How* music should be taught or *When* the concepts/skills and attitudes should be learned, but about the “*Whats* and *Whys*.”

It seems that we have explored the question about *What* is important to be taught as we have considered a number of rationales for including music in the curriculum. So, the question “*Why* is this important?” remains to be considered. The answer perhaps revolves around two important considerations—Agents of Change and Reconciling Expectations with Reality.

Agents of Change

Once our “philosophical lamps” have been trimmed and we are committed toward making music visible for ALL in the curriculum for all the right reasons, the next step is to take action. We ourselves, as leaders in the profession, are the “agents of change.” It is our ideas and persistence about music’s importance that will keep music visible in the curriculum. I get up each and every day thinking about how I might make a difference in someone’s life by helping make music a part of the life of others.

Reconciling Expectations with Reality

I suspect that we are “like-minded” in our “missionary zeal” to keep and advance music in the school curriculum, and I think many of our students leave our tutelage with a similar mindset. We want others to experience the joy and knowledge that music has brought into our lives. So, what goes wrong? Why do so many teachers leave the profession?

The U.S. Department of Education (n.d.) announced recently that “Nearly 50 percent of new teachers leave the profession within their first five years” (p. 2), and Will (2022) reported that: “Typically, 8 percent of teachers leave the profession every year” (par. 2). These are alarming facts. The consensus seems to be, however, that teachers do not leave the profession primarily because of poor pay, lack of opportunities for advancement, or befuddlement with behavior management issues. Many teachers become disillusioned and drop out of the profession because of the “Expectations-Reality Gap”—the difference between their expectations and reality. Most of the exodus from teaching has to do with the fact that music educators want their students to listen and learn and think and work and enjoy what they do. The reality is, however, that at times, students do not want to learn. They are not ready to listen, or to work, or to follow instructions.

How does one bridge the “Expectations-Reality Gap?” There is perhaps no one right answer for this question, but it seems that one thing is for sure: The problem is in your hands. You, the teacher, must do something to bring about change. Further, it takes patience and the realization that change does not happen overnight.

I have found, as Bob Duke (2005, p. 174-178) recommends, that three postulates may help individuals to manage the reality-expectation gap. (In geometric terms, postulates are ideas that were thought to be so obviously true they did not require a proof. I sometimes represents these ideas as hopes or wishes for the young people to whom I am speaking.) People of faith will recognize these ideas as the “Serenity Prayer,” attributed to Reinhold Niebuhr, one of the most prominent theologians of the 20th century. Most recently, Barrack Obama acknowledged the influence of Niebuhr on his thinking. (Now, the words of Dr. Niebuhr have a special significance for me. Reinhold’s father was a minister of my home church in Wright City, MO, and he (Reinhold) actually set in the same pews as I did some 60 years ago.)

So, I have three postulates (or wishes for the future) to share with you that, I hope, will keep your “professional philosophical lamp” burning for a lifetime. I wish for you:

(1) the **SERENITY** to accept the things you cannot change – Don’t “beat yourself up” if you can’t change the perspective of the place of music in the “mind’s eye” of the public.

Demonstrations of the excellence in musical learning displayed in a concert may never get the same “press” as winning a state athletic championship.

(2) the **COURAGE** to change the things you can – You, in my view, can help bring about the day when performance classes will no longer be the single domain for musical learning in, particularly, the secondary school curriculum. The curriculum of the future will include the widespread acceptance of composition classes and opportunities for students to learn by making music simply for their own satisfaction without a public performance.

(3) the **WISDOM** to know the difference – Again, we have the ability and the resources to make the phrase “Music for ALL” a reality. As I close my presentation today, I want to say that

I'm very optimistic about the future of music education. I wish for all of you SERENITY, COURAGE, AND WISDOM—the tools that will help you make music visible and accessible for ALL!

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PAPERS

I'm still standing: Australian super veteran secondary school music teachers' unique voice

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Abstract:

Veteran teachers are described in the literature as experienced or senior teachers, with more than 16 years' experience. This research divided this large career stage into two sections (16 years-29 years) and 30 plus years with the latter group being given the label of 'super veteran'. Factors affecting the working lives of super veteran secondary school music teachers were explored through a national survey and interviews.

This paper will focus on eight interviews of Australian super veteran music teachers from New South Wales (NSW), Victoria (VIC), Queensland (QLD), South Australia (SA), and the Australian Capital Territory (ACT). The research is a part of larger qualitative study that utilised a national survey (n=263) and interviews (n=40) of secondary school music teachers. The interviews contained ten questions, focussing on motivation, value, challenge, stress, curriculum implementation, professional development, and career forecast. Grounded theory principles were applied in the data analysis, with core themes identified, explored and compared to the literature.

This positive research allows the unique voice of super veteran music teachers to be heard revealing their motivation, challenges and career forecast. The music teachers are valuable members of the profession, with years of knowledge, skill and experience. They actively seek to mentor early-career teachers and, with retirement somewhere ahead, they strive to leave their faculties and programs in good standing.

This research offers suggestions to schools and professional bodies on how to best support super veteran secondary school music teachers. Their voices need to be heard to enact

structures and processes that will enable them and their colleagues to thrive and confidently continue in the profession. This research also adds to the literature on this career stage and brings a unique perspective within the Australian secondary school context.

Keywords: Music teacher, motivation, super veteran, music education, attrition

Background and Context

Teachers nearing the end of their careers are often overlooked in the literature, with the focus being on those in pre-service or early-career stages. Baker (2005) labels later career teachers as being in ‘Phase five: Proximate retirement’ (approaching serenity through notions of retirement), where the importance of their role in supporting students is realised. There is also evidence of subsiding expectations for the learning of instrumental performance and planning for life beyond retirement.

In the literature, teachers have been categorised into career stages, with those at the end of their career often labelled as ‘veterans’. This career stage, containing teachers with 16 plus years’ experience, is large, covering a 24-plus year span and is greater in length than any other career stage (early 1-5 years and mid 6-15 years). What might impact a music teacher of 16 years’ experience could be completely different to a music teacher of 35 years’ experience. There are also varying factors that might influence work practice and possibly career end.

The number of music teachers within the veteran career stage is growing, as these professionals continue to work longer. To have a career stage that is longer in years than any other is a significant factor of this research. The super veteran career category was created by the author, to divide the veteran career stage of teachers into two parts – those who have taught between 16 and 30 years and those who have taught more than 30 years. This paper will focus on the interviews of eight Australian super veteran secondary school music teachers.

Literature Review

Career stages provided an effective framework for categorising teachers and comparing issues that affect them as they transition through the profession. These stages can have several labels and include pre-service, induction, competency building, enthusiastic and growing, career frustration, career stability, career wind down and exit (Christensen & Fessler, 1992). Within research on the teaching profession in the United States and the United Kingdom, years of service can be used to clearly frame sections of a teacher's career. These include pre-service, early career (1-5 years), mid-career (6-15 years) and veteran (16 plus years) (Bernard, 2015; Bley, 2015; Brown, 2015; Dabback, 2018).

Focussing on veteran music teachers, Bley (2015) found they sought administrative support and appreciation and recognition, without being involved in decision making. Brown (2015) found that veteran music teacher job satisfaction came from working with students. Being valued and supported was also important to these teachers. Research in Italy by Guglielmi et al., (2016) found that senior teachers (aged 50 years plus) enjoyed the acknowledgement of their skills.

Australian research by Lowe et al., (2019) posits three areas of investigation for identifying positive motivation in veteran teachers: experimentation/challenge (innovation, new teaching ideas, risk taking), comfort (personal satisfaction) and leadership (role model, mentor, leader of change, taking professional development, and perception of value and support). In addition, Collie and Martin (2017) found five motivational profiles for teachers in an Australian study of 519 teachers from primary, secondary, and Kindergarten-Year 12 schools. The five profiles were labelled: success approach, success seeking, amotivation, failure fearing, and failure accepting. These form an important lens in understanding the motivation of teachers.

Research by McAtee (2015) found that when teacher commitment to their schools is high, veteran teachers are able to provide better mentoring for newer teachers. This provides an

avenue of support for early-career teachers and keeps veteran teachers feeling valued in the workplace, increasing staffing stability across the school. Conway (2015) explored the impact of mentoring on novice music teachers by experienced music teachers. She found that being a mentor was valuable, not just for the developing teacher but also for the mentor. “Teachers also commented that being a mentor felt like a professional development activity and that they learned from the process” (p.93).

The literature suggests several motivational and supportive strategies that would enhance the working lives of teachers in the super veteran career stage. Working with students, being valued in the workplace, areas of challenge, opportunity for leadership and mentoring are clear themes within the research on veteran teachers. While there are a plethora of studies on Australian teacher motivation, there is limited research on secondary school music teachers in the final phase of the profession. This study aims to explore the factors affecting the working lives of super veteran secondary school music teachers in the Australian context.

Methodology

This research was a part of a larger qualitative study that aimed to explore the factors affecting the career longevity of secondary school music teachers. The study utilised a national survey (n=263) and 40 interviews with secondary school music teachers. The interviews allowed for greater depth in questioning and gave the researcher increased opportunity to analyse understanding of participants’ perspectives and activities (Hammersley & Atkinson, 2007).

This paper focusses on the interviews of the super veteran secondary school music teachers (n=8) from the larger research. The participants completed the national survey and elected to be interviewed. The survey was disseminated through the Australian Society for Music Education membership nationally and referred on through social media platforms.

There were 32 responses to the survey by super veteran secondary school music

teachers. The survey contained 45 questions and covered areas relating to career length, age, gender, qualifications, school type, job satisfaction, work challenges, professional development, the implementation of the Australian curriculum and future career forecast. Likert-type items and open-ended questions were included.

The eight super veterans interviewed were sampled purposively with many Australian states and territories represented. The selection also included a blend of gender, location (metropolitan, regional, remote) and school type (Government, Catholic/Systemic, Independent and Other). The eleven interview questions focussed on motivation, value, challenge, stress, curriculum implementation, professional development and career forecast. Of the eight super veterans interviewed, four were from New South Wales and one each from South Australia, Victoria, Queensland and the Australian Capital Territory. Four super veteran music teachers were from Government schools with three in metropolitan areas and one in a regional setting. There were also three super veteran music teachers from Independent, metropolitan schools and one from a Catholic, metropolitan school.

The principles of grounded theory were applied (Creswell, 2014) to the interview data, with field notes, video and audio recordings transcribed using open, axial and selective coding. The themes were examined and compared to those in the literature review, allowing new themes to emerge.

Findings

This paper will look at the results from the interviews of super veteran secondary school music teachers. The interviews took place from December 2018-March 2019. Three themes were identified in this research that impact the working lives of super veteran secondary school music teachers. These were: motivation, work challenges and career forecast. These themes will be explored in the following discussion.

Motivation

The super veteran secondary school music teachers in this study were highly motivated by the importance of music as a subject and how valuable music is to student well-being. Robinson (2018) highlighted the unique nature of music as a subject to provide opportunities for student–teacher connection, enabling engagement and motivation and further enhancing job satisfaction.

The super veteran teacher’s passion for their work was palpable in the interviews:

I have such a passion for the power of music. I have seen it work in my own life and I love the way it excites kids. I love the way kids use it to engage in other areas of their life – be it academic, socially, emotionally – I get a big buzz out of those sorts of things. (SV:iv)

I want the best for our students to really have a meaningful experience with music, whatever that might be for them, and really have something in their life that gives them joy, succour, confidence, a sense of well-being – whether they actually play or whether they become good at it or not. (SV:vii)

Another avenue of motivation for super veteran teachers was the desire to mentor early-career teachers. McAtee (2015) recognised increased commitment in teachers engaged in mentoring, while Conway (2015) highlighted the rich interaction between mentor and mentee. Mentoring was shared as an enriching aspect of their work:

It is important because we come out of university with a certain skill set and a certain amount of training – we all know that so much of teaching is on the job training so if people have a mentor to back them, support them and upskill them it is so important. (SV:vi)

For this super veteran music teacher, mentoring was facilitated beyond the faculty, across the school staff:

I mentor staff from the Principal down. I am really happy that I can provide an ear for people to express themselves that they know that it is always confidential, that I am not making any decisions. (SV:vi)

Mentoring also occurred for this super veteran across state and territory boundaries through social media platforms. This super veteran shared her experience of mentoring through Facebook:

Through the music teacher’s Facebook page, I love that because I am

mentoring another young teacher in Queensland who does things very differently. Being a young teacher, she hasn't had a lot of experience putting together effective tasks that really address her outcomes and the thinking processes. As an experienced teacher I can help her unpack those things efficiently and put things together that are meaningful and things that she knows she can use going forward. (SV:iv)

The super veterans in this study were motivated by the value of their subject and working with their students. They enjoyed mentoring early-career music teachers, teachers from other faculties within their schools and across the wider profession.

Work Challenges

Several work challenges were articulated by the super veterans. The pressure of increased paperwork, which leads to an imbalance of time, is highlighted in the research of McKinley (2016). The daily grind of teaching, time, and interactions with parents, were stated as the most challenging aspects of their work: "The greatest challenge is time. I have an amazing team of teachers and we have all got some great ideas but sometimes bringing all your great ideas to fruition is a challenge (SV:vi)."

After 34 years of teaching the challenge is the treadmill – the grind of everyday getting up to be at a certain place, at a certain time with the kids. Another challenge would be the amount of time that you get parental involvement and parents emailing you or telephoning you or complaining about this. That drives you mad. (SV:v)

Just dealing with emails. Never ending stream which takes you a whole lesson responding to people's queries. The amount of paperwork to take a small excursion to negotiate your spot on the calendar – all of that administrative stuff now which is just massive. (SV:viii)

As many super veterans were faculty leaders, managing staff was an added dimension for this career stage. While mentoring early-career teachers was an enjoyable aspect of their work, staffing issues within their department team were shared as negative aspects of their work:

The challenge in this position is people – managing people. It is the dealing with the many and varied different kinds of people that work in your department and coming to build a team and lead a team together to achieve these outcomes that you want for the students and the school community is actually the biggest challenge pretty much all of the time and everywhere. I often think people are not trained to do that. (SVvii)

While the super veteran music teachers were highly motivated and challenged by managing people, there were some negative aspects that impacted their work. Stress was noted in their working lives. The super veterans in this study were clear where their stresses emanated from and the impact of the stress. Like music teachers in all career stages, stress came from the workload, but these teachers found stress came through additional responsibilities given to them because of their experience and skill. One super veteran shared the stress that stemmed from increased responsibility: “Timetables, schedules, as Head Teacher, Teaching and Learning – can be relieving Deputy Principal at the last moment – this is stressful (SV:i).”

Being faculty managers and in direct line management with Principals was also a source of stress: “The boss stresses me with his expectations sometimes. Not sure what his reaction to some things will be. [He] Had a track record of being difficult when he first arrived (SV:ii).”

This super veteran had analysed the impact of stress and dealt with it in this way:

I don't find school to be stressful – other than peak times collecting notes. Not stressful – more annoying. Valuable teacher time is being wasted. I often think of what amazing lessons I could prepare – PowerPoints - exploring all sorts of other stuff and instead I am on the phone to parents. It is not stressful, just annoying. I don't find my work stressful at all. (SV:vi)

The work challenges of super veteran secondary school music teachers - time, workload, leadership issues including dealing with Principals contained common characteristics with music teachers in other career stages. The level of responsibility was a point of difference and managing staff was unique to the super veterans in this study.

Career Forecast

The super veteran music teachers in this study were cognisant of nearing the end of their careers, but this was not the focus for most. Of the eight interviewed, one was clearly articulating moving to retirement, three were looking for promotion or a change in role and four were moving forward in their roles, aiming to leave their faculty in a good position sometime in the future:

That's my goal – I want to see it [the faculty] flourish and see the whole

community – staff, parents, students all think that this Department is worth coming to, worth being a part of – that is the only goal I have now. (SV:vii)

While nearing the end of their careers, the teachers were not focussed on career wind down and exit (Christensen & Fessler, 1992). They showed all the characteristics of Collie and Martin's (2017) success approach and success seeking motivational profiles.

Conclusions

This is a significant and encouraging investigation into the working lives of eight Australian super veteran secondary school music teachers who, despite nearing the end of their careers, are still motivated, and challenged in their work. They can navigate the difficulties of the workplace and find solutions, and seek one day to depart the profession, leaving their schools programs secure and their staff skilled.

The wealth of experience of super veteran teachers is a valuable resource for mentoring and giving back to the wider profession. As super veteran secondary school music teachers continue to work longer, school leadership and education authorities need to embrace and utilise their skills through formalised and targeted mentoring structures.

This research is important as it highlights the unique and often unheard voices of these dedicated music educators in their final career stage and celebrates their vast contribution and on-going commitment to the profession:

This is my last job, but I don't see myself going to another school or another type of position. That is not what I am thinking. My goals are still in a rebuilding stage here. (SV:vii)

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Curriculum Design and Reform for Music Teacher Education

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Abstract:

The learning changes brought about by the introduction of network and AI technology have seriously challenged the mainstream orthodoxy of school education and exposed a need for comprehensive educational reform at all levels. This paper reports on those reforms in practice and gives a summary of an institutional experience. Involving much team-based cooperation, the process of introducing a new curriculum has included: planning and fact finding; formulating and implementing action plans; data collection and analysis; and reflection and correction. The purpose of this paper is not to construct new theory, but to use research results to suggest solutions to practical problems and as a reference for innovation.

Some practical implementations are described and discussed. These include adjustment of talent training objectives; changes to entrance exams; "semi buffet" curriculum planning; reforms to teaching practices to incorporate educational concepts like "learning for the purpose of teaching others is better than learning for personal mastery"; multiple assessment methods in line with Outcomes-based Teaching and Learning (OBTL); appropriate staff development that includes "workshops for teacher growth"; and the introduction of a quality PDCA (plan–do–check–act) self- management system.

These curriculum reforms have brought with them the advantages of a clearer introduction to study for new Music Education majored students; a reversing of any misunderstandings students have brought with them to their studies; a better meeting of individual student needs through a “semi buffet” style curriculum plan; and a change in the educational beliefs of teachers.

In this new era of constant change, education is no longer simply "giving people fish" or even "teaching people to fish". Instead, education involves helping students learn to collect and analyze all kinds of information that may change in real time, helping them to learn constantly with an optimistic and cooperative attitude, and helping them better deal with all kinds of change. The performance, understanding, and application of all kinds of music needs to be based on teachers' own strict artistic training, good humanistic cultivation, and a deep

understanding of life.

Keywords: curriculum reform, music teacher education, music assessment, "semi buffet" curriculum planning

Introduction

In response to the needs outlined within the abstract, comprehensive reform of higher education is in full swing. As the "product machine" for the training of pre-service music teachers, music teacher education is no exception. This paper reports on reform practice by drawing an outline of an institutional example. This serves as a case example of the reform and development of music teacher education.

Background

The learning changes brought about by the introduction of network and AI technology has seriously challenged the orthodoxy surrounding school education and has also promoted comprehensive educational reform at all levels. When using modern technology, all knowledge seems to be readily accessible. Technology also gives students the ability to learn at a time and place of their choosing (Bonk, 2009; Seldon et al., 2018).

Technology has also changed the existence, transmission modes, and nature of music itself. The boundaries between creators and appreciators of music are increasingly blurring (Bauer, 2014). The public are now able to increase their participation in musical activities, and many people have moved away from one-way appreciation and acceptance to multi-directional participation that includes the use of various network tools to recreate freely and then relaunch. Nearly every music "consumer" can now access the pleasure and sense of achievement that follows free creation. This interactivity has brought with it more subjective initiative and personal selectivity.

However, although it may seem that everyone is enjoying all kinds of music freely according to their own needs and interests, both aimless choices and single purposeful choices (most people enjoy music only for leisure, entertainment, or fun) can affect the enrichment of the spiritual life of consumers and the healthy development of wider music culture adversely. As a conscious musical practice, music education can generate value through clear guidance and systematic planning. Questions of how to guide teachers and students reasonably, and the responsibility of music teachers are many. Cultural diversity and World Music are key to current music education (Schippers, 2009).

For many years, music teacher education in China largely followed the curriculum and teaching methods used within professional musician education, focusing on developing the musical skills of students. Areas such as music education theory, music teaching, learning methods, and internship in schools were typically neglected by education providers. Music teacher education had not formed its distinct modern characteristics and required urgent comprehensive reform.

Methodology

This study is an educational action research based on team cooperation, with the full-time academic staff of the university music program as its main participants, led by a coordinator.

The process included:

- (1) Planning and fact finding – the development of school orientation based on a SWOT (strengths, weaknesses, opportunities, and threats) analysis;
- (2) Finding and diagnosing problems;
- (3) Formulating and implementing a subsequent action plan to reform the curriculum and construct an OBTL management system;
- (4) Data collection and analysis to obtain feedback information using classroom observation, teacher-student interviews, and student learning achievements analysis;

(5) Reflection and correction.

As previously noted, the purpose of the research was not to construct new theory, but to use the research results as a basis for solving practical problems and as a reference for work innovation (Holly, 2013, p.7). As a result, this paper concentrates on the third and fifth steps: practical actions, and conclusions and reflection.

Practical Actions

Adjustment of talent training objectives

What kind of working abilities does a music teacher need? We collected the opinions of the External Advisory Committee, graduate students, and school principals. The traditional educational goal of cultivating music talent to master professional music knowledge, performance, creation, and teaching skills is still central to vocational and technical education. However, these priorities do not help students adapt to the needs of contemporary social development, nor do they meet the requirements of "discipline integration" (The Ministry of Education of the People's Republic of China, 2011, p. 4) as advocated by the curriculum standards of school music education. The goal of education, "cultivating compound talents with speculative abilities and creative spirit" (ibid, p.8), should be the general goal. Under the guidance of the OBTL (Outcome-Based Teaching and Learning) education concept, core competencies should include the cultivation of: basic humanistic and artistic aesthetics; basic music knowledge and analysis (with the subsequent ability to comment appropriately); musical performance ability; educational and teaching skills; an interest in and an ability to conduct academic research; and creative application skills.

Changes to entrance exams

Students are now selected through a combination of preliminary examinations and re-examinations. The preliminary examination aims to investigate the musical skills and knowledge of students. Re-examination focuses on finding out whether students have a passion for education and a strong team ethos by using interviews and project completion. In this way, students who

are only interested in music performance can be identified, and a conscious emphasis of the characteristics of music teacher education can be imbued in students at the very beginning of their studies.

Curriculum reform

This has been the undoubted top priority of recent reforms.

Specific practices include:

(1) Compressing compulsory courses and adding many elective courses that meet individual student learning needs. This curriculum plan has been characterized as "semi buffet". In addition to professional "backbone" courses that are compulsory, other courses are elective. The problem that offering lots of elective courses can lead to a huge workload for teachers with a small number of students has been mitigated by all elective courses being opened irregularly. The teachers and specific teaching contents are announced one year in advance. Students can decide which elective courses to take according to course content and their own time plans and interests.

(2) Strict subject teaching management. Module outlines and course outlines have been formulated for each subject. Module outlines give the basic framework of the taught subject (including subject description, teaching content framework, and evaluation methods), which is promulgated by the college on the official website and implemented by teachers to ensure the stability of teaching quality. The teachers in each semester are able to choose appropriate teaching content and write their own syllabi with reference to the module outline, so as to enforce initiative teaching.

Changes to teaching forms

For some subjects, the concept of "learning for the purpose of teaching others is better than learning for personal mastery" has been advocated, and the setting up of different teaching situations in classrooms that guide students to discuss various solutions has been encouraged. More group cooperation in the form of seminars and group projects, and examinations in the

form of individual or group presentations, are aimed at cultivating autonomous learning, problem-solving, and a cooperative spirit.

Changes to assessment methods

The main purpose of evaluation is not purely to generate a score level to review students with, but to support and help both teachers' teaching and students' learning. The college has adopted "Outcome-based Teaching and Learning" (OBTL), which uses assessment as an important way of improving teaching and learning quality, and then acts as a conduit for feedback and guidance to both teachers and students. Measures taken include refining the scoring criteria of each subject and adopting a variety of assessment methods, with special attention given to the combination of quantitative and qualitative assessment, and a combination of summative and formative assessment, to give students clear and timely learning feedback.

For example, if assessments of piano playing, singing, or instrumental music are only based on a final performance examination at the end of a semester, it can be easy to make an incomplete and inaccurate judgment due to tension felt by students or the subjectivity of judges. Multiple assessment methods have been adopted that include diagnostic assessments made before teaching and formative assessments made while teaching is in process. This is carried out by teachers and given to students in the form of scores and comments. Performance exams held at the end of semesters make up the summative assessment. A jury panel composed of teachers and an external expert award scores according to certain proportions. The external expert also comments on the on-site performance of each student. The final score of each student is composed of the above parts and can be augmented by qualitative comments regarding the learning process and the performance exam.

Staff development

Most of our teachers graduated from internationally famous conservatories of music. They are experts in their respective fields of music performance and academic research but are not necessarily natural teachers. Regular "workshops for teacher growth" have been organized to urge teachers to constantly update their educational conceptions and teaching technology, and to remind and guide them that they are engaged in music teacher education, rather than professional musician education.

Establishment of PDCA quality self-management system

This included curriculum planning (Plan), teaching activities (Do), teaching evaluations (Check), and teaching improvements (Act). For instance, the examination papers and scoring criteria of each subject need to be approved by external examiners hired by the college before they are implemented. This ensures that any examination meets international standards. To strengthen the management of teaching quality, there are peer-to-peer class observations and anonymous online student evaluation of teachers every semester.

Teachers achieving an evaluation of less than three points out of five trigger an investigation procedure and corresponding improvement targets. This evaluation also serves as an important factor in the renewals of teacher appointments. A complete and clear management process is conducive to daily management operation, reflection, and improvement.

Reflection & Findings

As new curriculum plans have been implemented, a proportion of students have followed the legacy curriculum. The comparative advantages of the new curriculum scheme were soon obvious. Common sentiments expressed by senior students using the old curriculum scheme included, "Why don't we use such a good curriculum scheme?" and "I want to repeat the grade and study in this good scheme". After careful reflection, the advantages of curriculum reform have also been exhibited in the following aspects:

(1) A clearer introduction to study for new Music Education majored students and a better reversing of any misunderstandings students have brought with them to their studies. For many years, music teacher education in China has failed to dispose of the legacy training given to professional musicians. Students have paid more attention to performance and analysis skills while neglecting the humanistic connotations of music, educational theories, and educational methods. They have focused on "learning music" but ignored "education". The new curriculum has made some significant changes to the nature of entrance examinations, by increasing the number of more theoretical courses like pedagogy and teaching methodology, and by changes to the duration of student internships in schools. In particular, the new curriculum advocates the learning concept of "learning for the purpose of teaching others is better than learning for personal mastery". Students can more clearly realize the professional characteristics of music

teacher education because the curriculum is oriented firmly towards school music education. Its focus and goal is "education through music" - music is both the way and the means of education. What primary and secondary school music teachers need to master is the ability to cultivate talents with music, rather than cultivating music talent.

(2) The "semi-buffet" curriculum scheme is better able to meet the individual needs of students. It allows them to take what they need and do their best, avoiding the problems associated with the former "package" curriculum plan, which urged all students to learn the same content - regardless of their basic and practical needs. In this way, a learner-centered education and learning-oriented educational concept is being truly realized.

(3) The reform of teaching forms and assessment methods, including more group cooperation and discussion, the combination of qualitative and quantitative assessment, and the combination of summative and formative assessment, has proven to more effectively cultivate independent research, cooperation, self-reflection, and improvement than the previous paradigm.

(4) Teachers have continually improved their teaching beliefs. We organize regular "workshops for teachers' growth", urging university teachers to constantly update their educational ideas and teaching technology, and to expand their academic and teaching horizons. Competitive employment across various teaching subjects is an especially important method of improving teaching behavior and affecting student ideas. This coincides with the views of Wayne Bowman (2014, p. 60), a philosopher of music education:

If training focuses on enabling students to do something, then education focuses on letting students become what or who they will be through learning and experiences. What we teach and how to teach our students to think about teaching and learning are crucial educational topics.

(5) Curriculum reform requires a clear process and comprehensive consideration of all aspects, which cannot be achieved overnight. After the complete formulation of any new scheme, a period of implementation is necessary (at least one round) before it can be revised. With the rapid development of society, any "forward-looking" plan evolved through discussion is likely to "lag" during its implementation. The remedial measure is to leave a certain space and supplement any new information in the form of irregular academic lectures, master classes, workshops, and other appropriate teaching forms.

Conclusion & Discussions

In a new era of constant change, education is no longer simply "giving people some fish" or "teaching people to fish", but helping students learn to collect and analyze all kinds of information that may be subject to change in real time, learn constantly with an optimistic attitude and cooperative spirit, and cope well with any kind of change. Music teachers' performance, understanding, and the educational application of all kinds of music needs to be based on strict artistic training, good humanistic cultivation, and a deep understanding of life. A concept of lifelong learning that includes new music forms, new educational technologies and concepts, and the ability to jump out of music and into a broad world of interdisciplinary integration should be embraced. The basic idea of "responding to change with invariance" must be a part of music teacher education.

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Chinese Music Teachers' Perceptions and Interpretations of Student-Centered Education: A multiple case study

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Abstract:

Student-Centered Education (SCE), based on constructivist theory, is a worldwide popular learning approach (Schweisfurth, 2013). By promoting effective learning, constructing positive learning environments, and developing students' social skills, SCE has also won applause from many regions in the world (Bautista et al., 2018; Sin, 2015; Wiggins, 2015). However, could SCE be interpreted in multiple perspectives rather than a standardized criterion? From this thinking, Bremner (2020) conducted a meta-analysis of literature and provided six domain categories for interpreting the meaning of SCE. He further suggested that the multiple voices of understanding SCE should be heard through different contexts.

Since SCE has been included in China's national music curriculum standards, this study followed Bremner's (2020) framework and used a multiple case study research method to investigate China music teachers' interpretation of SCE. Six teachers from the latest Guangdong Music Class Demonstration Event (GMCDE) were invited as participants. Due to their nature as modeling quality music instruction, these demonstration lessons have a close alignment with the national curriculum. Accordingly, data from this study were collected from mainly two sources: observation and interview. Non-participant observation was firstly applied for understanding how teachers physically implement SCE. Later, semi-structured interviews were conducted for gaining participants' perceptions towards SCE. Lesson plans were also collected as supporting documents to understand how SCE lessons were planned.

Findings illustrated two aspects. According to Bremner's framework, participants emphasized SCE as *Active Participation*. Less attention has been made to *Autonomy*, whereas *Relevant Skills*, *Formative Assessment* and *Power Sharing* have not been found at all. Also,

although *Adapting to Needs* has been mentioned by teachers, it significantly referred to concerns about students' learning interests and motivations rather than prior knowledge and experiences. On the other hand, the inconsistency between participants' SCE implementation and the requirements from national documents also reveals a "theory to practice" issue. More professional developments and broader perspectives of understanding SCE, referring to other regions' lesson implementation, might help China music teachers to better support students' whole-person development.

This study provided a unique lens for the interpretations of SCE from China context. It supports Bremner's research and makes the contextual consideration of SCE more adaptable in a broader perspective.

Keywords: student-centered education, music education, demonstration lesson, teacher perception, multiple cases study

Student-Centered Education

Student-Centered Education (SCE), based on constructivist theory, is a worldwide popular learning approach (Schweisfurth, 2013). Unlike the traditional way of informing students to passively accept information from teachers and the objective outside world, SCE encourages learners to actively construct their knowledge and understanding within the interactions between themselves and their living environment. Educational goals include promoting effective learning, constructing positive learning environments, and developing students' social skills (Schweisfurth, 2013). Because of that, SCE has earned much applause from many regions in the world (Shively, 2015; Wiggins, 2015).

In the music education domain, SCE not only gained massive attention from music educators but was also introduced into many countries' national music curricula, such as in Europe (Sin, 2015), Africa (Mtika & Gates, 2010), Singapore (Bautista et al., 2018), and the

United States (Wiggins, 2015). SCE was also included in the latest national music curriculum standard in China as the educational goal (Ministry of Education, People's Republic of China, 2011). The particular instructional guidance, encouraging music educators to provide multiple opportunities for students to experience, participate, explore and create, has been recommended in multiple Chinese national documents.

However, what does SCE specifically mean? Does it have a standardized definition in education? When reviewing the literature, the interpretations of SCE are varying and inconsistent. Some researchers criticize the definitions of SCE as being too narrow, focusing on cognitive constructivist interpretation (Tangney, 2014). On the contrary, some criticize that the terms are too broad and might be often used loosely with a wide range of meanings (Schweisfurth, 2015). When discussing SCE lesson implementation, Liu (2012) in China suggested that students in a SCE environment should be equipped with comprehensive music competencies through performance, and developed individuality through participating in the evaluation system. In the US, Wiggins (2015, p. 26) provided detailed explanations of the ways students act in an SCE-based lesson:

- Learners actively engage in real-life, relevant, problem-solving experiences that enable them to construct and act on their own understanding.
- Learners work with “‘big ideas’ or primary concepts” in ways that foster thinking.
- Learning experiences are contextual and holistic in nature.
- Learners have ample opportunity to interact with peers and teachers.
- Learners’ own ideas are central to the learning/teaching process.
- Learners are aware of goals and of their own progress toward those goals.
- Assessment of learning is embedded in and emerges from the learning experience.

The inconsistency of understanding SCE raised a concern by researchers that educators might hold different interpretations of SCE regarding their contextual educational environment (Bremner, 2017; Starkey, 2017). Although SCE has been introduced and well-

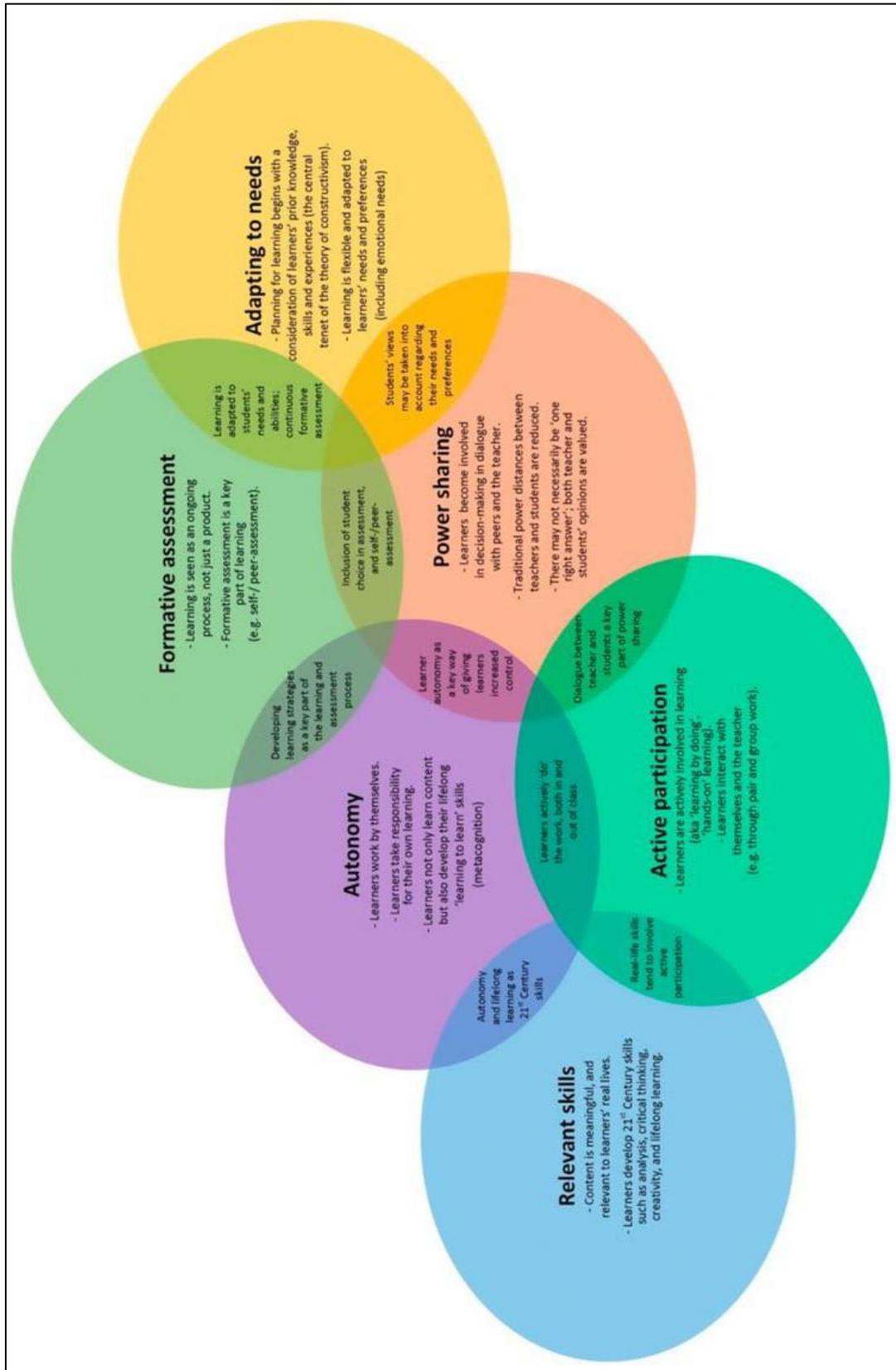
accepted internationally, the different perceptions and interpretations behind a conceptualized theory might cause misunderstanding of its original meaning and further inhibit its lesson implementation. Therefore, hearing different voices from different contextual situations becomes a significant task in current research.

Theoretical Framework

Concerning the inconsistent understanding of SCE between regions, Bremner (2020) conducted a “meta-analysis” of literature by reviewing 326 well-cited educational journal articles discussing SCE from diverse domains. Through careful analysis, ten aspects were derived from the literature and further condensed into six categories for defining SCE (see Figure 1). The findings confirmed that SCE indeed had been interpreted in various ways across regions and subject domains. The six categories, *Formative Assessment*, *Adapting to Needs*, *Power Sharing*, *Active Participation*, *Relevant Skills*, and *Autonomy*, have frequently been found with different occurring proportions.

Figure 1

A visual description of the six categories in Bremner's framework (2020, p. 14)



Therefore, rather than judging a successful implementation through observation of a few

SCE aspects, these six categories could function as flexible or contextually appropriate standards to explore the realistic educational situation in different contexts. Bremner (2020) further suggested that the multiple voices of understanding SCE would support us to “address the complex challenge of implementing aspects of SCE in a wider range of classrooms” (p. 26).

Purpose

Following Bremner’s (2020) framework, this study aims to support the interpretation of SCE from Chinese music teachers’ perspectives. Since SCE has been officially introduced and implemented in China for ten years, it is worthwhile to understand how it has been implemented and how teachers perceive this learning theory. The findings would benefit not only teachers, assisting them in understanding their current lesson implementation, but also school administrators and stakeholders for reflecting on the implementation of SCE under the requirement of the national documents.

Two research questions for this study have guided the study:

- 1) What aspects of SCE can be observed in music teachers’ lessons in Guangdong?
- 2) How do Guangdong teachers interpret SCE?

Methodology

This study applied a multiple case study research method. The reason for conducting this multiple case study is to get a cross-case comparison under a similar contextual situation or a predictable logical result (Yin, 2009). To meet the criterion of a similar contextual teaching situation, six teachers who participated in the latest Guangdong Music Class Demonstration Event in 2018 were invited as study participants. Figure 2 shows how these demonstration lessons looked, as they were conducted on the stage with audiences.

Figure 2

Example of Participant's Demonstration Lesson



Six participants were purposefully selected for two reasons. On the one hand, their model lessons were pre-selected by a group of music experts and regarded as "outstanding" lessons in line with the instructional guidance given in the Curriculum Standards. On the other hand, these lessons are often used in school music teachers' professional development programs to improve teaching quality (Li, 2017).

Qualitative data were collected with two research methods: observation and interview. The non-participant observation was firstly used for understanding how teachers physically implement SCE. Then, semi-structured interviews were conducted to investigate participants' perceptions of SCE. Lesson plans were also collected as supporting documents to seek how the SCE lessons were planned.

Firstly, for specific data analysis, the codes were selected directly from data using open coding strategy (Creswell & Poth, 2016) but corroborated with Bremner's flexible framework in six categories. A coding manual was developed with a detailed explanation in three sections, the original categories from observation, description of codes, and their specific wordings in

the interviews. Secondly, an intercoder agreement was conducted between a second coder, an experienced school music teacher, and me as the first coder. The second coder was invited to review the codes, verify their credibility, and develop possible new codes. After reviewing, both the second coder and I discussed whether there was a need for any adjustments. Thirdly, all the codes were clustered into several main themes for the following reports when finishing coding.

Results

The application of SCE activities

Four different SCE activities - exploration-based, creation-based, presentation-based, and performance-based - were found in six demonstration lessons. The original intention was to encourage students to think, express, and create music. However, some of the four activities appeared with different functions in actual practice.

Firstly, in participants' lessons, students were mainly told to "practise" but "enquire" when exploring the learning content. Here is an example:

The teacher firstly assigns students into four groups and gives each group leader a melody card and a set of sound bells. "Now, each group will be given two minutes to play the notes on the melody card with the sound bells. When one is playing on the bells, others should try to use hand signs to sing the melody parts. Try it out and explore how it works," says the teacher. When started, the teacher walks around and watches the working process of each group. She stops at each group and listens to students' dialogues with immediate feedback on the difficulties and problems. Eventually, the teacher asks each group to present their practices.

A few lessons conducted the creation-based activities, aiming to allow students to either evaluate musical elements or create musical ideas. However, the given time for students' independent working was limited, resulting in uncertain effectiveness of the thinking and creating processes. One example is:

In one lesson, the teacher firstly performs a complete arranged song. Then, he tells students that they would arrange the second half of the song. The teacher provides three music sections with the same melody but different

rhythm patterns with students' excitement. He asks students to select their favorite ones to replace the original sections in song X and then quickly asks two or three volunteers to present their "arrangements." After practicing this arranging step a few times, the teacher gives two minutes for students' independent free arranging. In the end, three students present their simple arrangements. The teacher moves on to the next section.

Moreover, although presentation-based and performance-based activities shared a common feature of encouraging students to express musical ideas and building self-confidence in expression, performance-based activity also inspired students to think, reflect and act out about their musical experiences. However, rather than emphasizing students' thinking and reflecting skills on performance, performance-based activity in demonstration lessons had another function, to demonstrate what students have learned by watching audiences.

Interpretation of SCE

Except for the observed data, participants also provided their understandings of SCE during the interviews. Based on Bremner's flexible framework, participants' interpretations could be reported from four aspects. Firstly, participants confidently interpreted SCE dominantly as *active participation*. According to them, activity helps to keep students positively engaged in learning and further fosters musical understanding, and the following points were noted:

1. Activity helps students to "experience music."
2. Dynamically making music changed China's traditional way of statically studying music, which further creates an active and positive learning environment.
3. Conducting the activity in class is recommended by the "teacher's instructor."

Secondly, the observed data revealed that only a few opportunities were provided for students to be autonomous, whereas participants in interviews discussed the significance but challenges of implementing autonomy in reality. According to participants, the difficulties of implementing *autonomy* derived mainly from two perspectives. The first was time constraints:

We understand that students should have autonomy in class. They should be given more time to work independently and voice out their ideas.

However, we have to think about the actual teaching situation. The teaching tasks are compulsory with massive, detailed knowledge. We need to make sure students understand the required knowledge first and then promote their other competencies.

The second was large class sizes:

I have tried to include more independent working time during the activities. But, to be honest, the limited learning space with more than 40 students made me afraid of providing too much time for them to discuss and work in group. Young students love to share ideas but hardly control their sound volume. When students all started talking, the class became so loud and noisy.

Thirdly, participants frequently mentioned that "learning content should be adapted to students' needs." However, rather than connecting knowledge from students' prior experience, as promoted by Bremner (2020), participants mainly discussed how to prepare diverse activities to motivate students' interests. According to them, due to time constraints and the large size of the class, time is too limited to consider students' individual needs. Therefore, students' motivation and interests become a significant indicator of whether teachers have adapted to students' needs.

Last but not least, the other three categories in Bremner's (2020) framework have not been found in participants' demonstration lessons, and neither have been mentioned when participants interpreted SCE. Participant comments indicated that two factors may have impacted this. On one hand, the textbook-driven nature of the content limits the opportunities for transforming the power and extensive knowledge into higher-order skills. On the other side, the formative assessment focuses on individual personal growth, whereas teachers in the actual environment mostly value group evaluation.

Discussion

Unbalanced interpretation of SCE

The findings show a highly unbalanced interpretation of SCE in Chinese demonstration lessons according to Bremner's six categories. *Active participation* was

frequently stated as the indicator of SCE, whereas *relevant skills*, *formative assessment*, and *power sharing* seemingly have no connection to this learning approach. This interpretation supported Bremner's findings that East Asia focused essentially less on *formative assessment* and *power sharing*. Although this unbalanced status is against what SCE advocated for fostering students' competencies from multiple aspects (Wiggins, 2015), it aligned with China's realistic education situation with a fixed curriculum and several contextual challenges. When facing the status of a textbook-driven curriculum and large size of classes, ensuring that most students are actively engaged in the music lesson and enjoy the teaching content would be much more preferable than other elements.

Other than that, except for the educational contexts, the nature of music learning in experiencing, listening, expressing, and creating music also increase the chances of engaging students in an interactive way. Therefore, Chinese music teachers' interpretations are reasonable to understand and match well with what SCE promoted: "active engagement is vital to knowledge construction" (Shively, 2015, p. 129).

Inconsistency with national educational expectations

However, while the perceptions of SCE become understandable due to diverse contexts, the unbalanced status reveals another concern. Do teachers' understanding of SCE align with the expectations written in China's national curriculum standards? In fact, fostering students' thinking, expressing, and creating skills, both individually and collaboratively, have been introduced into the national music curriculum standards (Ministry of Education, 2011), yet they seemingly occurred irregularly in actual practice. Also, the reality of these demonstration lessons which strongly emphasize active participation without providing time for other categories raised another question. Is active participation enough for fostering students' multiple competencies?

Similarly, the significance of individuality was also emphasized by the curriculum standards (Ministry of Education, 2011). It was also promoted by many Chinese educators as

one of the key elements of SCE (Li, 2017; Liu, 2012). However, in reality, students' independent working time was much less compared with working as a whole class under teachers' instructions. When the phenomenon of "whole class' need is prior to individual' need" becomes normal in teaching hours, who will be responsible for developing individuality?

Accordingly, due to the inconsistency between the national intention and the actual implementation, there might be an urgent need for providing more official professional development to interpret the national SCE suggestions. In the meantime, when considering students' holistic development, understanding the ways SCE is being conducted in other countries would also benefit Chinese music educators' reflections on their lesson implementation.

The application of multiple interpretations of SCE

Returning to Bremner's multiple interpretations of SCE, no matter how SCE was being implemented in China, a flexible framework provided multiple lenses to explore the possibilities of implementing SCE. Its advantage could be illustrated from two aspects. From one side, in contrast with simply judging whether SCE is applicable in certain situations, this flexibility in interpretation is a good start, allowing the contextual differences to impact theoretical understanding and practical implementation. On the other side, we are living in a multi-cultural and diverse contextual world. The multiple interpretations of one worldwide concept may support people's understandings of each other and further strengthen authentic cultural and contextual realization and respect.

However, to promote multiple interpretations of SCE, further research in this domain is still needed urgently. With its limitations in sample representation and few participants, this research is just a start for understanding the interpretation and implementation of SCE in China. The interpretation from teachers in other regions and school stakeholders will also support a comprehensive understanding of SCE in China. Other than that, multiple interpretations from different subject areas and age groups would also be good extensions for understanding SCE

lesson implementation. Any large number of questionnaire surveys might also help to generalize certain circumstances.

Conclusion

Following Bremner's (2020) multiple interpretations of SCE, this study conducted a multiple case study to understand which SCE aspects can be observed in Guangdong demonstration lessons and how their teachers interpret SCE within the China context. From a general perspective, the teachers' actions and perceptions aligned with each other when interpreting SCE as an activity-driven learning approach that emphasizes students' interests and active learning. The contextual difficulties such as required teaching resources and a large number of students in the class were the main obstacles that led SCE to focus on "commonality", a collective-based SCE, rather than "individuality", an individual-based SCE.

Returning to the original purpose of promoting SCE for students' autonomous knowledge construction and active interaction with the world (Schweisfurth, 2013), Bremner's flexible framework indeed supports hearing diverse voices from different regions and showing respect to their contexts. Therefore, to better prepare future students in the 21st century with multiple competencies, it is necessary first to notice how they were educated in their regions and reflect on what could be learned from other places.

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Creative processes in music education: Supporting children to “find their voice, find their way”

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Abstract:

Creative processes matter in music education. The experience of creating, such as in composition, develops the ‘visible voice’ of an individual. Creative process was a key focus of my recently completed doctoral research about teaching for creativity in Victorian State primary schools, Australia. The aim of this article is twofold: first, to share the findings of my research to contribute to theory and practice in music teaching and second, to offer commentary about the findings with relevance to the climate of the current teaching environment. The research adopted pragmatic and social constructivist worldviews. It was a mixed methods study involving surveys and interviews of participants who were drawn from schools that promoted creativity as a desired attribute of children’s learning. The data culminated into two research outcomes incorporating five teaching strategies to support creative process practice in the classroom. The five strategies are nurture children’s creative processes, inspire imagination and experience, facilitate creative processes in the classroom, maximise the outcomes of creative processes and foster self-directed learning. The findings are specifically relevant for music teachers in primary classrooms yet may be adapted to support creative work – in and out of music – in other learning settings for children and young people. The research supports music teachers in any setting to effectively facilitate creative work such as composition tasks. The findings further support teachers to differentiate children’s learning through creative work and to actively support children to achieve a sense of self through the development of individual ‘voice’ in composition. As such, the article has strong implications for music teaching during and following the pandemic.

Keywords: music education, creative process, primary education, creativity, teaching for creativity

Introduction

My doctoral study originated from a deep interest in how teachers support children to be creative in the classroom and in the ways creative processes unfold. I had previously documented the music activities of three generalist teachers in a case study (King, 2018), the findings of which showed minimal creative work. To springboard from these findings, I designed the PhD study to explore classroom creative work – specifically the facilitation of creative processes – in primary schools from teacher perspectives. I surveyed over ninety teachers from primary schools across Victoria, Australia. The surveyed teachers who elected to share their teaching for creativity practices in an interview were passionate advocates of their artform and of creativity as an essential human experience. These teachers described the value of creativity, stemming from their life experiences where it contributed to their musical development or to their development as a person – or both. The outcomes of the study, presented in this article, aim to capture the way these teachers attend and respond to the creative work of children through the facilitation of ‘the art’ of creative process.

It has been a tumultuous time in the world since (and during) the year of the completion of my doctoral study (King, 2020). Upon review of the findings of my study in preparation for this article, I noticed selected elements stood out to me as being particularly pertinent in the current landscape of the pandemic world. It occurred to me that I was seeing the findings in a new light, one that was based, most probably, on my response to the experience of lockdown (Australian Broadcast Commission, 2021). Yet I acknowledge that I was also viewing the findings with the mindset of the changing nature of my own creative work. With respect to the latter, I have recently shifted my early career research focus to practitioner research (Ravitch, 2014), to investigate my learning experiences of an improvisation-based approach to instrumental playing. In doing so, I have been exploring creative processes in my own musicianship. It is this dual lens of post-lockdown life and a renewed zest for composition as a musician, that shapes the commentary that follows the presentation of my research findings.

The findings have current relevance, as teachers strive to support student self-confidence, self-learning and self-understanding at a time when young people must grapple with the expression of ‘who they are’ and their place in our changing world (Gibbs et al., 2021).

Literature

The key phrases of the study are important to unpack, particularly with respect to creative processes. The study is titled: *Teaching for creativity and creative processes for music educators in Victorian State primary schools*. The phrase ‘teaching for creativity’ refers to the ways in which teachers facilitate children’s creative work (Robinson & Aronica, 2015) and “involves forms of teaching that are intended to develop young people’s own creative thinking or behaviour” (Craft, 2000, p. 22). ‘Creative process’ - the focus of this article - is positioned as a way for teachers to actively teach for creativity. The title of the study includes the phrase ‘creative processes for music educators’ which describes the underlying intent of the study to generate ways (based on current teaching practice) to guide any teacher who is delivering music to deepen the learning experiences of children in and through creative work. Through the lens and applications of creative processes, teachers are guided to observe, foster and promote creativity experiences for their students.

Creative process has been poignantly discussed in the literature as a key aspect of creativity, with notable research contributed by Wallas (1926), Lubart (2018) and in music education by Webster (1990) and Wiggins (2002). I defer to the definition of creative process of Lubart (2018) as “a sequence of thoughts and actions that comprise the production of work that is original and valuable” (p. 3). Creative process in my doctoral study rested on the premise that it is experienced differently by everyone (Botella et al., 2018; Burnard & Younker, 2002). In music, Webster and Hickey (2001) effectively describe the creative process as the space between an idea and the final outcome. Participant 9 in my study succinctly described it as the “process and experience” of creativity.

Composition is one of many explorations and outcomes of creative processes in music. It is an intrinsic act of music making that engenders individual ‘voice’, which in this article – and in my thesis – refers to individual expression. Composition is an essential part of music making. It is imperative that music education experiences provide “extensive opportunities for active participation as listeners, performers, composers and improvisers” (ASME, 1999, p. 4). In the locale of my study, experiences of music in primary schools must incorporate listening, composing and performing (ACARA, 2017). These concepts are echoed in the *Quality Music Education Framework* (Victorian State Government, 2018) in which “creativity and activity” (para. 3) are featured. The research outcomes of my doctoral study aim to support and promote composition and other creative work in the classroom through the effective facilitation of the creative processes of children and young people.

Methodology

The study was mixed methods in approach and adopted social constructivist and pragmatic worldviews. The research design comprised a survey and interviews to generate insider input from the participants about their perceptions and practices. The main research questions guiding the study were: 1. How do educators teach for creativity and implement creative processes? 2. Why do educators use and implement creative processes in these ways?

The research design responds to the recommendations in the following quotation.

It is important to capture the voices and perspectives of teachers regarding creative education. Current literature remains limited in this area. Therefore, formal and informal interviews, and detailed narratives may prove useful in capturing the views, challenges and needs of teachers regarding creative education. (Thomas, 2016, p. 244).

The research design comprised two data collection phases: an online survey and semi-structured, face-to-face interviews, with specific sample populations in each phase. Ninety-two primary teachers from State primary schools across Victoria, Australia, completed the survey. The survey respondents comprised 42 generalists (teaching across learning areas), 25 music

specialists (teaching music) and 25 performing arts specialists (teaching music, dance and drama). The survey additionally acted as a purposeful sampling tool (Patton, 2002) to seek interview participants, in which twelve teachers from eleven schools ‘answered the call’. Data collection was completed in 2019 and analysed using Creswell’s (2014) six steps of data analysis in qualitative research. Two outcomes were generated from the research, the *Framework for supporting creative processes in the classroom* (Figure 1) and the *Model of creative process practice in the classroom* (Figure 2).

Voices represented in the study

The participants in the study represent different ‘voices’ of primary school teachers. The practices of music specialists, performing arts specialists and generalists are represented in the study and the ideas emanating from these voices are combined within the research outcomes. This produced multiple angles such as the highly focused techniques of the specialist teachers (whose roles entailed teaching each class of children in the school for one hour per week) to the consistency of teacher- student interactions inherent in the practice of the generalists (whole roles entailed daily teaching of one class of children). The culmination brings through a mutual sense of appreciation conveyed by the participants for the benefits of being-in-process in creative work and demonstrates the ways they gained insight into student progression and expression to effectively foster student development on musical and personal levels.

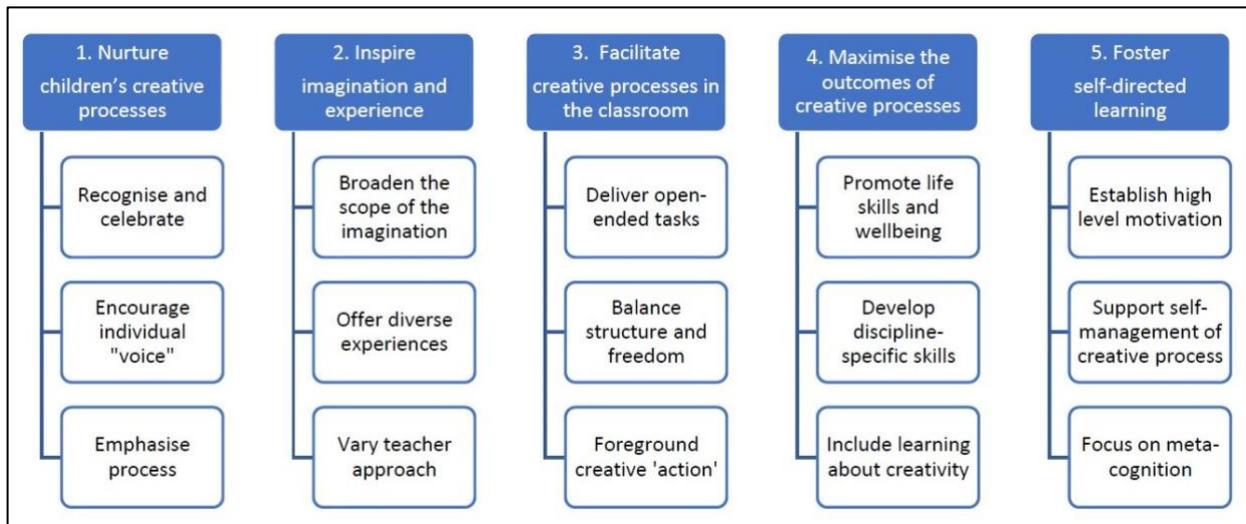
Presentation of the Framework and Model

The doctoral study culminated in two research outcomes: A *Framework for supporting creative processes in the classroom* (Figure 1) and a *Model of creative process practice in the classroom* (Figure 2). The framework has five strategies that are unpacked in vertical columns. One will notice that the model contains the same five strategies but depicted in a cycle. The framework provides three short phrases for teachers to explore and facilitate in their practice for each strategy, whereas the model depicts an unfurling, where the five strategies enable a

deepening of student experience through repetition in the cycle. The framework has no interconnecting arrows between the strategies, indicating that the strategies may be utilised independently, without interrelation unless by choice. For example, one strategy may be selected to specifically guide the planning, delivery, content or focus of a particular music lesson.

Figure 1.

Framework for supporting creative processes in the classroom



The five strategies of the framework are overviewed in the following statements. The strategies represent the key themes emerging from the data analysis in the study.

Strategy 1: Children's creative processes are exhibited in natural and individual ways through "the way they work on things" (Participant 2), that is, when they are "being themselves" (Participant 5). Teacher actions to support this process begin with the recognition of children's creative processes, the celebration of individual voice (children's individuality) emerging in these moments, and the process-driven approach in the classroom to allow this natural propensity to unfold.

Strategy 2: Teaching approach and content is varied to ensure a richness of experience as a basis for imagination. Through a diversity of classroom learning experiences and a variety of teacher approaches to learning, a greater scope of possibility is drawn upon in creative process

tasks. Participant 12's statement describes the variety in teaching approach: "Do what we ask the children to do – explore, experiment, think left of field."

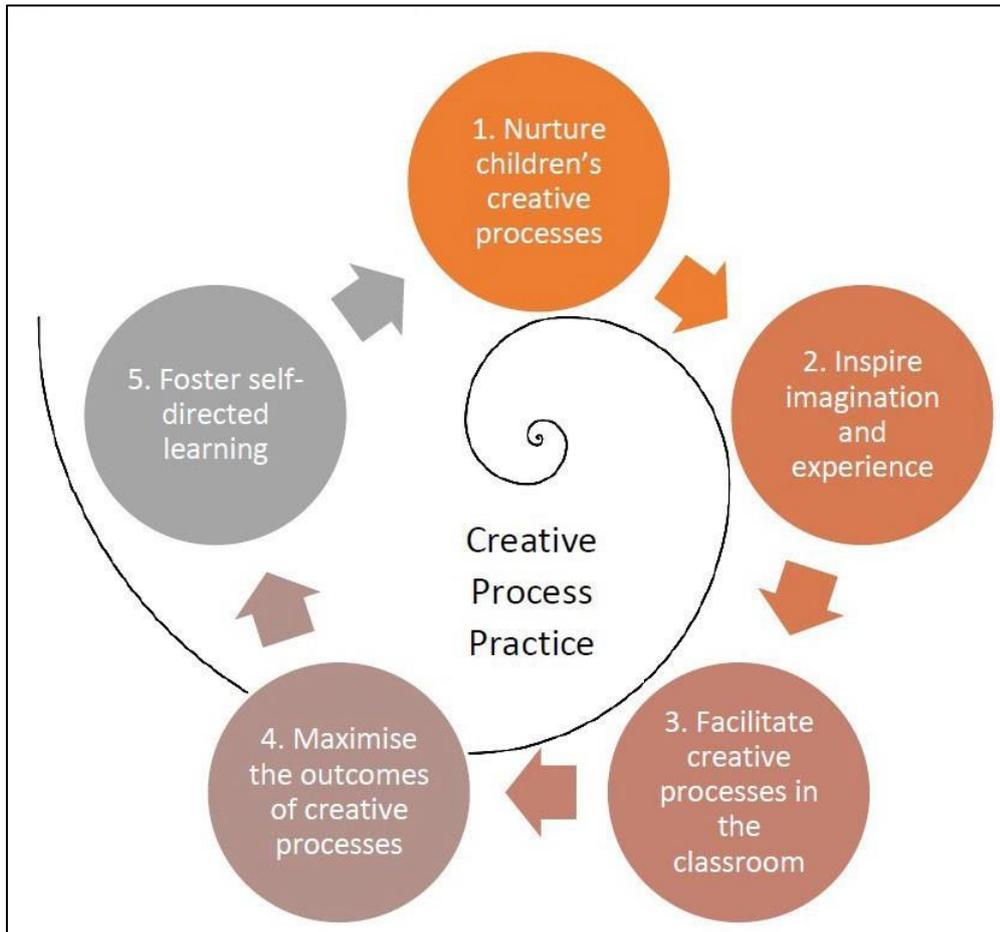
Strategy 3: Facilitation of creative processes has a basis in the delivery of open-ended tasks: structures within which to explore and develop children's own creative processes and expression. The teacher's role includes designing situations or tasks that have the potential for rich exploration possibilities. Such tasks actively involve children in first-hand experiences.

Strategy 4: The non-musical benefits of engaging in creativity includes the development of life skills, such as the ability to respond creatively and with resilience to problems confronted in life. Together with the outcomes of music instrumental skill development through (and including) composition and improvisation, and the gaining of creative 'know-how', this strategy is about preparing children to work with and apply creative processes to tasks.

Strategy 5: Self-direction is the focus of this strategy. It is about the ability of a child to become autonomous in their learning. Central to this is the importance of motivation through real-life contexts and an ability to identify and purposefully 'project manage' the pathway through creative work. Self-direction reflects an understanding of the processes one is engaged in, enabling a space for the development of metacognition to seek to understand and improve one's skills. Participant 9 alluded to this approach in the comment: "learning is pioneered by the kids."

Figure 2.

Model of creative process practice in the classroom



Commentary on the research findings

In this section I offer a commentary on the findings to highlight specific elements that appear particularly relevant for music classrooms in the current and post-pandemic world. To commence, I explore the first strategy. The creative process may be pictured as a capacity that is inherent in all humans that is enacted moment to moment as one goes about the events of the day. Noticing this process and what it looks like is essentially the start of the model. Creative process observation of one's own creative work may entail questions such as "How do I go about creative work? What happens along the way and what spurs me or halts me? What does it feel like to be inside a creative idea and how do I view my creative work? Why do I 'do' "

creative work in these ways?”

The teachers described the creative processes of their students as ‘children just being themselves’ and that the child being themselves was indicative of that child’s individual creative process. When we recognise creative process as ‘Child A simply just being Child A’ as they go about a task, we note the diversity of that person’s responses along with influences such as the day, moment, place and prior experience as a type of imprint on the event or outcome itself. The participants in the study were not just receptive to the differences in children’s approaches to creative work but celebrated these approaches in their classrooms. By outwardly celebrating the differences in the creative process, one promotes a sense of mutual understanding, empathy for one another and respect for diversity within the classroom. Participant 10 explained that through sharing their creative processes and ideas, the children “get to experience someone else’s idea, and they’re part of it and it might give them something that they can have for next time.” Participant 12 commented that through creative processes “we all see new and unknown things come into being, and the ones who own these things are the kids.” The recognition and celebration of those ideas enables creative expression to grow rather than retreat, and to become part of the ‘story of the process’ (King, 2021) toward logging valuable ‘practise time’ in the active experience of being creative.

In a classroom of “27 imaginations” (Participant 12’s phrase), each ‘voice’ matters. Individual voice, as depicted in Strategy 1, relates directly to the conference theme of ‘visible voice’ in this case within a classroom environment. Through hearing a person’s composition, we become privy to – and are privileged to hear – the individuality of that human being. By incorporating creative work into our teaching practice we support the visibility of the voice of the individual. The creative process may occur in a “stable, permanent or a more ephemeral nature” (Lubart, 2018, p. 3), it may be let go upon immediate production or it may culminate into a fully-fledged project. Composition in our teaching practice is integral to establishing individual voice and goes beyond just hearing it but towards developing its strength.

Establishing a sense of strength in the individual voice takes practice. Being ‘compositionally visible’ can take various forms and show different aspects of being and belief. To have the confidence to be visible is a responsibility we ask students to take as composers and we may choose to model this by being composers ourselves.

It is a key factor of Strategy 4 that teachers purposefully utilised creative work to promote the development of children’s life skills and their wellbeing. Life skill development is at the top of the list of key phrases for Strategy 4, and as such, it out-trumped the hierarchical placing of the other benefits of creative process espoused in this strategy. In hindsight I deliberate this placing, as I’m currently keenly interested in the development of music-specific skills in my own creative process practice to propel the practice further. Yet I propose that the development of life skills, as the initial key phrase, is correctly placed at the top with respect to the participant perspectives, and because composing is a life experience unto itself. For a composer, music may depict a story or moment: each time I play one of my compositions, I am retelling the story of that moment. The life skills – and the life experiences – developed through creative work are considerable and many, and the depiction of life experiences expressed through sound is a way we connect with music. Participant 1’s description of creativity provides a succinct summary of gaining life experience, “so the process is: I’m learning” and Participant 12 described creativity directly as a life skill: “a pattern of knowing that will help [children] in their future.”

The self-management of creative processes is a key component of the self-directed learning approach (Gülten Feryal & Kiyem, 2016) demonstrated in Strategy 5. One cannot manage one’s perceived achievements or disappointments within creative work without self-management of everyday emotions, sociality, reactions, ‘overwhelms’, new ideas or moments in challenging times. How we work with these experiences day-to-day impacts our creative work in a variety of ways. To effectively self-manage oneself to be able to self-direct a creative project is an incredible feat – and this was acknowledged by the participants as part of

their role in the facilitation of children's creative processes.

Conclusion

Creative process is a capacity we all have. In music education, creative process is enacted in the way we create works and in other experimental ways. Fostering this capacity in children may enable them to be stronger human beings, who have a greater capacity to act and to share their individual voice. The findings of my doctoral study show that the creative process may be effectively facilitated to build this capacity. This article presented current research outcomes to forward music education theory and practices around creativity in music education. My doctoral research was a mixed methods study in which I adopted pragmatic and social constructivist worldviews. The research design comprised surveys and semi-structured interviews. The data were analysed through coding and culminated into a framework and a model of five strategies to support creative processes in the primary classroom. The research outcomes are a celebration of teaching for creativity by the twelve teachers in the study and represent a synergy of specialist and generalist teacher perspectives. Upon reviewing the findings one year after the completion of my PhD – and in light of the pandemic world and my own creative work – I offer commentary on specific aspects of the findings for music educators in the world at this time. The overall findings are pertinent because children have had a tumultuous and changing experience, and as we resume in classrooms now or in the future or in other learning settings where dynamics may be different to usual; to find that individual voice and visibility of the composer within may add strength to a student's sense of who they are. The article encourages the application of the five strategies to support composition and other creative work. Creative process is an exciting yet pragmatic way to ensure that the individual voices of young musicians may be heard.

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Composing for Choirs experiencing complications arising from Choral Multilingualism: Considerations to improve homogeneity of tone, pronunciation and phonemic stress

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Abstract:

The Northern Territory (NT) of Australia is a stronghold of multiculturalism, evident in the varied cultural backgrounds represented in NT schools. As a result, linguistic representation is wide and varied and students rarely speak the same dialect. Linguistic features such as singers' vowels and phoneme stress do not match between speakers of differing dialects, thus homogeneity of tone and pronunciation in choir is implausible.

Composing Territory is a multimodal PhD project based in Darwin, Australia, aiming to address issues in Northern Territory choirs that arise from multilingualism and voice change. Placed in the Interpretivist paradigm, twelve choral compositions and accompanying teaching resources were created using recommendations from adolescent voice change research (Gackle, 1991; van Gend, 2019) research on Australian English (Cox & Palethorpe, 2007) and census data for languages spoken in Australian homes (Australian Bureau of Statistics, 2016). Data has been collected from seven choirs which participated in up to six rounds of action research to determine the effectiveness of the creative work in maximising educational and performance outcomes for choral students undergoing voice change from choirs representative of multiple linguistic backgrounds. This paper details findings related to decisions made in the composition process to improve outcomes for choirs experiencing complications in tonal homogeneity as a result of diverse linguistic backgrounds.

Linguistic features common across the spoken dialects in NT school choirs were identified during the composition process and then utilised heavily in the lyric, along with additional teaching resources for choral delivery to reinforce lexical features. Having common language features and characteristics at the core of the language utilised in their singing enabled

students to establish a point of familiarity from which to build homogenous tone and pronunciation. Spectrograph recordings of student vowel placement showed students were able to establish homogenous tone when utilising the choral works.

Compositions were thematically linked to people, places and events of historical significance to the NT. Familiarity of language and story empowered students to actively engage one another in dialogue about cultural identity.

Keywords: Multilingualism, choir, Adolescent, composition

Introduction

Darwin is an isolated city in Australia's north, fondly called the 'Top End', with a long, rich history of multiculturalism. In the 2016 Australian census, only 62.7% of Darwin respondents were born in Australia, with the other top countries of birth being Philippines, England, New Zealand, India and Greece. Only 45.2% of Darwin respondents had both parents born in Australia. 22.2% of homes spoke a language other than English, with top responses including Greek, Tagalog, Mandarin, Filipino and Indonesian. Move just outside of the Darwin municipality to localised Indigenous communities and on average only 7% of census respondents speak only English at home (Statistics, 2021).

Schools in the Top End of the Northern Territory (NT) reflect the multicultural society in which they are situated, with no student body representative of a single cultural group. As a result, choirs in the NT comprise a myriad of cultural groups, and subsequently numerous linguistic backgrounds. Unsurprisingly, one of the most challenging aspects of choral education in the NT is that no two students enter choir with the same dialect; there is no standard pronunciation, phonemic stress or homogeneity of lexical features upon which a choir leader can presume to base choral education. This immediately places choirs in the NT at a substantial disadvantage to traditional choirs, whose student bodies were drawn primarily from,

if not the same cultural background, then at least a shared lexicon.

Context

In the NT, government school students have the option to begin formal choral learning in grades five and six as part of the Beat Festival program. This is already substantially later than national or global peers, who generally begin choral learning in the early years of primary school. The Beat Festival combines individual school choirs into three hundred strong mass choirs for the purposes of a multi-arts extravaganza, in which students sing twelve songs in two parts arranged for treble voices. Songs are selected to maintain stage interest rather than educational purpose, age appropriateness or skill development. Rarely do choirs in the NT move beyond two parts.

When students reach middle school, they have the option to continue as members of Beat Festival choirs if their school participates in the program, meaning they never progress beyond two-part treble voice arrangements, or they join an after-school choir program, but entry into these programs is generally audition-based and limited places are available. Even in these programs, repertoire is not selected that is appropriate for changing female voices, or the various linguistic backgrounds of NT choirs.

Literature Review

Recent research into Australian English identifies three umbrella categorisations under which myriad forms of Australian English fall (Cox & Palethorpe, 2007); Standard Australian English, Aboriginal English and Ethno-cultural Australian English. Each English dialect has its own unique identifiers including allophonic and suprasegmental stress, phoneme and vowel length, palate height and positioning.

Classical and monastic choral traditions emerged from the clergy in churches and utilised sacred texts, and this style of choral singing is still utilised and promoted in the

cathedral choirs of today (Mackey, 2015). Subsequently, Standard British English (SBE) is considered the preferred and correct form of diction for choral singing (Wilson, 2017). This does not take into consideration that many choirs worldwide are not speakers of SBE, nor is there an exact version of SBE that is agreed upon to be considered the most beautiful and subsequently the correct means of choral enunciation and diction.

When examining choral pronunciation in Trinidad, Wilson (2014) found choristers and conductors held firm beliefs that SBE was the correct way to sing. However, when lexical features were analysed for markers that singers considered ‘correct’, the local dialect contained most of the markers that supposedly made SBE more beautiful. Colonial bias for SBE needs to be examined considering the current global trend toward multiculturalism, and the rise of school choirs with no standardised lexicon.

In Australia there has been a push toward Australian repertoire, led largely by the youth choral movement, and Gondwana choirs in particular (Stephens, 2004). As a result, Australian choral music is often coloured by the youth choir sound, as described by prominent Australian composer Stephen Leek in an interview with Joy Hill;

Youth choirs have a unique and distinctive colour and that can be utilised well in new compositions. So often composers think of a youth choir as just an unformed/training adult choir - but I really think that there are particular qualities in the “untrained,” “natural” voices of the youth choir that have their own artistic and creative attractions. Most youth choirs are (thankfully) without vibrato and have beautiful natural voice qualities to them. This means that a composer has the potential to extract a more earthy, “world music” type of colour out of them. I believe youth choirs offer a broader spectrum of choral colour that can be explored (or ignored) by composers. (Hill, 2019, p. 3)

The unique characteristics of untrained adolescent voices, with its ‘world music’ tone colour, already lends itself toward language features outside SBE. It is an ideal entry point for composers to incorporate lexical features outside those of SBE, particularly features common to local areas that are more readily available to native speakers.

One of the primary reasons for encouraging student involvement in choir is its positive

impact on social, mental and physical wellbeing (Clift, et al., 2010; Livesey, et al., 2012). The promotion of SBE as the preferred dialect over all other English forms not only monopolises large swathes of rehearsal time in the pursuit of a particular tone, but also instils in students the idea that their own language and voice are in some way inferior. We risk ‘styling the other to define the self’ (Bell, 1999); submission of a culture, or in the case of multilingual choirs – many cultures, in preference of our own. A study by Lindl (2018) found Chinese-American participation in choir built, maintained and developed student sense and understanding of cultural identity because of the inclusion of heritage languages and the singing of traditional folk songs. The incorporation of traditional languages and stories acknowledges individual student experiences and traditions and promotes inclusivity and cultural appreciation. This should be encouraged in school choirs, and this process can begin during the composition process through thematic story use and language consideration and inclusion, as is already evident in the push toward thematic story-based compositions in Australian children’s choral repertoire (Leek, 2021; Jarman, 2021; O’Leary, 2021).

Research Issue

Composing Territory is a PhD research project that aims, through the composition process, to attempt to address complications that arise from female voice change and linguistic diversity in the NT. It is a multi-modal project consisting of 12 original choral compositions, teaching resources and exegesis. This paper focuses on findings from considerations made in the composition process to ease issues arising from diverse linguistic background.

Method

Situated in the Interpretivist paradigm, *Composing Territory* collects data from the

symbiotic relationship between composer, conductor and chorister to determine how effectively the composition process can enhance vocal quality in choral performance and improve the outcomes for students challenged by adolescent voice change and linguistic diversity. This paper focuses on the linguistic component of the research data and how it informed the composition process.

Linguistics played an essential role in the lyric component of the composition process. Before lyrics were written, census data was analysed against current choir school attendance rolls to determine what language backgrounds were most prevalent in NT choirs. Five languages were identified as common across all choirs who had expressed an interest in participating in the research: Tagalog, Bahasa-Malay, Indonesian, Yolgnu and Standard Australian English. The phonemic alphabets of each language were then analysed and phonemes common to all languages identified. For each composition three common phonemes were then heavily utilised in the lyrics, with International Phonetic Alphabet identifiers and instructions on pronunciation and specific rehearsal guidelines for each phoneme included in the teaching resource.

It was hoped that by utilising phonemes common across all language groups represented in the participating choirs that a shared basis of pronunciation might occur naturally and improve the likelihood of tonal homogeneity occurring across other aspects of student articulation and enunciation. This could enable faster rehearsal processes, aural growth and skill development, and improve performance outcomes for choristers.

Spectrographs are visual representations of spectra, such as frequency. Voce Vista is software that captures audio in spectrograph recordings, allowing analysis and study of vocal frequencies. Members of a control group were recorded during their participation in the research project using Voce Vista to track changes in vowel placement and tonal homogeneity.

Spectrographs were used to map the position in the mouth of each of the phonemes being utilised in the compositions and to track if students were eventually able to sing the

phoneme in the same position, and if so, how long the change in oral position took. For each vowel or phoneme deliberately focused on in the teaching resource and compositions that were tested, the same phoneme was tested from repertoire outside the project to determine if results differed.

Each of the twelve compositions was composed thematically about people and places significant to the history of the NT. This immediately gave voice to the histories of members of the choir who might not have heard their stories in song before and engaged students in shared cultural understanding.

Results/Findings

Students consistently altered the positionings of phonemes over time to match that of the group for the compositions written for Composing Territory. This was not always the case in the external repertoire. They were not expected to produce classical interpretations of vowels and phonemes, such as ‘singers’ vowels’ but instead were only expected to establish homogenous pronunciation among the group.

Students took longer to establish homogenous tone in repertoire external to the project, suggesting that composers should consider varieties of English and prevalence of alternative first languages in school choirs when composing for this group. An example of [ai] from the piece *Kuyashi* is shown below.

Figure 1.

Placement of [ai] at start vs end of song learning (Kuyashi)

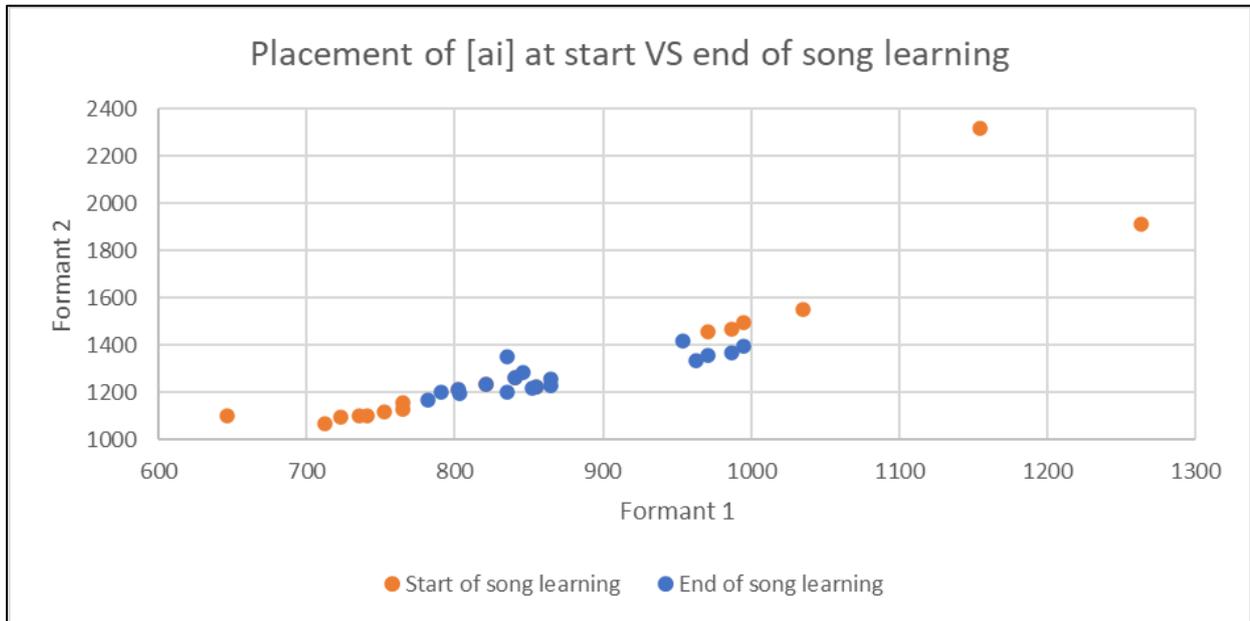
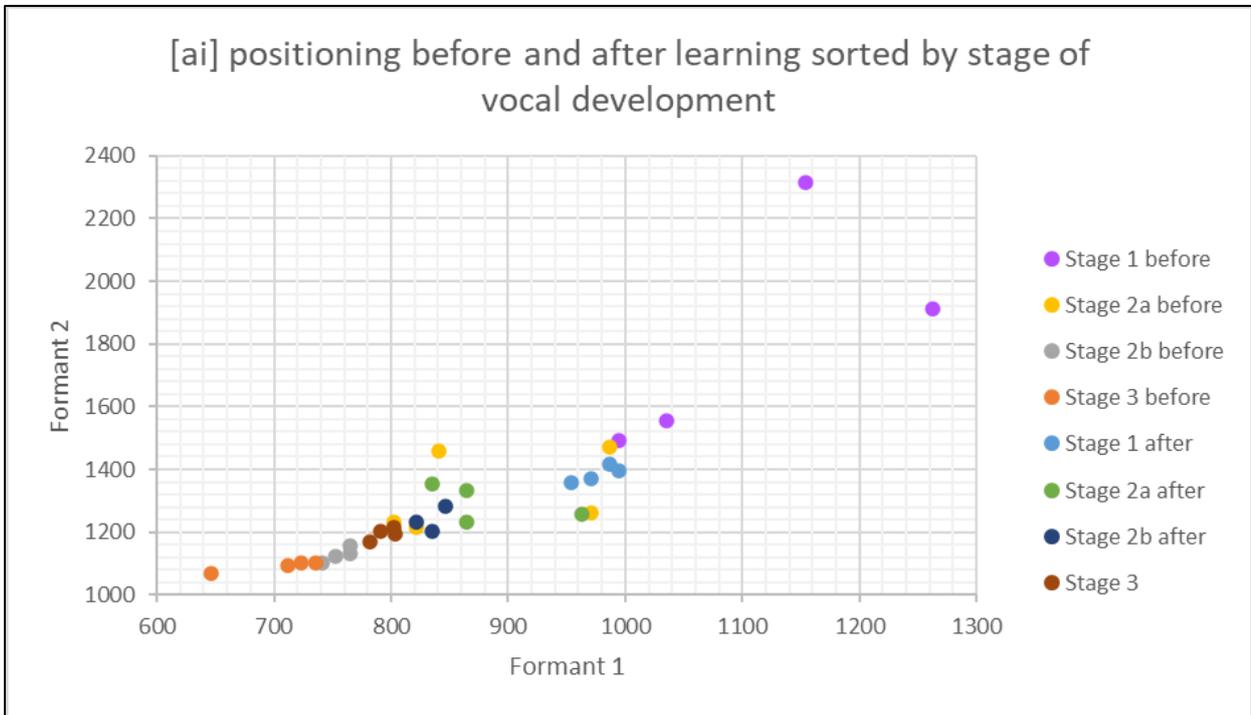


Figure 1 demonstrates the wide variety of placement for [ai] at the start of the research in orange, contrasting with the significantly closer distribution of placement after song learning was completed.

Interestingly, when the data is sorted into stages of vocal development, stages of voice change were generally grouped closely together, both before and after participation in the research; the higher the voice, the further back the phoneme placement was likely to be. Almost universally, stages of vocal development fell in clusters for positioning of the first and second formant. This could also be influenced by the style of music students listen to outside of choir at developmental growth stages; there is a significant drop in the palate height between the first and second stage of vocal development, which coincides with the time students generally begin exploring their own popular music tastes.

Figure 2.

Positioning of [ai] sorted by stage of vocal development before and after learning



At the beginning of song learning, the distribution of vowel placement was broad, but singers from each stage of vocal development were still distributed in similar regions of the frequency spectrum, suggesting adolescent voice change difficulties effect the entirety of the oro- pharynx, not only the larynx. This suggests as well as multilingualism, adolescent voice change could also be altering student diction by weakening laryngeal and pharyngeal control. Figure 2 demonstrates that students of the same stage of vocal development moved in clusters to a more homogenous tonal setting among themselves, as well as the group as a whole.

Discussion

Students in the NT begin choral learning two to four years later than their global peers – NT choristers begin choir in grade 5 at the earliest, or grade 7 if they choose to join in middle school while cathedral choristers begin in grade 3 – and have minimal rehearsal time

(generally limited to 30-45 minutes a week). They come to choir from many cultural backgrounds and do not speak the same dialects, resulting in hugely disparate pronunciation and tone, and they rarely sing songs representative of their culture, thematically or acoustically.

Consideration of language backgrounds in the composition process and utilisation of common vowels and phonemes in the lyrics of songs, allows students to focus on and achieve homogeneity of tone. This will not be the standardised singing structures of SBE but instead an individual tone colour unique to that ensemble, with a world music quality. The focus of school-based choral education in the NT should not be to emulate English or American choirs, who have no traditional commonality with cultural groups of the NT, but rather to establish new and authentic choral sounds that are inclusive and promote multilingualism as a positive attribute.

The inclusion of themes and stories from individual cultural groups allows students to engage in conversations about identity and to appreciate the history of the land they live on. Students demonstrated improved school attendance on choir rehearsal days and were vocal in informing teachers they ‘couldn’t miss choir, that it was the best part of their week’.

I’ve never heard a song about us before. It’s always this sort of secret thing that people don’t talk about. Like roads just came out of nowhere... But this song is beautiful. It makes me feel proud, knowing someone thought about us and we sound like that. (student from choir participant 4, talking about *Ocean of Sand*)

It is essential that students see and hear themselves represented in their education, and this includes in choir. Educators should ensure the repertoire they select reflects the cultural experience of the students they hope to engage, and meets the requirements of curriculum, education policy and student outcomes. But to be selected, that repertoire first needs to exist. Utilisation of features from home languages from which choirs can establish their own tonal homogeneity has proven successful and should be common practice for composers.

Familiarity of dialect in lyrics encourages social, mental and physical engagement in

choir, and improves student outcomes in school-based choir including articulatory devices, vocal technique and performance practice.

Composers are the essential link between students and music that is educationally inspiring mentally, physically, and socially. Composers have the responsibility to be more engaged with the group for whom they compose, and to utilise the language and voice of their choir in positive ways to create new, engaging choral music for a new generation of, hopefully, tonally and socially homogenous choristers.

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Shining a Light on Sustainable Music Education by bringing together Community, Artists, and Schools in Partnership

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Abstract:

This research contributes to the investigation of benefits of participation in rich music education experiences in primary classrooms, and opportunities to make music education visible within schools through partnerships with community arts organisations. Musica Viva Australia is an arts organisation that offers music programs for teachers and students across Australia, through incursion performances by diverse ensembles, resources and professional development opportunities for teachers – Musica Viva in Schools (MVIS). Musica Viva’s artist led school residency programs, tailored to the needs of particular schools, allow focus on the support of educational and social outcomes, and sustainability within music education programs. A three-year residency program in two South-Western Sydney public primary schools is the focus of this research.

Constructivist grounded theory allows the researcher to acknowledge their own experience and beliefs as influential in research design and analysis. Data from focus groups with teachers, and Artists in Residence, and semi-structured interviews with key contact staff members and the MVIS Project Manager, have been collated, with reflection and interpretation of emerging themes leading to subsequent discussion. With appropriate permissions, classroom teachers from focus groups have invited students to complete drawings and responses illustrating their learning within the program. These work samples offer discussion points for focus groups and potential data for inclusion in reporting.

Initial findings indicate that despite the challenges of COVID-19 pandemic restrictions, the Multi-Year residency programs have a positive impact, increasing the visibility of music education within the schools. Teachers and key staff members commented on an increased level of interest and engagement in music from students across the two schools. Growing confidence

in music education skills was described by teachers, leading to greater focus on music education in future curriculum planning through mentoring, professional development and team-teaching opportunities. For the Artists in Residence, pandemic restrictions required significant adjustment to support teachers within an online space, before returning to face-to-face experiences. Consistent with the work of Eric Booth (2009), the Artists in Residence described their learning about the depth of the teacher role and the workings and processes within schools. The remainder of the project, in these challenging times in schools, will offer further consideration of emerging themes as well as outcomes within the program, as perceived by participants. These findings will provide a deeper understanding of successes and challenges, supporting planning and sustainability of similar MVIS Residency Programs in primary schools across Australia.

Introduction

Musica Viva Australia is a not-for-profit organisation, committed to enriching communities across Australia by making live chamber music accessible to everyone (Musica Viva Australia, 2021). Musica Viva In Schools (MVIS) brings “nationally and internationally acclaimed performers direct to schools: interactive, dynamic and culturally diverse groups that perform a wide variety of musical styles” (Musica Viva Australia, 2021, para.2). With philanthropic support, a series of Musica Viva residency programs have been established, to extend and deepen engagement with disadvantaged schools across Australia. The MVIS Three-Year Residency model was established in South Australia in 2015. This research is based on the program currently running in two primary schools in South-Western Sydney with support from the Tony Foundation and Crown Resorts and Packer Family Foundation (MVIS Project Manager, personal communication, February 11, 2020).

The key goal of the model is “to inspire creativity in students and teachers through music, to build music teaching capacity in teachers and to deepen engagement with music

throughout a school community (teachers/students/parents)” (Musica Viva In Schools, 2019, p. 1). This emphasises the gradual building of a sustainable music culture and an increased visibility of music education across the school community. In line with The Alice Springs (Mparntwe) Education Declaration on Education Goals for Young Australians (Education Services Australia, 2019), such an emphasis supports the promotion of creative and confident individuals who are motivated to learn, as well as the building of a sustainable eco-system of music education within the school community.

Participating schools in the Residency Program were selected according to the following criteria:

- below the average of 1000 in the Index of Community Socio-Educational Advantage (ICSEA). This index from the Australian Curriculum, Assessment and Reporting Authority (2021) considers the location and socio-educational backgrounds of students, including the occupation and level of education of parents, to rank levels of advantage/disadvantage, allowing fair and reasonable comparison among schools.
- school population > 150 students
- strong leadership teams demonstrating commitment to improved social, emotional, and educational ^{[[]]}_[SEP]outcomes for students; and willingness to embrace a growth mindset culture
- commitment to the development of: a quality music education program for the long term; whole-school professional development in music; a range of music education initiatives, including possible instrumental music programs
- provision of appropriate space for music activities
- participation in substantive on-going evaluation
- provision of performance opportunities for students
- close proximity to a secondary school with an established quality music program
- existing culture of sharing resources and staff collaboration beyond the school (Musica

Viva In Schools, 2019, p. 4).

The allocation of the Artist in Residence to the schools was considered carefully, taking into account the style and personality of the Artists and the particular needs and experience of each school (MVIS Project Manager, personal communication, February 11, 2020).

Musica Viva has engaged the researcher to document the development and impact of this Residency Program, with broader consideration of the needs of primary school music programs, the potential value of accessing external providers to support educational outcomes and the factors that influence sustainability (Lane, 2019). The UTS Social Impact Evaluation Framework (University of Technology, 2020) offers guidance within the research, considering outcomes related to change, and indicators and tools to measure this change. The study therefore discusses key observations and themes interpreted within responses across the two schools, exploring any challenges described, as well as strategies supporting the program development to date. The unavoidable challenges experienced with COVID-19 restrictions, in the first phases of the program, are described, together with participant reflections on their navigation to ensure Music Education visibility, demonstrating their growing commitment to skill development and how this was leading to positive change within the school.

Research question and sub-questions

Research within the project explores the perspectives of participants related to a key research question and sub-questions:

What is the impact of the MVIS Three-Year Primary School Residency Program?

As a result of participation in the residency program:

1. Are there perceived changes observed in students' behaviour e.g. attendance, levels of engagement, music confidence and creativity, achievement of educational outcomes?

Within this study of residency programs in two different schools, teachers' observations together with students' responses and drawings about their educational experiences with the MVIS Teaching Artists is offering valuable data for discussion.

2. How do teachers describe their level of confidence to present Music Education experiences in the classroom?

It was considered that the perception of teachers within these two schools, throughout the course of the program, would support understanding and offer insight into strategies to enable skill and confidence development, to support planning and implementation of music learning experiences within different contexts.

3. Are there any perceived changes to the culture of the school and attitudes towards Music Education within the school community?

This study will extend on previous research, considering the nature of any perceived changes within these teaching spaces throughout the three-year residency program, to support the gradual building of a sustainable music culture across the school community.

4. What has been the experience for MVIS Artists in Residence? Is there any particular learning derived from involvement in the MVIS Residency?

The perceived experiences of the MVIS Artists in Residence will support understanding of processes followed within the two settings and challenges navigated in order to promote creativity, educational outcomes and sustainability.

The consideration of the outcomes and impact of the program through the perspectives of educators in these two primary schools, together with the observations and reflections of the MVIS Artists in Residence and Project Manager has significance for educators and organisations planning similar residency programs. The comparison of the particular experience in these two schools, is likely to have significant implications for other teaching spaces, offering deeper understanding of successes and challenges and supporting discourse related to the practice of Arts education.

Review of the Literature

Relevant literature within Australia and internationally emphasises the fundamental benefits of participation in rich Music Education experiences in primary classrooms, the development of social and personal skills and the positive impact on student learning (Barrett, 2003; Collins, 2014; Pascoe et al., 2005). Musica Viva In Schools (MVIS) believes that “music is an essential experience for every student, music speaks to every child, and every child has their own music to make” (Musica Viva Australia, 2021, para. 4). This endorses the Alice Springs (Mparntwe) Education Declaration on Education Goals for Young Australians (Education Services Australia, 2019), emphasising that young learners should “discover, explore, play, create and express themselves” (p.13).

However, general classroom teachers in primary schools describe their lack of confidence in the teaching of the Arts (Alter et al., 2009), particularly in the presentation of music experiences with their students (de Vries, 2013; Lane, 2019). These feelings of inadequacy are complex and strongly influenced by levels of training, and personal and professional experience (Andrews, 2008; Lane, 2019; Russell-Bowie, 2009).

Schools can prioritise the Arts with teachers building skills and confidence through partnerships and connections within and beyond the school (Ewing, 2010; Gibson & Campbell, 2016; Pascoe et al., 2005; Davis, 2007). The National Review of School Music Education (Pascoe et al.,

2005) and the United Nations Educational and Scientific and Cultural Organisation (UNESCO) guidelines (2006), highlight examples of successful school programs involving partnerships and professional development opportunities for teachers. When these partnerships occur collaboratively, participants can gradually be enabled (Amadio et al., 2006; Caldwell, 2013; De Backer et al., 2012; Snook & Buck, 2014), avoiding the perception of the outsourcing of the Arts as an enrichment activity presented by experts (Harris, 2014). Artists in Residence programs can promote a positive school culture (Booth, 2009; Dunn, et al., 2019; Rabkin, 2012; Thomson et al., 2018), particularly demonstrated with the provision of professional development support for teachers (Garvis & Pendergast, 2010).

Further study related to the processes involved in school Arts education programs offered by external providers and Arts specialists has been recommended in previous Australian research (Costantoura, 2001; De Backer et al. 2012; Lane, 2019). This MVIS study builds on a previous MVIS Residency Program in South Australia, which reported some change to student and school community perceptions about music following a residency program that commenced in 2015 (Rosevaar, 2017). Participating teachers described their support for the music program and observed increased engagement and motivation in students, however the ongoing need for the development of teacher skills and confidence for the classroom was acknowledged (Rosevaar, 2017).

Research Design and Methodology

Constructivist grounded theory guides the design of this study, with the analysis and interpretation of data collected over the three years of the MVIS Residency Program, in ongoing discussions with a variety of key participants at each school (Charmaz, 2009; Creswell, 2008; Mackenzie & Knipe, 2006). In this way interpretation of the multiple experiences and realities of different individuals through the course of the program can be constructed (Beckenridge et al., 2012; Charmaz, 2009; Mackenzie & Knipe, 2006).

Teachers at each school volunteered to participate in a series of focus groups (eight teachers at School A, six teachers at School B), reflecting on the development of the program and any perceived changes within music education provision within the school. Teachers invited their students, with appropriate permissions, to complete work samples, illustrating and writing simple sentences, describing their learning from music experiences within the program. These work samples offered rich opportunity for discussion and reflection on learning within the program.

MVIS Artists in Residence from the schools combined in a focus group, reflecting on their planning and experiences within the program, sharing ideas, concerns and strategies. The MVIS Project Manager also met with the researcher in a series of semi-structured interviews to discuss their observations regarding the development of the program. Because of COVID-19 restriction in the first two years of the programs focus groups and semi-structured interviews have occurred online.

Inclusion of different data sources within two different teaching spaces added strength to discussion, understanding and interpretation (Merriam, 1998; Yin, 2009), with consideration of two different case studies. Initial data collected offered a baseline for comparison with further data collected throughout the program. Responses were collated with descriptive coding, inspired by participant comments, exploring patterns and outlying responses within each school setting (Bazeley & Jackson, 2013). In particular, discussions considered aspects of the research questions, focussing on any perceived:

- changes in teacher skill level and confidence to present music education in the classroom
- changes in student behaviour, levels of engagement and attitudes
- achievement of educational outcomes, particularly Music outcomes, as a result of participation in the program
- changes to attitudes towards Music within the school community.

The COVID-19 pandemic added considerable challenge to schools in 2020-2021. Implementation of the MVIS Residency Program was considerably limited as schools were closed for several months with students working remotely: “Very frustrated the way that COVID has ruined this year in terms of running the program as usual” (Key Contact Staff Member, School B).

However, the MVIS Artists in Residence committed to exploring strategies to support the schools in their remote teaching, initially adjusting resource material for access by students at home, before connecting with virtual teaching via Zoom, until face-to-face opportunities with smaller groups became possible. “It’s been really good... All things considered it’s probably the only program at our school that continued” (Key Contact Staff Member, School B).

The researcher reflected that participants’ observations regarding any significant change across the school as a result of the implementation of the MVIS Residency Program, was potentially restricted by the challenges of COVID-19. Of particular interest though were observations that were perhaps unexpected.

Preliminary Findings

Perceived changes observed in students’ behaviour

Despite the challenges of the delivery of the program during the COVID-19 pandemic, teachers described students’ increased level of interest, engagement, motivation and self-confidence in music: “I mean they’re all extremely happy and as they leave they’re like ‘I’m a superstar’” (Teacher 1, School B).

Particular students who were previously disengaged in other learning were described as motivated by the program and their growing connection with the Artists in Residence. One student at School A was highlighted as eager to share his writing with the MVIS Artist in Residence. At School B, a student with learning difficulties was described to be totally engaged and calmed by the experience of guitar lessons.

At School A, a teacher working with students with autism, with sound sensitivity, described the increased level of engagement of students, and how this supported other learning in the classroom: “I think my class has changed ... they love it. At the start, a few of them were covering their ears but they got used to it. So that’s a huge change” (Teacher, School A); “Are they more comfortable with sound generally?” (Researcher). “Most definitely.” (Teacher 3, School A).

A teacher at School B was particularly impressed with the expanding vocabulary of her Kindergarten students, as demonstrated in their work samples. Detailed drawings and sentences included instruments and xylophones, with one student highlighting the playing of the notes ‘C’ and ‘G’.

Figure 1.

Student work samples



Teacher confidence

The MVIS Project Manager indicated that both participating schools had suggested staff engagement and teacher confidence were areas to work on. Participants at both schools reflected on the previous neglect of music education in their classrooms. “Often teachers in primary schools don't have that expertise anymore, in regard to music” (Key Contact Staff Member School B).

At a pre-residency professional development workshop in early 2020, teachers at both schools completed a MVIS survey responding to the statement “How confident do you currently feel teaching different aspects of music in your classroom?” A low level of confidence in Music Education was evident at each school.

Table 1

Percentage of teachers indicating level of confidence to teach music

	School A 20 teachers present	School B 13 teachers present
Very confident	5%	7.7%
Some confidence	40%	30.8%
Low confidence	40%	61.5%
Very low confidence	15%	0%

The challenges of COVID-19 were perceived to be very disruptive to the early phase of the program and the skill development of teachers: “It’s been a bit hard to gauge confidence levels... a little bit hit and miss with COVID and what we can do and what we can’t do” (Key Contact Staff Member School A).

However, despite the challenges of remote teaching and restricted activities, teachers

described their growing confidence and their appreciation of the mentoring from MVIS Artists in Residence. Teachers also recognized their growing understanding of ways to connect music across the curriculum, particularly linking to Mathematics with notation and fractions. “Seeing what [the Artist in Residence] does, they cover all the different aspects in their lessons” (Teacher 3, School A). “It is building confidence, I guess, in actually developing lessons and working through the content and then being able to apply it” (Teacher 3, School B).

At School A the interest and level of engagement of staff was perceived as a growing priority, with several new staff members, with a music focus, reported to be joining the school in 2021. This was described as an opportunity to build more sustainability within the program. “We should see that confidence really grow next year” (Key Contact Staff Member, School A).

Changes to the culture of the school and attitudes towards Music Education

Because of the restrictions of COVID-19, unfortunately families were unable to physically access the schools. Building awareness of the MVIS Residency Program, and creating more of a music culture across the school community, was an area to explore more in the future years of the program.

Participants described the impending revision of their School Plans, recognizing the value of Musica Viva learning opportunities for students. School B referred to their use of the School Excellence Framework (NSW Government, 2017) to support documentation of the development of practices in music across the school. “Our vision that we’re creating at the moment is all about making sure our kids have a really well-rounded understanding of the curriculum, not just the focus on literacy and numeracy” (Key Contact Staff Member, School B).

Initial conversations were taking place with a local high school, regarding the establishment of a Creative Arts hub, offering creative workshop opportunities for students and staff from all schools. This would synchronise with the recent High Potential and Gifted

Education Policy of the NSW Government (n.d.), supporting students in the achievement of educational potential, with opportunities for talent development.

The experience for the MVIS Artists in Residence

2020 was described by the MVIS Artists in Residence as a year full of challenges to expectations. Significant adjustment was required to support teachers with accessible resources and online sessions for students to work with at home, before returning to face-to-face experiences.

In line with the work of Eric Booth (2009), the MVIS Artists in Residence described their own learning from the program, observing the breadth of expectations of educators and the extensive processes within schools. They recognized the value of building connections with staff, something that was initially challenging with the restrictions of COVID-19. When face-to-face learning became possible, strategies were explored to engage and support teachers in music experiences to enable their skill development. “We have an enormous amount to learn and to absorb, and to not only learn, but to develop within ourselves in terms of skills” (MVIS Artist in Residence, School B).

Concluding comments

Despite the significant challenges faced by these schools during the recent pandemic, initial research findings indicate elements of learning that were perhaps unexpected. Participants described their motivation within the Residency Program and their commitment to building music education opportunities for students.

I think it's really going to be a very interesting case study, in the philosophy behind having a practising artist embedded in the school ... and how much of the artist's view that brings in ... what benefits of an artist perspective that brings to the staff and what the impact is on classroom music. (MVIS Project Manager)

Further consideration of the outcomes and impact of the program, as perceived by participants, will provide a deeper understanding of successes and challenges, supporting planning of future

similar Music Residency Programs in primary schools.

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Elgar has left the building – the impact of curriculum reform in music education

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Abstract:

The world of education is rapidly changing, with new ideas and technological advances constantly moving and evolving. Identifying the influences which affect classroom teacher practice is an ongoing concern of researchers, often focusing on pedagogical theory and implementation and centrally coordinated curriculum reform. To contribute to this body of knowledge, this paper focuses on two specific groups - Current Music Teachers (CMTs) and Experienced Music Teachers (EMTs) of over 40 years' experience, from NSW secondary music classrooms. The research examines the similarities and differences between the two groups of participants through their interpretation of the current suite of NSW music syllabi which comprises one junior syllabus and two senior syllabi for years 11 and 12. The research forms one part of a larger study of three groups of NSW music teachers ranging from the 1960s to the present day - the EMTs, the CMTs and Pre-Service Music Teachers, (PSMTs). No previous research has investigated the perspectives and syllabus implementation practices of three different cohorts of music teachers in secondary music classrooms in NSW. In addition, this research has been conducted during a comprehensive curriculum review, undertaken by the NSW Government and as such, the results offer rich insights into the perspectives and practices of participating music teachers. The EMTs (N = 5) in this paper completed their tertiary education in the 1970s and 1980s, when their music education centred around the western classical tradition (WAM), whilst also exploring music from 1945 to the current times. The CMTs (N = 5), have a variety of music education backgrounds and their degrees range from the traditional to Contemporary Music degrees, reflecting the changing times in which we live. The variety in their school education, tertiary experience, and teaching

pedagogy has resulted in a divergent perspective to that of the EMTs and is reflected in the findings.

Keywords: curriculum reform, NSW junior secondary music classrooms, pedagogy, syllabus implementation.

Introduction

The world of education is rapidly changing, with new ideas and technological advances constantly evolving. A question central to this is how do we as music teachers manage to incorporate these changes into school curriculum? From 2022, the results of a major curriculum review undertaken in NSW (Masters, 2020) will be implemented and will potentially influence the way music is delivered in NSW schools. The most visible voices, architects, and implementers of the next suite of curriculum documents generated by this curriculum review will be the Current Music Teachers (CMTs) in schools. A sample group of CMTs has expressed strong opinions that the syllabus documents “need to be more relevant to the 21st Century learner”. The older group of music teachers whose perspectives were sought for this paper, the Experienced Music Teachers (EMTs), have taught many syllabi over their careers and developed firm views about what a reviewed syllabus should contain. The perspectives of both groups are presented in this paper.

In NSW, junior secondary music consists of a 100-hour course over years 7 and 8 (12- and 13-year-olds) non-elective music years, and an elective music course of 200 hours for years 9 and 10 (14- and 15-year-olds). This is the Stages 4 and 5 Music Mandatory and Elective Courses – years 7 – 10 Syllabus (Board of Studies New South Wales, 2003) and will be the focus of this paper, being the first syllabus to be reviewed by the NSW Education Standards Authority (NESA) in 2022. The year 7 – 8 Mandatory Course requires students to develop knowledge, understanding, and skills in the concepts of music through participating in

performing, composing, and listening activities. The course requires a varied repertoire to reflect students' needs, experiences, expectations, backgrounds, and levels of musical development. The Elective Course (years 9 and 10) requires that students further develop knowledge and skills, study a compulsory topic (Australian Music), and at least two topics from two other groups which incorporate western art music (WAM). The construction of the two groups is meant to ensure that students will at some stage study music other than popular music.

The interviews reported in this paper sought to:

- interrogate specific aspects of the junior syllabus the teachers valued and why;
- investigate how CMTs constructed their lessons and taught Mandatory Topics for Elective Music and;
- identify and investigate pedagogical practices and philosophies in integrating the components of performing, composition, and listening.

Background

To understand how NSW arrived at the structure and content in the current syllabi, the following brief historical connections are important. The Tanglewood Symposium, held in 1967, was a meeting of educators, musicians, psychologists, and business professionals to discuss the future of music education in the United States (Powell et al., 2019). The resulting Tanglewood Declaration urged that “the musical repertory should be expanded to involve music of our time in its rich variety, including currently popular music” (p. 21). The Manhattanville Music Curriculum Program of 1965 also produced objectives which included developing a music curriculum and related materials for a sequential music program for primary grades through high school (McPherson & Jeanneret, 2005). Throughout the program there was the expectation that students would become composers, conductors, performers, listeners, and critics in the classroom activities (McPherson & Jeanneret, 2005). The ideas that came out of both of these

historical events helped shape the views of educators involved in the design of the current suite of syllabi and related materials in use in NSW, Australia (McPherson & Jeanneret, 2005).

Since 2000 music has remained a popular subject choice for junior secondary students as evidenced by the sustained numbers electing the subject over the years - from 11,056 in 2000 to 12,111 in 2020 (NESA, 2020). A syllabus document, as a component of the “rhetorical curriculum” (Greene, 1971, p. 1) specifies requirements and the scope of study; however, teachers “do what they do, they re-enact their understanding of the curriculum-in-the-culture” (Westbury, 2002, p. 107). The music syllabus documents offer a variety of topics for students to study the learning areas, and, and individual teachers write their programs and lessons to suit their student context.

Methodology

The CMTs represent a variety of music education backgrounds with degrees ranging from traditional to Contemporary Music degrees, reflecting the changing times in which we live. They have been teaching from 2000 onwards. The CMTs were previously unknown to the researcher and were contacted via Facebook in 2020 and 2021. The EMTs all completed their tertiary education in the 1970s and 1980s, and their music education centred around the western classical tradition, whilst also exploring music from 1945 to the current times. They were selected using purposive sampling and were previously known to the researcher through professional connections. Both groups were interviewed via zoom over 2020 and 2021. The CMT’s high school graduation (NSW Higher School Certificate or HSC) qualifications and pathway to tertiary education were more varied than the EMT’s qualifications, with a variety of past syllabi having been studied for the HSC. Two of the CMTs completed their HSC in 1987 and 1988, first entering careers other than music, and re- trained in Education in the 2000s. The responses from five participants from each group are specified and discussed in the findings section of this paper.

Table 1*CMT Participant Details*

Participant Pseudonym	HSC Course, Year and Instrument	Tertiary Degree Years of study	First year teaching
C1	Music 1 2005 Drums, guitar, no private tuition after year 9.	University BMus Performance and Contemporary Arts 2006-2008; Dip Ed 2009	2010
C2	2 Unit Related 1987 (Performance - clarinet)	University (Distance Ed) 2002-2005 BMus	2006
C3	2/3 Unit Common 1997 (Performance-piano and bass guitar)	University 1998 – 2001 BMus	2002
C4	2/3 Unit Common 1997 (Singing, Musicology Thesis)	University 1998 – 2001 BMus	2002
C5	2 Unit Related and 3 Unit 1990 (Performance-piano + clarinet)	University (Distance Ed) 1998 -2000 BMus	2000

Table 2*EMT Participant Details*

Participant pseudonym	HSC Course, Year and Instrument	Tertiary Degree Years of study	First year teaching
E1	Year 11 and Year 12- 2 Unit Course (1975 syllabus) 1980 (Violin)	'81-'84 Conservatorium BMus Ed	1985
E2	Year 11 and Year 12 2 Unit Course (1975 syllabus) 1979 (Piano)	'80-'83 University and Teachers College BMus Ed	1984
E3	Forms V and VI (1972 syllabus) 1975 (Violin)	'76-'79 Conservatorium and Teachers College BMus Ed	1980
E4	AMEB (piano, theory + 3,000-word Thesis) 1969	1969 – 1973 Conservatorium and Teachers College Dip.Mus.Ed	1974
E5	AMEB (Piano, theory + 3,000-word Thesis) 1969	1969 – 1973 Conservatorium and Teachers College Dip.Mus.Ed	1974

Both groups were asked the following questions regarding their pedagogical philosophies in the implementation of the junior syllabi, and had varied responses depending on the schools and student cohort within their school experience:

1. How important do you think it is to teach students about the traditions of the past, including classical music?
2. Do you integrate all the components (Performance, Composition, Listening) into each lesson?

Findings summary

The interviews revealed two emerging themes, that:

- (i) popular music is the topic of choice for the CMTs, while the EMTs introduce the classics in the early years of secondary school music study to teach the basics of notation and the idea of wide listening, including popular styles as well; and
- ii) Performance is the predominant focus in lessons for the CMTs, while the EMTs favour using integrated learning experiences in lessons. These themes are discussed below.

Popular music is popular - Classical music is 'old'

The current junior secondary music syllabus emphasises the importance of students gaining a “general experience” (p. 29) through a varied repertoire, which extends and enriches their musical experiences. The interviews disclosed, however, that the majority of CMTs do not teach *any* traditional music. C1 argues that the classical style of music is not relevant to students – “they do not listen to it at home, so think they should not have to at school”.

Therefore, C1 does not introduce classical or art music to his classes. C3 offers “there is nothing cool about classical music, so a lot of kids do not do it”, while C4 states that “the classics are viewed as daggy and old” by many of her music teacher colleagues. She asserts

that she uses popular music to engage the students, teaching them to play songs on guitars or keyboards, and contends this is more important than trying to convey facts about theory or classical music. C4 also states “I think the classics *are* getting lost. I think that a lot of music teachers are just trying to get through and give in to the students by doing only popular music”.

C4 also stated that “Some schools are not teaching the instruments of the orchestra, so a whole generation of year 7 students do not know how to classify instruments and have not heard the sounds they make”. All the NSW music syllabi from year 7 to years 11 and 12 have an Aural/Listening component in them, so if students are not able to identify instruments, describe the tone colour, texture and layers, etc., they will struggle with this component in future years. C2 said “You’re walking that really tight balance - you want to capture the kids who are interested in the contemporary stuff and to do that you have to give a little on the traditional music”.

Listening to ‘traditional music’ remained important to the EMTs who had experience of teaching both very traditional syllabi as well as the current suite. The EMTs argued that for students to improve their musical skills they must be able to recognise basics like instrumental tone colour, combinations of instruments within ensembles, structures and forms used in classical music. Their views on what is of value in the syllabi have been shaped through experiences including numerous syllabus changes, trialling different pedagogies in their classrooms, and wide experience in Higher School Certificate Marking.

All EMTs referred to using orchestral instruments when reflecting on their favourite lesson idea, demonstrating how using WAM provides a solid introduction and stimulus to other activities, such as composition. As E3 asserted:

Some students have never heard of an oboe before or a bassoon. These days, you can put up a YouTube video of an orchestra and the kids are so engrossed in watching, because they’ve never been to an orchestral concert.

E3 then went on to describe different examples of accessible program music and how she uses it to lead students into experimenting with classroom instruments and sounds to compose stories or soundscapes.

Performance: the activity of choice

By contrast, C3 stated that she rarely uses composition in the classroom saying that it is a weak area of knowledge for her and that time constraints limited her use of composition. C3 preferred a classroom focus on performance, due to student preference. “They just want to play, so composition gets less attention”, also offering that “the junior syllabus should provide more support for composition ideas that are more realistic”. The syllabus does provide four dot points of ideas for ways to provide experiences in composition (p. 28). C5 was the exception amongst the CMTs, giving examples of how she uses improvisation to approach composition with her junior students. She provides students with the framework of a song, teaches them various parts that will fit with the song (chord patterns, ostinati, bass line, etc.), then asks the students to improvise one by one while the class plays the accompanying parts. Students then move onto computers and use Noteflight, or write on manuscript if they choose, a version of their simple improvisation. In this way they are making connections with the sounds on the instrument (listening), the improvisations they were playing (performing) and turning the sounds into notation that they can read (composing).

If students lack a solid grounding and wide experience in each of the components in the junior years, they generally do not choose music as an elective subject in year 9. C4 is convinced that schools are losing students in those vital elective years, and these years feed on to the senior years. She said that after no formal listening experience to ‘classics’ in the junior classroom experience, they elect the subject in year 9 believing they can do only popular or rock repertoire. Suddenly they are faced with having to understand the Classical Period and

Nineteenth-Century music, and having had no background listening experience, are more likely to drop the subject. She considers that music study in Stage 5 is difficult for students because they have not had any wider experiences than performance activities in popular music in Stage 4.

The junior 7 – 10 syllabus outlines three different approaches suggested as possible strategies for learning and teaching across a range of repertoire: – a *concept*-based approach; a *skill-based* approach; and a *topic-based* approach. The syllabus is general and provides seven possible topics, also saying “plus others devised by teachers” (p. 29). The topics suggested are art music of various styles, periods, genres and culture; jazz; popular music; music for radio, film, television and multimedia; theatre music; environmental music; music of a culture. Teachers also have the flexibility to provide both formal and informal learning styles in the classroom.

Both CMTs and EMTs recognise and agree that popular music is vital to our culture and the lives of our students (Powell et al., 2019), but as E4 said:

If the kids are going to understand music they've got to have some sort of understanding of the basics. If you don't teach them the basics they're not going to be able to know how to compose or understand it.

E1 was also adamant that the teaching of music should be more than just having a jam in the classroom, asserting:

I still think notation is an important skill for a free-thinking musician. I've seen too many M1 kids who are in the top 5 of the state on their guitars and then they can't get a gig because they can't read a chart.

E2's philosophy of teaching basic notation was also similar:

If you're doing music, you do need to know how to read and write music. The whole point is it's not just about having fun, it's about feeling that you have a choice to continue with music or not and if you do continue, that you have the choice of the courses that are available to you.

Discussion and concluding thoughts

In NSW the current suite of syllabi includes popular music, cultural music, and WAM in both the junior and the senior documents, and teachers have the flexibility to create a balance in their school programs and provide the students the experience of a variety of topics to perform, compose, and listen to. They are also free to provide both formal and informal learning styles in the classrooms. C1's comment that "topic choices need to be more relevant to the 21st-century learner" in the upcoming syllabus revision points to a need for more prescriptive guidance rather than free choice which the syllabus offers. One of the CMTs ventured to say that teachers are only guided by the senior syllabi because the final HSC exams drive the content and what is taught in the classroom. However, the acquisition of knowledge and skills built from year 7 is required for student success in the senior music courses. As C4 asked:

I wonder how many students don't choose music in Year 9 and Year 10 or 11 and 12 because it's skill-based rather than knowledge base and they need that mark to get into that university?

With music teachers not passing on their knowledge and skills in junior years the result could be fewer students electing music in Years 9 and 10, and the loss of knowledge of a range of repertoire from various styles, periods and genres through listening, performing and composing music. It is the case that Mathematics or Science teachers would never neglect important skills that are building blocks to increased knowledge of their subject. The EMTs realise that teaching the basics is the only way to enable the students to have a fair choice. As E1 said:

I think for me the bottom line is if a kid can get out of school and say "I've written some music, people have played my music, I've been able to get up and perform in front of people, I've had a great time playing with other people, I can listen to a piece of music and tell you about what's going on in the music" - then and only then can the music teacher think they have

done their job properly.

The EMTs were adamant that those choices should be available to all students by providing them with the knowledge of a range of music experiences - a smorgasbord from which to choose. E5 said:

I think historically we have all possibly made a bit of a mistake of beginning to apologise for music and only presenting what's current, which is not necessarily actually teaching children about music.

Rapidly changing technological advances mean changes in the music classroom— Google Classroom, access to music online, teora, Soundtrap, Noteflight, Flat.io, etc – all engaging and captivating students’ interest and time. The pace of the current world, as well as the ‘busyness’ of schools has made it harder for the CMTs to be ‘on top’ of everything. As Webster (2018) argues, “Perhaps it is time to rethink *why* we have music in schools, *what* it is we teach, *who* is it that we teach it to, and *how* we do this in the age we live in today” (p.3).

The current curriculum review in NSW will provide such an opportunity for this very important discussion and hopefully lead the way forward for music to survive and flourish in secondary classrooms.

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Exploring conservatory students' musical creativities beyond music performance

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Abstract:

Many music conservatories prominently situate the development of student creativity among their institutional values and educational goals. The College Music Society's Task Force on the Undergraduate Music Major (2016) created a manifesto that called for undergraduate music students to experience various participatory musical roles and behaviors beyond music performance. They purported curricular experiences that foster students' development as "improvisors-performers-composers." This paper is a report on an innovative design for the course "Creativity of Music," that had creative musical experience undergirded by theoretical conceptions of music creativity at its core. Throughout the course development, I questioned what creative music learning and teaching might look like within an academic course setting.

"Creativity of Music" was created, in part, to demystify the notion of who and what is considered musically creative. I designed the course as an "academic music laboratory" to engage students' imaginations, encourage them to take risks in musical roles different from that of music performer, to reveal personal insights about themselves as creator, to work individually and collaboratively, and to use research foundations as springboards for reflection and evaluation of their creative products. The course sought to invite students to explore their own uniquely creative musical processes and to produce personally-meaningful and innovative products in the areas of musical performance, composition, improvisation, and listening. They reflected on their creative processes and products, placing their written reflections and musical products in an electronic portfolio as a visible representation of their musical creativities.

Students responses to the course projects and their understandings of themselves as creative

beings will also be presented in this paper.

Introduction

Many music conservatories prominently situate the development of student creativity among their institutional values and educational goals. In fact, the Conservatory at which I teach promotes as one of its primary learning outcomes “...the disciplined acquisition of technical skill and the academic foundations of formalized music study to the nurture of exploration, experimentation, and discovery, both creative and intellectual” (Oberlin Conservatory of Music, 2021).

These learning outcomes are defined as ways to align curricular experiences so that the music conservatory graduates “creative and imaginative individuals of high professional attainment and personal depth” (Oberlin Conservatory of Music, 2021).

Education within collegiate music conservatories tends to focus on and privilege music performance (of musics from the Western classical tradition), those who teach it, and those who seek it as a major area of study. Students experience pre-professional music training at the highest levels for the purpose of demonstrating to conservatory stakeholders (e.g., students, parents, faculty, administration, the music industry) the rigor and efficacy infused in the conservatory’s highly specialized music performance curricular experiences. Students ultimately demonstrate their acquisition of technical performance skills and bodies of musical knowledge, which are frequently celebrated by accomplishment and accolade. Music performance students during their undergraduate years are motivated (and/or nudged by their instructors) to explore, experiment, and refine musical techniques and repertoire specific to their primary instrument and ensembles in which they participate. They primarily explore and imagine their performance craft within the context preparing to encounter a competitive

professional musical world.

The College Music Society's Task Force on the Undergraduate Music Major (2016) created a manifesto that called for transformations in the ways that higher education prepares 21st-century music majors to enter the profession. One proposed change has students experiencing various participatory musical roles and behaviors beyond music performance. They purport curricular experiences that foster students' development as "improvisers-performers-composers." This model of a "comprehensive musical self" expands the traditional conservatory definition of "musician" and calls for curricular experiences that make visible and understandable students' multiple personal musical creativities. The label "music performer" can lead students to believe that their musical creativity is limited to its expression only through musical performance, rather than through other participatory behaviors such as composing, improvising, listening, critiquing, and teaching as well.

Purpose

Given the call for students to experience an array of participatory musical behaviors and to develop their personal musical creativities, I designed the course "Creativity of Music" for undergraduate collegiate students. This paper is a report on the course content and students' responses to this curricular project that had creative musical experience undergirded by theoretical conceptions of music creativity at its core. Throughout the course development, I questioned what creative music learning and teaching might look like within an academic course setting.

To frame my thinking, I considered Craft, Cremin, & Burnard's (2008) definition of "creative learning": "[The] significant imaginative achievement as evidenced in the creation of new knowledge as determined by the imaginative insight of the person or persons

responsible and judged by appropriate observers to be both original and of value as situated in domain contexts” (p. 77). I built the course so students could explore a variety of musical behaviors, specifically improvisation, composition, performance, and listening. Christopher Small (1998) described music as a behavior, an active, participatory musically generating experience comprised of a variety of behaviors that engage individuals and social groups. Shehan Campbell (2017) further affirmed the focus on musical behaviors because “an awareness of musical behaviors by students can lead them to an understanding of how socially constructed music truly is, and how deeply human, too” (p. 26).

Course Description

“Creativity of Music” was created, in part, to demystify the notion of who and what is considered musically creative. I designed the course as an “academic music laboratory” to engage students’ imaginations, encourage them to take risks in musical roles different from that of music performer, to reveal personal insights about themselves as creator, to work individually and collaboratively, and to use research foundations as springboards for reflection and evaluation of their creative products. The course sought to invite students to explore their own uniquely creative musical processes and to produce personally-meaningful and innovative products in the areas of musical performance, composition, improvisation, and listening.

Conservatory students (mostly music performance majors) and non-music majors within the liberal arts division of the college enrolled in this course. Therefore, the students brought diverse musical abilities, interests, experiences, and stylistic preferences to the class discussions and music-making projects. This course provided students who might not otherwise consider themselves to be “musically creative” (i.e., non-Conservatory students) to explore their own creative selves, while music performers enrolled as a way to explore other

facets of their musical creativities. While this course was designed as an in-person course, the restrictions due to COVID-19 caused it to be completely online via Zoom in Spring 2021. The students and I met twice weekly, each meeting lasting 75 minutes. In an effort to create a comfortable community in which collegiate students could be vulnerable, I informed the students that I would also be doing the course assignments alongside them. I wanted to model lifelong learning, self-exploration, the quest to assume less comfortable musical roles, and reflective practice (Kerchner, 2006).

In addition to providing curricular space for personal and group music-making and theoretical consideration, I wanted to foster an environment where the pressure of academic grading would be minimized. To that end, I did not assess the quality of students' creative products (i.e., performances, improvisations, compositions, listening maps and tracking charts). Instead, the assumption was that each person would earn an "A" as a final course grade. That meant, however, that each student had the responsibility to fully commit to the creative music tasks, interactions with peers, class discussions, and personal reflections. Only if this "contract" were broken, would their grade be lowered. Instead of a final grade, I valued students' willingness to take risks and to try musical behaviors with which they were relatively or fully unfamiliar. As a class, we discussed the grading process and how their peers and I would recognize levels of effort they invested in the project assignments. Admittedly, the students expressed skepticism and disbelief that they were "free" to explore musically without the weight of grades interfering. I also conveyed that I was a bit uncertain about how this course and the grading scheme would play out in this and future semesters, but that together we would assess and rework as we progressed throughout the course.

In the first few classes, students grappled with definitions of general and music creativity, multiple creativities, the features of the creative personality. The class considered

performance creativity as a soloist, chamber music group member, and larger ensemble member. I invited five music performance faculty from the conservatory to speak about their own personal musical creativity, their creative inspirations, and the extent to which they are creative in their practice sessions. The panel compared solo and group creativities, facets of personalities that best facilitate and challenge creative collaboration. They also reflected on how they would know if their musical interpretations were too creative or not creative enough in comparison to social musical expectations. I was fascinated that the panel members relayed that they had never reflected on creativity in their performance, beyond knowing that they created something in the moment of performing for others.

Focusing on creativity in music performance, I asked the students to identify a new piece of music that they might need to learn for their private lessons or that they just wanted to learn for fun. They were to track how they learned the piece, noting the models and inspirations for technique and interpretation. The students charted their decision-making processes in learning the piece, checking in on the creativity of practicing (Wise, James & Rink, 2017). They shared the performance recordings of the piece (“moments in their learning”) at midterm and again at the conclusion of the semester. Students could use any instrument they wished and could work on any piece of music they wanted to work on for the duration of the semester. I had students work with their orchestral instruments and voices, but also the kazoo, technologies, harmonica, accordion, and electric guitar.

The next unit in the course involved composing. Two of the students composed as a part of their technology and related arts major; the others had not had experienced composing beyond part-writing exercises assigned in music theory classes.

The first compositional task was to create a 30-second composition based on a

compositional “inspiration”—an object, person, place, picture, life experience, emotion (Kaschub & Smith, 2017). Students were asked to provide some form of notation (standard Western notation or invented) for their composition. Students used musical instruments, found sounds, and body percussion in presenting their recorded compositions; they played their recordings online while guiding us visually in their notated score.

The second task was a group songwriting project using the Documentary Songwriters compositional methodology (www.docsong.org). One person in each group was selected to provide a narrative of an experience that had some emotional importance. For example, one group member told a story about feeling shocked and isolated when the college closed due to COVID-19 in March 2020, while another student spoke of meeting her guide dog for the first time. Group members reworked the narrative into phrases and finally into verse-chorus form, ultimately adding melodic material and accompaniment. The students performed their songwriting products for each other and provided feedback relative to what worked well and what challenged them as listeners of their peers’ compositions.

The third portion of the course was dedicated to improvisation. Similar to the area of composition, it is noted that this course provided only introductory experiences in improvisation, given the limitations of a 13-week semester. Students noted that improvisation was the area in which they were least comfortable, because they did not consider themselves facile within the jazz idiom. This indicated that, similar to my starting point with improvisation, the students had a narrow perspective on the possibilities for solo and group improvisation. The students and I considered free improvisation and responsive improvisation based on the work of Dana Jessen (<https://www.danajessen.com/>), Pauline Oliveros (2005), and Derek Bailey (1993).

To begin improvising, we compiled lists of “parameters and limitations” for a sound source (e.g., instrument, voice, washboard, shells, spoons, kazoo). Students listed the many ways they could produce an expressive sound on their chosen instrument or voice; they were told to “think outside of the box.” Then students listed the sound limitations of their sound sources (e.g., dynamics, timbre, volume). From the parameters and limitations lists, students chose only two or three ways to produce expressive sounds and used them to improvise a piece of music. Students reflected on the process of selecting from and improvising based on the lists. They also described their improvisational decision-making and problem-solving processes during the improvisation task.

The final segment of the course engaged students in music listening, pondering ways in which music listening is a creative experience (North, Hargreaves & Hargreaves, 2004; Kerchner, 2014; Reybrouck, 2006; Rinsema, 2016). Students listened to a 90-second excerpt of music (in any genre) written by a composer/performer identified as Black, Indigenous, People of Color (BIPOC). Using any markings, graphs, and “notations,” students created a visual music listening map of the music that represented the features that captured their attention. Because of Zoom restrictions, the students shared recordings of themselves “performing” (i.e., pointing to) the listening map as they listened to the music recording. We subsequently discussed and compared each other’s listening experiences as they were detailed in the listening maps.

The final musical project of the course had students track their focus of attention as they listened to a piece of music on three separate occasions throughout the week. The students listened to a three-minute musical selection (any style or genre) with which they were unfamiliar. At three different times during the week, students listened to this same piece and

jotted down everything they were “thinking, feeling, and hearing” (Kerchner, 2014). After reviewing their collected “listening data,” students reflected on the following questions: What trends do you see regarding your personal focus of attention and what you were thinking, feeling, and hearing during the music listening experience? How were each of the experiences different? Similar? What did you learn about yourself as a creative music listener? How did repeated listening affect what you heard or felt about the music? How did the space in which you listened to the music affect your experience?

Concluding Course Tasks

As an on-going course project, the students created and curated an electronic “Digication” portfolio. I used a “river journey,” otherwise known as “critical incident charting” (Burnard, 2004; Kerchner, 2006), as a tool for students to reflect on and organize those key moments—the metaphoric “bends in the river”—that provoked changes in their thinking and/or ways of being creative. The river was a metaphor for the continuously developing and fluid nature of the creative process and the ways in which one represents and reflects upon the creative process, product, person, place, and practice. Each bend in the winding river signified students’ reflections on a significant moment in their learning (in and outside of class) that took their understanding of a topic or concept in a completely new or revised direction.

In addition to placing their musical creative products and respective reflections into the portfolio, students were asked to identify at least four shifts in thinking about creativity and/or their personal music creativity. Finally, they were to respond to these questions:

What questions arose about musical creativity and your own musical creativity? What questions were answered?

What did you observe about the development of your own creativity?

What skills and/or knowledge bases did you observe that need further development?

What personal assets did you observe as creative person this semester?

What about the musical creative process inspires you?

What about the musical creative process challenges you?

What musically creative experiences do you want to continue or try as a result of this class?

It was this portfolio, comprised of the individual music-making projects and reflections, that served as a platform for assigning students' final grades. While the students maintained their "A" grade throughout the semester, I was able to provide qualitative feedback to, and even enter into written dialogue about, their reflections and creative musical products when they were placed directly into the portfolio throughout the semester.

The reflections indicated that students learned about the topic of musical creativity, but, more importantly, they felt personally connected to the theoretical constructs and research studies they encountered throughout the semester. Theory was contextualized within their personal musically creative behaviors, processes, and products. Therefore, the course readings and discussions provided a foundation upon which to raise their awareness and to critically think about themselves as a musically creative person. Even after years of practicing their instrument or voice for the purpose of becoming an accomplished performer, students commented that they considered themselves to be "musical" but had not necessarily considered themselves "creative."

The students' reflections revealed that they wished to find future improvisation and composition opportunities that were not required for their degree programs. I interpreted this to mean that they were will to risk engaging in creative musical behaviors when they were not

associated with high stakes situations such as in their lessons or recitals (Bennett, Reid, & Petocz, 2015). The students noted the intersections and diversity of skills and techniques used to perform on their instrument, compose, improvise, and listen. They found listening and performing to be foundational, while improvisation and composition experiences could potentially inform them how to listen and perform on their instruments. Finally, the students recognized the time commitment needed for the creative process to unfold. Time spent on-task seemed not to be a challenge, however. The students stated they were not aware of time passing because they were motivated to pursue the musical tasks with which they were engaged.

Conclusions

This curricular project, the course “Creativity of Music,” opened my eyes to the possibilities for curricular reform in conservatories and music teacher education programs. As music educators, we might consider collegiate courses to be either academic or musical, but does this dichotomy need to exist? What if music theory or history were contextualized amidst authentic student performance, improvisation, and compositional experiences? What if music education methods courses included pedagogies that directly engaged students as performers, improvisers, composers, and listeners?

The students in my class were conscientious and willing to work within an innovative classroom format; however, less motivated students might have found the course structure overwhelming. I believe that my participating in the course as teacher-learner and reflecting on my own creative musical processes paved the way for the students to reflect on and discuss their fears, challenges, questions, and celebrations. Together we created a supportive learning community in which we learned valuable lessons about ourselves as creators, stepping out of

our comfort and into musical behaviors that were once unknown as potentials for our comprehensive musically-creative selves.

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“I feel that he doesn’t listen to us when we have choir”: An intervention study towards the inclusion of student voice in music education

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Abstract:

Music education scholarship has demonstrated that the body of literature on music education and student voice is relatively small: music educators have often failed to “hear” the student voice in the discourse of curriculum, pedagogy, and musical value despite its potential for a more socially just approach to music education. The absence of child perspective in music education research has not been exceptional: up until the end of the 1990s children were not a principal focus of academic research. What has been described as a *participatory turn* in public policies since the beginning of the 1990s has included developing participatory processes through deliberative democracy and extra-parliamentary forms of participation associated with the idea of including citizen input in decision-making within the public sector. Reimagining policy-making processes that are more citizen- and community- focused has challenged institutions to look for ways to bring children meaningfully into these processes. This paper presents findings from a doctoral study conducted through the methodology of development work research in two Finnish music schools. In wider terms, with the backdrop of intensifying discussions of equitable access into arts education and a strategic need to improve children’s participation in the Finnish society, the study examined ways of moving towards inclusive and socially-grounded, participatory music learning practices in the publicly-funded and government-regulated music education. The study’s data consisted of the videorecorded group lessons of 9- to 15-yr-old pupils (N=25) in the two music schools over a period of twelve

months in addition to the student interviews, researcher journal and WhatsApp discussions. Through a sociomaterial and a posthumanist framework, the study builds a combined focus on the dialectic between the cultural-historical practices and the consequent design of curriculum that contribute to the formation of the role of the student and other social relations within the whole. In addition to highlighting the fact that pedagogic practice provides an important site in which social and educational inequalities can be reinforced or challenged, the study draws attention to public institutions' need to reimagine their policy processes in order for them to consistently implement their human rights obligations concerning children.

Keywords: Deliberative democracy, student voice, developmental work research, sociomaterialism, music education

Introduction

Ensuring that children are consistently taken into consideration in all activities alongside with other members of society has been one of the grounding principles in the United Nations Convention on the Rights of the Child (1989), the most widely ratified human rights treaty in history which has helped transform children's lives around the world. The ratification of the convention marked a significant development in thinking about children and their rights as individuals, both advancing researchers to approach child issues from a human rights perspective (Quennerstedt & Quennerstedt, 2014) as well as promoting governments to find ways to increase the inclusion of children and young people to public decision-making processes. Whilst public institutions' interest in participative and deliberative approaches has grown in a variety of social and institutional contexts over the last two decades, in educational contexts, educational governance through deliberative processes is still a recent phenomenon

(Bennett et al., 2019; Taylor & Bovill, 2017). Engaging stakeholders in decision making has not been considered among the policy makers' top priorities during the past decade in a vast majority of educational systems in countries in and outside of Europe (OECD, 2019). Top-down policymaking has been criticized also in music education where “[..] music education policy appears to be something that is ‘done to’ and ‘received by’ children rather than ‘constructed with’ children” (Barrett, 2017,177). Among others, Spruce (2015) has remarked the relatively small body of literature on student voice in music education: despite its potential for a more socially just approach to music education, music educators have often failed to acknowledge child perspective in the discourse of curriculum, pedagogy and musical value.

This paper focuses on the issue of student voice in music education, seeking to improve understanding of the reasons why there exists a group of social actors whose voice in the conversation over the aims and means of music education has developed into an issue of non-attention and how children could be brought meaningfully into the democratic processes within public institutions offering music education. The discussion draws on the findings from a doctoral study conducted as a practitioner-research (Cochran-Smith, 2009) through the methodology of development work research (Engeström, 1995), that explored a co-constructive process in two publicly-funded and government-regulated Finnish music schools over a period of twelve months in 2014-2015. The empirical data consists of the videorecorded group lessons of 9- to 15-year-old pupils (N=25) in addition to the student interviews, researcher journal and WhatsApp discussions. As suggested by the developmental work research approach based on the ‘Finnish school of activity theory’ (Engeström & Sannino, 2021), which among the sociomaterial theories foregrounds a historical and socio-political analysis of human activity, the co-constructive process included examining how the curricular policies, processes and procedures of government agencies and of local authorities framed the decision-making

processes. The philosophical assumptions underlying sociomaterial research have positioned sociomateriality as a post- humanist research perspective as educational researchers have been rethinking the material practices of education in different ways foregrounding the materiality of work/educational practices, knowing, politics and subjectivities (Fenwick et al., 2011)

The participatory turn in public policies

Described as a *participatory turn* in public policies, developing participatory processes through deliberative forms of participation, has since the beginning of the 1990s been associated with the idea of including citizen input in decision-making within the public sector (Bherer et al., 2016). Central to the growing emphasis on children's inclusion in democratic processes have been the strengthening of children's social status and rights through international and national agreements as well as changes in attitudes and assumptions about children. Since the 1990s, a growing body of literature has challenged and interrogated the theoretical orthodoxies that have informed childhood and through conceptualizing the child as incapable of a voice and eroded children's rights through misguided assumptions about their lack of cognitive, emotional and experiential competence to contribute to decision-making in their own lives (James et al., 1998).

Prior scholarship further suggests that organizations are differently positioned to engage themselves in co-productive work with citizens (Pestoff, 2006). In countries, such as Finland, whilst committed to child-wellbeing and democratic values, advancing consistent implementation of human rights obligations concerning children has only recently taken several strategic steps, including the forming of the National Child Strategy, in order to strengthen the inclusion and participation of children and young people in Finnish society (Finnish Government 2021). This cross-sectoral, administrative instrument brings a new element to the content of public policy:

the requirement that the perspective of children be taken into account at all levels of public administration, in all forms of public service (Iivonen & Pollari, 2020). Engaging the public in policymaking processes, for example enabling children and young people to have an impact on public decision-making through representative politics or through children's and young people's direct and organized involvement in the production of their own social services, has within the context of music education remained sporadic. Implementing policy-making processes that are more citizen- and community- focused challenges institutions, including arts organizations, to look for ways to bring children meaningfully into these processes.

Intervention study towards the inclusion of student voice in music education

Developmental work research is a formative intervention methodology through which future- oriented possibilities of social institutions and their practices are explored through a careful consideration of the structural, cultural and historical features that shape the activity under study (Engeström, 2016). Through conducting non-linear interventions with local stakeholders, developmental work research attempts to develop work communities by helping to identify mechanisms that cause work-related phenomena and new development opportunities (Engeström 1995). Through the interventions, the formation of *possibility knowledge* is considered to chart the zone of proximal development of the organization with a wider horizon of possibilities than that of the previous activity (Engeström, 2015, p.138). The study that this paper draws from, approached through the framework of developmental work research, explored a co-constructive process in two publicly-funded and government-regulated Finnish music schools over a period of twelve months in 2014- 2015. Compared to formative interventions, where the researcher provokes and sustains an expansive transformation process, which is led by the practitioners, in this research, this process was constructed together with

the participating children and young people, altogether twenty-five 9-15-yr-old pupils (N=25) with the author in the dual role of the practitioner-researcher. The focus of the study was to explore how music learning environments can be co-constructed in collaboration with the students and what potential constraints public institutions face as they move towards participative and deliberative approaches to music education. The co-constructive process included identifying path dependencies that contribute to the lack of autonomy in local decision-making. The analysis of the empirical data, which consisted of the videorecorded group lessons in addition to the student interviews, researcher journal and WhatsApp discussions, had several iterative stages and employed a diffractive methodology (Barad, 2007, 2011).

The findings of the study suggest that whilst collaboration between government authorities and local administrators has been a functioning practice in Finland for several decades, i.e. more decision-making power has been increasingly transferred to education providers since the 1980s, Finnish music schools have only recently, during the latest curricular reform in 2017, reached the level of autonomy in decision making that would allow them to move away from prior policies of standardisation of instrumental music making and national uniformity of music school education, with the potential to regain movement in subjectivity and learning beyond conditions where the learner already has a predetermined development. However, the role of music schools has continued to embed both the need to cater for future music professionals, the task that began during the postwar reconstruction, and the need to provide music education for *all*. For local decision-makers the question of how to provide preprofessional studies within public institutions that are for all has been a continuing challenge, not only in music schools but also in other policy areas that demand institutions to fulfil different, often opposing, roles in society (Pirnes et al., 2010).

Whilst opportunities for educational continuity are considered important, and the

responsibility to the larger music education field is recognised, a concern has been raised to how much discrimination in institutions this dual role as providers of preprofessional studies towards professionalism has had in terms of providing opportunities for students, or institutions' inclinations towards "student selection", not only in music education but in other areas of social life (Berg & Kokkonen, 2016). As the policies have moved administratively closer to local actors, there appears to exist a number of differences between institutions' autonomy in different public sectors, for example public schools and publicly-funded music schools. i.e. the music schools' task to provide skills for further education sets them apart from public schools who do not have an obligation to cater for preprofessional studies. Whilst education leadership has been gradually distributed from the centre to the local level, music schools continue to be offered less space for local deliberation as a result of the path dependencies behind the multiple tasks.

Further, the findings of the study suggest a reconsideration of the various conceptualizations in relation to children and childhood that create the discursive frameworks in institutions within which children and young people are understood, managed, and administered. Within the context of Finnish music schools, the stage models of child development have, in particular, resulted with the development of curricular models and instructional strategies with particular reference not only to childhood but to understandings of musical development. Re-thinking the "child" in critical posthumanist and postdevelopmental terms would not only acknowledge the role of non-human actors, such as musical instruments or symbolic representation of music, as constitutive of practice, it would also reconsider the linearity of the scripted learning trajectories that this stage model thinking promotes.

Concluding thoughts

This paper focused on the issue of student voice in music education, seeking to improve understanding of the reasons why children's voice in the conversation over the aims and means of music education has been relatively small and how children could be brought meaningfully into the democratic processes within public institutions offering music education. By drawing on the findings of the doctoral study conducted by the author, it is concluded that in order to institutions to move towards deliberative decision-making processes there is a need to look at the scope of potential deliberative processes in relation to how the institutions function within the wider music education ecosystem and what roles they are considered to fulfill in society. As such, music education institutions are *collaborative spaces within ecosystems*, with music practices historically accumulated and evolving in mutual dependency. Whilst childhood scholars have pointed out that many of the problems in non-deliberative education result from ageist thinking, in music education, the challenges appear to lie within the practices themselves as the position of the student as an equal negotiator does not change even when the students reach the age of majority, in spite of reports that in higher music education, the development of students' artistic agency is hampered by dynamics of power in the teacher-student relationship (Gaunt, 2009).

Recent scholarship suggests that whilst the conceptions of child and childhood have been variously (re)constructed by adults throughout history, the systematic questioning of the epistemological, ontological, political, and ethical assumptions informing the conceptions remains a relatively new field of academic inquiry (Murriss et al., 2020). Based on the findings of the study, reforming public leadership would benefit from a reconsideration of the various conceptualizations in relation to children and childhood, including the adoption of the child rights perspective into the field of arts education.

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Towards a novel pedagogy of feeling the musical process in real time: A theoretical framework

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Abstract:

A crucial aspect of musical ability is a music-specific empathic capacity that enables the performer to uncover subjective meanings from musical materials and to fully focus on them during performance through empathising. Based on insights from theoretical and empirical research into the psychology of music performance and from pedagogical practice, this capacity likely relies on a more general empathic ability and can be nurtured easily in most people, including those scoring rather poor on standard musical aptitude tests measuring “melodic”, “rhythmic”, or “harmonic” skills. In my paper, I present the theoretical bases of a new pedagogical approach for nurturing in musicians the capacity of feeling the elements of musical meaning in real time (viz., in the act of performance): I intend to introduce the notion of “what” and “how” systems of musical expressiveness pedagogy by defining, from a psychological point of view and from the performer’s perspective, the various layers of musical meaning (the “what” system), and the temporal-attentional abilities that enable to express them in real time (the “how” system).

Introduction

It was noted and thoughtfully explained by one of the leading musicologists of the 20th century, Hans Heinrich Eggebrecht, among others, that in the history of thinking about Western art music two antagonistic approaches have developed and intermittently prevailed about the nature of music (Dahlhaus & Eggebrecht, 1985). The first approach viewed music as an

emotional phenomenon – that is, as principally expressive of emotions –, whereas the other approach considered music as essentially formal and “computational” (Eggebrecht characterised this with the ancient Greek term ‘mathesis’). However, in reality, the “emotional” and the “mathesis” approaches are far from being exclusive of each other in music: it is the very essence of music that structures are profoundly impregnated with emotions (for three converging approaches from different domains see: Meyer, 1956 and Huron, 2006 [aesthetics and psychology of music]; Dahlhaus & Eggebrecht, 1985 [history of music aesthetics]; and Dobszay, 2012 [music analysis and pedagogy]). On one hand, every piece of structural information is associated with feeling: we express musical structures – in fact, temporally unfolding processes – through feeling them (e.g., performers are able to predict and feel the length of a musical unit to be performed, or subjectively link feelings to components of the tonal structure of compositions such as chords or chord progressions). On the other hand, emotional expression is highly structured in musical compositions. Consequently, two features seem to be severely missing from both standard theories of the capacity for music and standard pedagogical practice: first, the fact that music is the art of not only expressing but also empathizing with feelings, and second, that musical processes occur in real time. These attributes are, I believe, the most important qualities of music for both pedagogy and the theorising of musical ability.

Theories of music and musical ability, as well as our pedagogical methods, are most often built on *formal* components of musical processes (such as meter, rhythm and agogic, pitch, dynamics, or timbre; cf. Juslin, 2009). Only surprisingly rarely are components of musical *content* conceived in both academic and educational contexts despite the fact that the ability to understand music – the nurturing of which is undoubtedly one of pedagogy’s most important goals – cannot consist of merely reproducing formal features of musical

stimuli a radio: smartphones or even certain birds can reproduce musical excerpts, but none of them understands them since understanding requires the power to form representations based on felt experiences. Thus *understanding* is based on an empathic detection of feelings and emotions connected to what we may call the content of music.

From what I have been arguing for so far, an essential pedagogical consequence follows: a music performer ought to be responsible for (1) forming musical meanings for herself (to give herself opportunity to form her own musical meanings which are felt as deeply as possible – that is, *what* to express), as well as (2) to learn how to focus on the subjective meanings in real time, while performing – that is, *how* to express them.

The “what” system in performance expressiveness: The content of music

In music, ‘meaning’ may be defined as the sum of the thoughts and feelings the listener associates with a musical process by virtue of understanding it (for a recent definition, based on theories and empirical findings in music aesthetics and psychology, see Stachó, 2018).

Understanding – that is, the cognitive formation and representation of musical meanings – requires feeling. But, naturally, music means different things to different people: I am not able to teach anyone what a diminished seventh chord means – but I can help you to find, or create, your own meaning related to the diminished 7th chord, and this will always be subjective.

To uncover the possible categories of musical content and integrate them into a coherent and parsimonious theoretical framework, we need to search for categories that (1) have different origins, (2) display performance-cue patterns (e.g., timing patterns) with different characteristics, (3) have different effects on listeners’ perception, and (4) are related to neurological differences in processing (i.e., the skills/abilities connected to the components may be selectively injured as they are likely to be processed by different brain regions) (for these

criteria of delineating categories see Juslin, 2003). Along these lines the following categories, or layers, of musical content can be theorised that can be intentionally expressed in a composition and through a performance (or improvisation), thus constituting the frame of aesthetic experience (Stachó, 2018).

A basic source of musical meaning is the physical dynamism of music. Components of the musical flow bear resemblance to physical patterns of posture and gesture (cf. Jackendoff & Lerdahl, 2006). This level of musical understanding is available from early infancy and originates from the dynamic cross-modal attunement in mother–infant interaction (Stern, 1985). *Musical gestures* (or movement patterns expressed through musical processes), which constitute perhaps the most rudimentary elements of musical meaning, may be described in dynamic, kinetic terms, such as 'surging', 'fading away,' 'fleeting,' 'bursting', 'drawn out,' and so forth. These qualities of experience are thought to be most certainly accessible to infants, but they are of greatest importance even at the most sophisticated levels of musical understanding. From the point of view of pedagogy, coupling music listening or performance with gestures and movement can not only particularly efficiently foster musical understanding but it contributes to the development of empathy and language as well, thanks to the shared neural networks (see e.g., Vass, 2019).

Although gestures we feel during listening to or performing music may be the source of affect, there is a direct expression of more static affective states in music which in performing and pedagogical practice usually call '*character*'. Nobility, gloom, fear, pain, or countless further emotional states may be expressed by means of gestures – in fact, they are based on them –, but they can occur independently of gestures, too (for the most up-to-date theories on directly expressed emotions in music see Juslin, 2013 and Zentner, Grandjean, Scherer, 2008).

The *narrative–dramatic structure* of a musical piece often builds on the empathic

projection of feelings onto dynamic processes like music and their ordering according to a narrative–dramatic plan (Levinson, 2004): it relies on gestures and characters as their succession usually builds up the narrative (the “story”) and the drama (the unfolding of patterns of psychological tension) inherent in musical compositions or improvisations, from the shortest to the most complex ones.

The *tonal structure* of a musical composition/improvisation is the hierarchical framework of the pitch and harmonic content of music which unfolds in real time. Subjective meanings resulting from its perception relate to the emotion-creating fulfilment or unfulfilment of momentary expectations about the continuation of music (for an integrative account see Huron, 2006).

Such momentary expectations and the emotions resulting from them characterise the perception of the temporal structure of musical processes including the *metrical structure* (viz., the hierarchical temporal framework that organises the musical flow into regularly recurring bars of stressed and unstressed units of pulse [i.e., beats], which in turn are hierarchically organized into larger units) and the *grouping structure* (which “fills out” the metrical structure with thematic material: it is the segmentation of the musical flow into motives, phrases, and bigger sections).

We need to emphasise that it is not the intellectual knowledge (neither the recognition, nor the reproduction) of movement patterns, directly expressed emotional states, or the formal structure that constitutes musical meaning: instead, *feeling* these categories in real time builds up the subjective meanings related to musical processes. To express it somewhat categorically, it may prove rather useless for a performer to intellectually know facts about the movement patterns, the characters, the narrative–dramatic process, or the structure of a piece – instead, she needs to feel them. Consequently, musical ability (which, from the point of view of the

performer, we may define as the capacity that enables someone to produce meaningful musical performances) is the ability to feel the various categories content of music in real time and to *navigate* the musical flow in the act of performance (or, from the point of view of the listener, while listening to a performance). In fact, there is a growing body of evidence that mental strategies supporting the perceived expressivity, intelligibility, and individuality of a performance rely on performers' real-time mental representation of musical meaning during playing, that is, their own understanding of gestures, the direct emotional expression, the narrative–dramatic process, and the tonal and temporal structural processes (Stachó, 2018): musical performances that are felt by listeners as *meaningful* and *expressive* rely on performers' empathic positioning into the different layers of musical content delineated above. From the point of view of pedagogy, we need to emphasise that while intellectual comprehension (apprehension) without feeling cannot count as proper understanding based on what we have been arguing for so far, in music lessons (both theory or instrumental), we so often teach mere intellectual knowledge: to cite but one notable example, the widely used recognising and reproducing tasks in aural skills training focus on form and technique (in contrast to understanding, which focuses on content, viz., the formation of meaning). It appears that when we teach what is easy to teach (such as the 'mathesis' aspect of form through recognising and reproducing tasks, or mere instrumental technique) we leave the student alone with the most difficult task: fostering feeling.

The “how” system in performance expressiveness:

The real-time navigation of the musical flow

I argue that a most powerful music pedagogy aims at efficiently developing the generative ability of real-time navigation of the musical flow, that is, the above-discussed

ability to mentally position into the musical content in real time during performance (the “how” component of expressivity, as mentioned in the introduction). This ability opens the way to the *full concentration and feeling in real time*, through mentally positioning into the various layers of musical content.

Through the ability to fully focus on the musical meaning in real time the performer (1) becomes able not only to know but also to feel and fully enjoy every single moment of a musical process while performing them, or to feel the position in the musical structure she is actually performing; (2) she becomes able to intensely relive, at well-definable moments during the performance, how she has shaped the music in the past moments (that is, to form a clear mental image of the past musical units to which the upcoming ones are to be measured), and (3) according to this latter, to set out how to shape the subsequent moments in the musical flow, that is, to imagine and to feel the upcoming structural units (e.g., by forming a clear mental image of their duration). Here is a brief summary of the music performer’s three core skills underlying expressivity:

Anticipation (prediction): “being in the future”

Active anticipation is a core ability leading to excellence not only in music but in sports as well (cf. Savelsbergh et al., 2002, Vestberg et al., 2012; Singer et al., 1996, Williams et al., 2011, Crognier & Féry, 2007). For example, an outstanding football player is able to anticipate, through a quite complicated unconscious mental computation, where the ball is going to move rather than looking only at it (Wimshurst, 2012). Parallely with this, the expressive quality of a musical performance is hypothesised to be correlated with the pre-imagining and pre-feeling of the length of ensuing structural units (notes, motifs, phrases, or larger sections) in the moment before starting them.

Mindfulness: “being in the present”

There are instants in a musical process when highly expressive performers tend to realise a much focused, mindful perception of the present sounding moment, without breaking the performance process. The capacity to achieve deep immersion into the present musical moment (that is, to be able to embrace the tone, to observe and enjoy it sounding, to feel it deeply, to be fully absorbed in it) can be considered as a specific instance of empathising. Without such momentary immersions, a performance tends to be perceived by listeners as superficial and weakly expressive, and the performer may not be able to capture the attention of the listener. Such kind of momentary immersions usually last for a fraction of a second, and have specific functions related to music theory such as marking tonally important moments.

Reflection: “being in the past”

Besides the ability to actively anticipate (i.e., predictive feeling; “being in the future”), performance expressiveness necessitates the formation of a clear mental image of the past musical units to which the upcoming ones are to be measured. Typically, this involves tonal and temporal retrospection on the previous musical unit: at the end of a structural unit, the performer recalls in her imagination the feeling of the length and tonality of that unit (which can be of any length, including a pair of notes, or even one single note, which is, in fact, the shortest grouping unit).

These three attentional abilities build up what we may call the performer’s musical “GPS”, which helps to feel securely and comfortably in the act of performance. Based on insights from pedagogical practice, these attentional strategies likely rely on a more general empathic ability and may be nurtured relatively easily in most people, including those scoring

rather poor on standard musical aptitude tests measuring “melodic”, “rhythmic”, or “harmonic” skills (Stachó, 2016).

In sum, according to the new model introduced above, mental–attentional processing underlying performance expressiveness involves the ability to quickly position into different temporal and empathic perspectives (in fact similarly to projecting oneself into another person’s position), in order to mentally represent the subjective meaning of music in real time. Active present-focus typically allow for a momentary but focused enjoyment of both character and tonally salient points of a musical process; active momentary future-focus marks the starting points of units of the temporal structure; active past-focused attentional absorption allows for an active momentary recollection of the length and the tonal trajectory of a previous musical unit – usually within a fraction of a second in the act of performance. Based on theoretical, empirical, and pedagogical considerations, I argue that these attentional abilities are largely responsible for the creation of expressiveness in performance – thus a most powerful pedagogy for musical performance, including both music-theoretical and instrumental training, aims at fostering these abilities. This new approach requires novel methodologies delineating a genuinely 21st-century music pedagogy.

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Perceptions about the quality of undergraduate training and work: a study of graduates in Brazil

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Abstract:

This study aimed to understand the perceptions of Federal University of Ceará - Campus Sobral (UFC) graduates about their initial training and its relationship with the music education profession. We conducted a qualitative and exploratory research with 9 participants. They filled out an online and self-administered questionnaire, and answers were organized in trends and particularities about motivation to enroll, quality of the music program and previous musical knowledge. Main findings show a general satisfaction with their initial training, and graduates enrolled in the music education program not because of its educational features, but rather because they wanted to receive training to become better musicians. Also, teacher identity seemed to grow in them during their initial training. Lastly, graduates from the UFC seemed to have direct experiences with the realities of teaching during their internships. These results both reiterate and shed new light on previous literature findings. It is hoped that our conclusions may allow university programs and public policymakers to perform more assertive endeavors of music education training at college levels, making music education more visible to all people in and out of school settings.

Keywords: Studies with graduates. Music teacher training. Quality of training. Undergraduate programs. Music education.

Background

This is a study about music education graduates of a university in the countryside of Brazil. Brazilian higher education reality changed considerably since the governmental policies of 2000. In the fields of music and music education, many policies were established resulting in the increment of undergraduate programs due to the need of trained professionals within basic schools¹ – the law 11.769/2008 and its consequence, the law 13.278/2016. It is in this context that the music education undergraduate program of the Federal University of Ceará – Campus Sobral began in 2011, with an annual admission of 40 students.

In the past 10 years, some studies aimed to feature the freshmen enrolled at the university. The most recent one (Benvenuto & Carvalho, 2014) argues that findings of the previous papers are repeated across the years, suggesting that there is a trend among the freshmen. According to the study, this program was basically sought by people who aimed to become professionally trained musicians, and that teaching was not the first reason to join the program. Also, the study states that UFC's program was the first option of many freshmen. Further data indicate that more than half of the students did not live in the city of the university prior to their enrollment (which is not a common fact in Brazil as in other countries), and many of them were up to 20 years old by the time of their enrollment, that is, a young age.

On the other hand, staying in the same context, a study by Borne e Araújo (2020) gives another perspective of the previous data, by showing the profiles of music teachers who worked in the northern region of Ceará's educational system. Alongside with the predominance of male music teachers, most of them were young, ages ranging from 21 to 30, which is consistent with the profiles of the Benvenuto and Carvalho's students. It makes sense that most part of the

¹ By "basic schools", we refer to the Brazilian levels of education that encompasses education from five to seventeen years old. Somewhat equivalent to USA's K-12.

current working music teachers are similar to the music students from 2014. An important information given is that music teaching in this reality occurred mostly in informal and autonomous settings, teacher stability² in the schools was low, and music teachers basically worked with informal contracts, which reflects on the low incomes and future perspectives of teaching profession. Most of the participating teachers' earnings were up to two minimum wages, independently if they are from private or public systems.³ Also, the public school system requires a higher educational qualifications and training from the teachers than the private schools, demanding a degree in the field of music education.

Keeping the issue of income in mind, many music teachers choose to have additional incomes through engaging in other activities, and we notice that the performance activity as musicians is the most obvious choice. Researchers such as Cereser (2007) state that music teachers, often, seem to be aware that they need to be more in touch with music making, besides being a teacher, not only because of what their students may bring into the classroom, but also (and mainly) because they need to know current repertoire to perform on stages, pubs, weddings, etc. On the other hand, Pena (2001) suggests that music education undergraduate programs were seen as a second option for the formal training, a Plan B, when being a musician is not the first one.

In this sense, studies about graduated alumni are an important tool – both in the academic and the institutional viewpoint – to understand and analyze the professional paths followed by them, and results may provide feedback for and to the praxis and curricular design, as well as other continued education. According to Fresán Orozco (2003), this type of study is

² Such as tenure, a common feature of the public educational systems in Brazil.

³ According to DIEESE's data, in October 2021, the minimum wage required to properly live should be five minimum wages. See: <https://www.dieese.org.br/analisecestabasica/salarioMinimo.html>

also a tool to know the reality and to define further strategies regarding the quality of employment: the type of position offered, the perspective of income growth derived from the formal training, etc. In this way, educational programs “must be supported by the results of studies that allow us to know the acceptance or rejection of higher education graduates in the labor market, also analyzing its causes” (Fresán Orozco, 2003, p. 23). Pimentel (2015) stated that there is little research about music education graduates, and because of that she said that the community must carry on such endeavor aiming to provide feedback to the current curricular programs.

Having this context as background, this paper presents partial results of a study carried out about graduate alumni of the UFC university, aiming to understand the perceptions of graduates about their initial training and its relationship with the music education profession. Because the length limits, we chose to focus on graduates who have concluded their degrees until late 2017.

Studies of graduates may be seen as one side of curricular assessment, given that the results point out possible actions to be taken by the institution to improve the undergraduate programs. Fresán Orozco said that curricula “require diagnoses about institutional strengths and weaknesses in higher education [...] [and the studies] about the performance of the graduates constitute an alternative for self-knowledge and planning the improvement processes” (2003, p. 19).

In the literature we found some papers in the music education field, conducted in other geographical contexts or with other focuses. For instance, Scheffer and Wolffenbüttel (2012) analyze the music education graduates perceptions from the State University of Rio Grande do Sul and verify that they claim more attention to academic subjects such as *educational inclusion of people with disabilities* and further courses of *instrumental practices*, because their current

curriculum is detached from the work opportunities. Benvenuto (2015) points out that the UFC-Campus Fortaleza music education graduates are propelled to the teaching during their initial training, even though when they enroll the university without the intention to become teachers, but rather to become musicians.

The work in the Paraense context of Gomes (2016) indicates that formal employment first occurs during the initial training, both as musician and as teacher. Employment rate of the students is high, and graduates are satisfied with their own professional paths; nevertheless, there is a dissatisfaction with the wages earned. In the situation of Minas Gerais, Mota Jr. and Schwebel (2015) focus on trumpeters graduated from public universities, verifying that both music and music education majors did not stop their education after graduation, but continued their training as graduate students. Their practices in education and performance – including playing *gigs* – is the most common freelance work.

To sum up, the literature investigated so far accounts for the relevance of the initial training. There are some points that seem to be the trend: many music education freshmen do not think of their majors because of the teacher training, yet while in the program they assume this teacher identity and take it to the professional field. There is a difference between the university training, the field work reality and the intentions of continued education, which suggests a disconnection of the purposes of the institution where it is implemented.

Methodology

When thinking about researching graduates, the methodologies traditionally are quantitative and statistical (Navarro Leal, 2003; Pimentel, 2015), but in this study we define it within the qualitative sphere. This choice is due to our small number of participants, making it not statistical significative (n=9, of a total of 15 potential participants). Also, since this is the

first study in the UFC context, we apply the notion of an exploratory study, aiming to provide first-hand information on the subject that may be useful in consequent research.

As for the instrument used for data gathering, we adopted a survey based on an online and self-administered questionnaire, carried out in the *GoogleForms*. The questions were organized in three axes, derived from the literature and from researchers' experience: a. general data, with training and socio-familiar information; b. employment and income; c. *quality of undergraduate training and teacher praxis* (which is the focus of this paper).

To organize data, we made tables containing all the information to facilitate the look for trends and to point out the particularities, considering the steps described by Peña Vera and Pirela Morillo (2007): (i) omitting information with little relevance; (ii) selecting textual elements of importance; (iii) purposeful generalizing concepts and new information; iv. integrating information drawn from deduction and induction, creating broader and more comprehensive concepts of the discourse.

About the procedures for data gathering, we performed: 1. locating and inviting music education alumni from UFC, that have graduated by 2017 and completed at least a period of two years after graduation (n=9, without a probability and rational choice, and without data saturation, as instructed by Navarro Leal, 2003); 2. filling out the online questionnaire (carried out in 2019, previously to the pandemic); 3. data organizing in categories following the trends emerged and detailing the noticed particularities.

Having explained our methodological path, we will proceed to the section where we present the results and while we analyze them. To guide the reading, we divided the results section in two parts: perceptions about initial training, and further educational paths.

Results

Perceptions about initial training

To examine the quality of initial training, it is interesting to start by contrasting data, which is the information about previous musical knowledge and motivation to enroll the program. Most of the participants (n=8) answered that they had previous studies in music, formal or informal (see Table 1), and chose to undergo a music education major for three reasons: to study music itself, to learn to teach, and the location of the university, which were the most cited reasons (Table 2). Even though the music education program of UFC does not require an aptitude test prior to enrollment, previous musical knowledge seems to be a key factor for choosing and completing a music major.⁴

No.
Yes, I have “done” courses in the (Brazilian) Program “Music in Schools”, my father taught me to play the guitar, my parents and the school encouraged me to sing.
Yes, I studied at Sobral Music School, and after I started to work [there] teaching classes, I kept developing myself in music festivals, in the Music School, etc.
Yes, I started violin at Sobral Music School.
Yes. In the [my] city’s marching band.
Yes, a semester of the keyboard course at Sobral Music School. But particularly

⁴ Empirically, as academics we noticed that there are bigger dropout rates among students who do not have previous musical knowledge, even though no research have been conducted to confirm this notion.

I don't believe that this made a difference for me during my music major.
Yes, in a music conservatoire and studying by myself.
At Sobral Music School, in a choir and violin.
Yes, classes in temporary courses, music festivals. I've learned introduction to music reading, harmony, rhythm, etc.

Table 1: Previous musical knowledge (source: research data)

First, being a teacher, and second because I wanted to study music.
Love and dedication to Music.
Nearest place to my hometown.
The fact that it was closer to my home and family, I didn't have the means to finance the degree [if it were] in another city.
Easier.
Only [because of] location. Being born in Sobral, and living here, the access was very easy.
Reasons that scape human understanding...
Closest [place].
Location, because it was and education degree in my city.

Table 2: Motivations to enroll the program (source: research data)

Nevertheless, even though most of them started the program having previous musical knowledge, we suspect that the participants did not enroll in it because of the education part of the program. Despite that all participants stated they knew the difference between a program of music education (in Portuguese, “Licenciatura”) and one for training as a practitioner/ musician

(“Bacharelado”) before starting their undergraduate course, most of them (66,6%) declared that this was not the reason for choosing it. The answers refer to factors as: the only music program in the region, the compatibility of their entering exams scores, and the possibility of study an undergraduate degree. So, many times, *being a teacher* is not the main feature for enrollment, as it seems to be a factor built over the program, or this is simply the only opportunity they have/had to improve their musical knowledge.

The role of internship and other university activities

Undergraduate teaching practices (called “internship” in Portuguese) are key curricular subjects in the construction of the teacher identity; therefore, knowing the fields where participants carried out their internships may have a relation with their current workplaces. From the given answers (n=20)⁵, eight were in the city public educational system, five in the state educational system, two in specialized music schools, and five in non-governmental organizations. Most of the internships were, hence, practices in the public system. And more than half of them were, in 2019, working in these settings (n=5).

We asked participants what other work experiences they had, connected or not with the university (such as scholarships). The activities cited included: teacher assistant, community outreach (called “extension” in Brazil), or beginner schoolteacher (“PIBID” in Brazil). Other experiences not linked to the university were: attending music festivals, performing in artistic and church ensembles, teaching in social projects, etc. When we see these experiences side by side with internship, we notice that the third sector is, also, an environment highly occupied by the alumni, even though this is not a formal subject addressed in the UFC curriculum. This is because Brazilian teacher training guidelines state that the basic education must be emphasized

⁵ Each participant could have listed more than one institution where they did their internships. The number here is a sum of all answers to the question.

as loci of training. Due to the results shown here, perhaps it should be re-planned, since the third sector organization is different from the basic school, and it should be objectively planned in the curriculum.

Changing the focus to the curriculum organization and subjects (which encompasses professors' research projects, community outreach...), we found no trends in participants answers. Regarding research initiation, all participants agree that it was well organized during their teacher training. As for the community outreach, there is one mention about the difficulty of participation for those who worked during daytime, especially when they related to scholarships that, in the university, were not available for those who had a formal job (the regular classes took place during the night, giving chance for students to work in the daytime). As for the curriculum and syllabi, even though there were some reservations, all participants recognized it was improved through time, and they understand the complexity to change a relatively new program (it started in 2011). Also, we asked about the strengths and weaknesses of the program, which were divided in five categories: curriculum, faculty, infrastructure, legal issues, and others.

About the curriculum, within the program organization the strengths were the subjects about: theoretical-practical music training (such as music theory), didactics, choir and ensemble practices, internship, research initiation, social sciences. It is interesting to notice that theoretical-practical music training subjects were cited both as a strength and a weakness, and one participant stated he wished to have deepened his knowledge about singing and other musical instruments. Other mentions were scientific writing and music arrangement. Participants also pointed out a lack of elective subjects, and the yearly offer of the compulsory ones, which reflects directly on the time for graduation. Lastly, some of them problematized that the four-year period is not enough to develop the necessary music teacher skills.

Faculty, University and legal features

Moving on to the full structure of the University, participants' responses about the faculty brought up the close relationship between the professors and the students as a positive aspect, even though some alumni mentioned problems in the relationship. But a negative aspect was the low number of professors (13 by the time of the research). About infrastructure, most of the participants stated it did not meet the program need, as one respondent put: "it lacks laboratories, (musical) studios, and study rooms". This is due to the campus building, which was shared with engineering, odontology, psychology, economics, and finances. A true melting pot.

Regarding legal aspects, in general the participants had few comments about it. But they did mention the lack of training for working with people with disabilities, which is a negative issue in their view, even if they pointed out the mandatory Brazilian Sign Language (Libras) course as a positive aspect. A general positive aspect the participants described was the amount of academic and artistic events organized and promoted by the university and the course.

When we asked the participants about their general thoughts about the program, taking into consideration the four formative dimensions described in the curriculum – music, education, music education, and human education, most of them (66,6%) say that their expectations about the course were met. Another 22,2% stated that it exceeded expectations, and 11,1% said that it was below expectations. The mandatory internships and further activities of teaching initiation were indicated as the main way to prepare the students for working, because they were presented to the real-life work experiences in the school soon in the curriculum. Only one participant noted a difference between the reality he experienced during the program and what he faced in professional life.

Lastly, besides the internship, the curricular subjects that contributed most to

participants' professional practices were, in quantitative order of references: didactics, music theory, instrument and singing classes, Libras, and research initiation. And, among the non-curricular activities most cited: academic and artistic events, cultural diffusion, scholarships, and research practice.

Concluding thoughts

This study aimed to understand the perceptions of UFC graduates about their initial training and its relationship with the music education profession. Though a qualitative and exploratory protocol, with 9 participants, we gather some concluding thoughts. But first of all, we will sum up the major findings.

Most of the results reiterate what the literature have stated. Music is key to enroll in the program: the graduates do not enroll the music education program because of the educational feature, but rather because they want to become better musicians. Building teacher identity: it seems to grow on the graduates during their initial training. What is missing: there is a lack of academic subjects on special music education. This suggests that there is a rather common *habitus* within Brazilian undergraduate music programs.

On the other hand, a particularity about work reality: despite the literature states that there is a gap between what is approached in the undergraduate program and the work field reality, graduates from the UFC seem to work more closely with the realities they attended during their internships.

Concluding, there are more similarities than particularities. This accounts for the necessity of performing further studies with graduates all over Brazil, in a systematic way, in order to have a broader view of the phenomenon: are those features common in all music education programs? What are the particularities? And, with this, additional questions emerge.

Does this support and reinforce the viability of having a unified assessment of graduates (the “Enade”)? Could Brazilian universities perform a unified enrollment system (such as the “Sisu”)? To sum up, to perform this kind of research allows university programs and public policymakers to have more assertive decisions about music education training at college levels, making music education more visible to all people in and out basic school settings.

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Decolonizing Musicianship: Invisibility, Silos and Resistance to Change in Higher Teacher Education

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Abstract:

Throughout North America music students at the tertiary level are regularly required to take two years of aural classes as part of their music theory track. These classes are often focused on ‘training’ the musician through sight signing, ‘ear training’ and keyboard skills and are grounded on principles that include error detection, the identification of “correct harmonic chords that would accompany a melodic line” and the ability to “aurally recognize and identify intervals, scales, and chord types typical of traditional harmony” (Barton, 2021).

“Musicianship” in these contexts is a given, with assumptions underlying what it is and what it means to be a musician clearly delimited by Western Classical understandings. This framework as “an unquestioned, Eurocentric way of thinking about music, emerging from a position of privilege and power” (Rose & Countryman 2013: 48) has largely remained unquestioned, while significantly impacting what counts as music learning, what practices are seen as legitimate, and how in- service music educators frame their own future pedagogies.

Discourses that push back on the ways in which white privilege has traditionally underscored multiculturalism (including salvation narratives found within) have surfaced with unexpected force, globally. As a historic struggle and action against white racism (Sleeter in Miner & Peterson, 2000/2001), a re-examined multiculturalism now manifests in wider decolonization efforts and processes. In higher music and music teacher education, equity, diversity and decolonial efforts are often confronted by curricular traditionalism, siloed organizational structures, and a tendency to delimit most change to the micro, individual level.

Consequentially, how and through which mechanisms visibility and raised consciousness are to be transformed into structural outcomes remains a wide-open question. Further, what policy pathways can transform micro-level efforts into implemented/able structural imperatives, rests as a central challenge for higher music and teacher music education, today. This presentation/paper offers a case history of one musicianship course (led by a music educator) and the pedagogical and policy-directed efforts to implement and institutionalize change in a substantially siloed faculty of music. The presentation articulates a five-year design and implementation history, supported by data-sources drawn from documents, class materials and pedagogy, as well as student work and interviews. This paper presentation aims to contribute— theoretically and practically—to ongoing discussions on interculturality and relevance within teacher music education (Westerlund et al., 2021; Grant & Low-Choy, 2021) and the challenges involved in decolonizing higher music education (Gaudry & Lorenz, 2018).

Keywords: Decolonization, musicianship, diversity, music teacher education, policy.

All of us have been called to witness and bear responsibility, making visible that which has been denied, subjugated, appropriated, silenced. Whether through conscious or unconscious acts of repertoire reproduction, reliance on teaching methods, aging programmatic structures, posters on walls and recruitment brochures that bear little to no resemblance to the bodies in our classrooms, challenges to decolonizing music practices within academia and music teacher education are wide-ranging, systemic. While recent events have indeed called us to bear witness, many if not most of us recognize that this isn't enough. The nature of daily “often exclusionary” acts (Bradley, 2007: 132) that come swift and brutal and are made manifest in a raised eyebrow, vocabulary that serves to replicate binary opposites, uninterrogated power

relations, or favoured and even colonial epistemologies, place change-oriented efforts and resistance (or just immobility) on unequal footing.

Concerns of visibility and invisibility are certainly not new. Bradley (2007) reminds us that feminist scholars in the field of music education (such as Julia Koza, Roberta Lamb, Elizabeth Gould) have long addressed the weight of what it means to be invisible. Today, pedagogical and curricular reconstruction efforts are attempting to make room for voices that had not been traditionally heard; from new ‘multiculturalism,’ to guitar and other ‘folk’ ensembles, technology and media-based efforts, the modern band movement and garage band models, to hip hop pedagogies. However, how and through which mechanisms visibility and raised consciousness are to be transformed into structural outcomes remains a wide-open question.

Globally, but with specific urgency in North America, discourses that push back on the ways in which white privilege has traditionally underscored multiculturalism (including salvation narratives found within) have surfaced with unexpected force. As a historic struggle and action against white racism (Miner & Peterson, 2000/2001), a re-examined multiculturalism now manifests in wider decolonization efforts and processes. Music theory studies, for instance, once considered sacrosanct and firmly grounded in “colour blind” justifications, have most recently been interrogated by scholars such as Philip Ewell in the U.S. and Nate Holder in the UK; they bear witness through analyses of decolonization, the economics of colonialism (Holder)— including issues labour and representation—and music theory’s “quantitative and qualitative Whiteness” (Ewell). Indigenous scholars such as Dylan Robinson, Eve Tuck, and Adam Gaudry and Danielle Lorenz are also driving music educators in all sub-disciplines to consider the systemic effects of both institutional racism and colonization. Nevertheless, what policy pathways can transform micro-level efforts and rhetorical change into implemented/able

macro-level imperatives, rests as a central challenge.

In this paper we approach these ethical and professional challenges by presenting a case history of a musicianship course (led by a music educator) and our pedagogical and policy-directed efforts to implement and institutionalize change in a siloed faculty of music. While our analysis is based on a single case, we argue, following Yin (2014), that the nature, context, and experiences of events within “expressive cases” such as this, are widely relatable and may provide insight to music teacher education at large.

Lastly, we situate our analysis within efforts to wrestle with conceptions of democracy and social justice and what they may mean in multiple teaching and learning contexts (see Benedict et al., 2015). This work is taken with an ethical commitment to grapple with and engage in research that highlights teaching/learning/curriculum processes as those where there can be “no freedom from responsibility” (Allsup 2007: 55). We hope that presenting our analysis not as a fully closed engagement, but as a venue for difficult discussions and co-constructing engagement with participants, will resonate with MISTEC stated mission, and thus prove itself another positive, incremental step toward urgent, if difficult, change.

Decolonization and Conceptions of ‘Musicianship’

Throughout North America music students at the tertiary level are regularly required to take two years of aural classes as part of their music theory track. These classes are often focused on ‘training’ the “musician” through sight signing, ‘ear training’ and keyboard skills and are grounded on principles that include error detection, the identification of “correct harmonic chords that would accompany a melodic line” and the ability to “aurally recognize and identify intervals, scales, and chord types typical of traditional harmony” (Barton, 2021). “Musicianship” in these contexts is a given; assumptions underlying what it is and what it

means to be a musician clearly delimited by Western Classical understandings. This framework as “an unquestioned, Eurocentric way of thinking about music, emerging from a position of privilege and power” (Rose & Countryman 2013: 48) has largely remained unquestioned; regardless of its impact to the formation of music educators. Indeed, as Francis (2021) discovered “close scrutiny of conservatoire aural course timetables, syllabi, and aural examination papers set over the past 70 years reveals that relatively little has changed in the manner that aural skills have been taught or assessed” (n.p). This resonates with findings from the *Task Force on the Undergraduate Music Major* (2014), whose authors articulate that,

Despite repeated calls for change to assure the relevance of curricular content and skill development to music outside the academy, the academy has remained isolated, resistant to change, and too frequently regressive rather than progressive in its approach to undergraduate education. (Campbell, Myers, & Sarath, 2014: 2)

Students fully recognize these structural inequities with many articulating they “would benefit from a curriculum that shifts from a myopic focus on the Western diaspora to one that makes time for musics from various cultures” (Manning, Shifaw, Benedict, 2021: 32). Undergraduates come to university with multiple experiences in musicking and know full well that music and musicking are sites “where social and political values are contested, symbolically or directly” (Hein, 2018). They not only recognize but live the message that is sent when their past experiences are rendered illegitimate, as they are required to audition into schools of music on acceptable instruments, through sanctioned repertoire that they continue to almost exclusively study which serves to “feed into the elitism of Western Classical music” (Manning, Shifaw, Benedict, 2021: 32).

Punctuated Equilibrium and Policy Deflation

As we look from the specific to the contextual, it is evident to us that the challenge of change in higher music education and teacher preparation today is one of institutional and “epistemological refusal to recognize the latent relations of settler colonial power” (Tuck & Gaztambide- Fernandez, 2013: 74). We start then by acknowledging that the problem a decolonial approach places upon higher education stems from a history of “highly skeptical half-measures, watered down policies, and other approaches that downplayed the need for major shifts” (Gaudry & Lorenz, 2018: 219).

Alongside and pervading the twin problems of vision and political will exists the challenge that policy is, as Ball (1994) has long suggested, “an ‘economy of power,’ a set of technologies and practices”, representing both what is enacted and what is intended (10). This is significant in two ways. First, because this economy of power functions across multiple arenas, establishing paradigmatic constructions regarding authority, compliance, and rights of contestation. And second, because technologies of power give preference to established practice, and thus to stability and to concentration of power; not just upon any individuals, but those who are seen as representatives of the normative.

Ours is a not uncommon policy cycle case, which starts with a perceived need for reform, followed by design and consultation, compromise, partial implementation (the course was allowed to run for four years on a temporary, evidence gathering, condition), and ultimately, denial of full implementation. Typical struggles around policy change implementation (Moyson, Scholten & Weible, 2017) were also present, from contested consensus and legitimacy, turf protection and ‘siloing’, to veiled decision-making and policy congruence challenges (Mintrom & Norman, 2009). Just as significant, our case further articulates the imbalance above by noting the contrasting weight of efforts to construct

change—a year of social capital expenditure, four years of pedagogical and curricular efforts implementing the course, years of feedback and reflective adaptation of course aims—and efforts to return those policy enactments back to status quo: a three-month period whereby an eight-member faculty committee, without wider consultation (including of students) and contradicting unanimous departmental support for the policy, denied the permanent implementation of the course, foreclosing it. Given this context, the policy side of this analysis makes use of a “punctuated equilibrium” framework (Baumgarten, Jones & Mortensen, 2006) to highlight the challenges of change dynamics, and to better understand policy deflation and failure around innovation and change.

Methodological Framing

The study supporting this paper presentation is methodologically framed as a case study, exploring the practices and the five-year implementation history of a single course, and its role as a tool for diversification of programmatic and pedagogical practice in music teacher education. The data informing this emerging analysis, draws from documents (including email communication), classroom materials, personal reflection, student projects, and student interviews.

The project has been organized in two stages. Firstly, an examination of a five-year documentational history, arranged in two distinct but co-dependent segments; pedagogical and curricular elements, and political and policy-oriented elements. Secondly, an interrogation of student-participant perceptions of the meaning and impact of this process. This part of the data collection is ongoing and based on semi-structured, 60-minute interviews (Seidman, 2006) with 20 students who participated in various iterations of the class, in distinct cohorts from 2016 to 2020. Lastly, two 90-minute focus group discussions are used (each with 8 to 10

participants) to generate critical reflexivity among participants. Following Madriz (2000) we approach focus groups not just to engage in and unearth shared experiences, but as an opportunity for prismatic discussion, challenging “recalcitrant rhetoric” or simple empathy (Lather, 2001: 212).

Our analysis thus attempts to make sense of our own understandings of these parallel processes (pedagogical development and policy implementation), our retrospective interpretation and analysis of critical elements and events (including student work, pedagogical adaptation, faculty communication, policy decision-making, among others), and participating students own post- facto reflections, both individually and through interactions with peers.

The Context and Emerging Findings

The course at the center of this analysis, emerged out of conversations within the music education department faculty (including the jazz and wind band professors) as to what was perceived to be a misalignment between the skills a 21st century musician / teacher needs and existing curricular offerings. These built upon cross-faculty concerns regarding a general lack in the aural skills of our students. Not only were students unable to hear simple chord progressions, recognize how pitches in Western contexts serve different functions in Western tonal systems, harmonize by ear simple melodies, improvise and compose in modes, embody physical responses to differing musics and grooves, they were being taught through “teaching methods” that were fundamentally structured around high stakes, detection-oriented assessments. While the limitations of such teacher directed “behavior-based practices” (Allsup & Westerlund 2012: 124) were evident, no alternatives had been conceived or discussed.

In order for the class to be accepted as a legitimate substitute for music education

students we proposed a musicianship course that would address the same sequential content of the existing aural skills class music majors would continue to take but through the lens of Kodály pedagogical processes. This originally meant that while the class was beholden to the same topic sequence of the other sections, the operationalized pedagogy shifted away from ocularcentric privileging (Abramo 2014) toward ways of listening and responding that challenged what Schmidt (2012) has referred to as “stationary listening” or those “norms of recognition of forms and styles that are presented to us unchallenged” (12).

In the new class, there were no high stakes sight singing exams. Students were required to video themselves each week engaging with the task (whether that meant improvising patterns and finding home tones and modalities, improvisation, composition, singing chord progressions along and improvising with popular music selections). They were also required to listen back and reflect on (for instance) how they approached the task, what they heard, what connections they were making to their own musicking outside of school, what they should consider revisiting. Once those reflections had been recorded the professor and the teaching assistant did not mark the work but rather provided in depth feedback to those musical responses.

In general students saw the significance of shifting both content and pedagogical strategies. However, this did not mean there was straightforward and immediate acceptance. Students were used to the teaching methods they had experienced their first year (and often their high school experiences), including the accompanying high stakes tests (and grades) connected to their theory and history classes. Some expressed dismay at having to commit to deeper engagements with the musicking process. Used to being able to calculate (based on grading criteria) what they could gloss over or even simply not do, we held them to the expectation that their final grade was based on doing all the work, meaningfully. However, once students did settle into the pace and expectations of the class there was, for the most part,

excitement and gratitude. It was primarily the students who had responded well throughout their schooling to “traditional” methods of teaching and assessment who found most frustration in the new model.

As was noted the proposed written syllabus aligned with the other sections. However, once operationalized, we soon discovered that spending three weeks on (for instance) augmented 6th chords made little sense to the needs of the students. Thus, issues of systemic colonizing also came to weigh heavily on our curricular choices: the emblematic focus on augmented 6th chords also pushed ethical discussions with students emerging around the use of solfege and rhythm names to enter (read appropriate) musics outside of western classical parameters (Louth 2012).

As part of the allowance of this two-hour week, year-long course, there was a mandatory second- year progress report with the Dean and the theory and composition faculty. After presenting the portfolio work from the previous two years each of the afore mentioned acknowledged that they wished they had had these same kinds of experiences when they were undergraduates. Despite this acknowledgment, however, none of them felt it would be possible to offer similar opportunities to every undergraduate student. The current aural skills curriculum had just been revisited after decades of remaining the same and the issue of who would teach these classes, as this is a class traditionally set aside for Teaching Assistants, emerged as articulated stumbling blocks.

Preliminary Discussion

It is difficult not to think about the challenges of contending perspectives and priorities among areas/departments within schools of music in terms of power/knowledge relations, as established by Foucault (1991). We find that power is exercised within higher music education

in direct connection “to the production of a knowledge that orders and classifies what is to be known and acted upon” (Martins, 2013, p. 69), and perhaps nothing represents ingrained power/knowledge gatekeeping in the university music curriculum in North America as the nexus Theory/Musicianship. Reinforced by music history (the traditional chronological, historiographic approach), the theory/dictation/sight-singing structure continues to represent a ‘moral technology’ that prevents movement in other directions, thus functioning as a “ensemble of mechanisms serving to ensure order...and properly channelled growth” of ‘real musicians’ (Foucault, 1980, p. 170), rendering cover to a pastoral approach to music learning foundationally situated in coloniality and Whiteness.

Regardless of many and ongoing efforts in North America, the theory/musicianship nexus, alongside audition models, remain a central and under-addressed policy arena, with significant implications as a deterrent to curricular re-design and innovation. In a seminal 2008 article, Julia Koza articulates the impact that auditions have in the constitution of who has access to schools of music in North America, arguing that

Stringent and restrictive notions of what constitutes musical competence, together with narrow definitions of legitimate musical knowledge, shut out potential teachers from already underrepresented culture groups and are tying the hands of teacher educators at a time when greater diversity, both perspectival and corporeal, is needed in the music teaching. (p. 146)

She in fact goes further, inviting her reader to consider that “understanding how the audition repertoire list accomplishes de facto racial and ethnic discrimination begins with the recognition that racial exclusion and domination can be achieved ‘without making any explicit

reference to race at all”⁶ (p. 149)

We concur with Koza that audition practices, norms and criteria ‘materialize difference’, creating a boundary that organizes the avenues for symbiotic relationship between universities and the pre-collegiate teaching and learning music apparatus—from schools to studios to bodies such as the Canadian Royal Conservatory of Music system. As she aptly notes, these criteria, norms and practices, also involves the materialization of bodies as raced, reifying Whiteness in/through Western Classical repertoire and instrument choices. We argue the theory/sight-singing/dictation nexus create another, and complementary boundary that now organizes (disciplines, in a Foucauldian sense) the intersecting elements of higher music education curricula. The ‘good’ ear as a ‘white’ ear, as Ruth Gustafson’s (2005) articulates, delineates a significant part of the music curriculum ‘real estate’ in higher education. Further, it orders claims to legitimacy in terms of musicianship development, thus indirectly exerting power against curricular and programmatic policy practices that escape its norms, significantly curtailing change efforts in higher music education.

Early Conclusions

Following Gaudry & Lorenz (2018) we see this case as a representation where even initial steps toward decolonization can easily get stuck in ideological and turf holding, preventing the mere expansion of *representation*—that is, the cohabitation of a plurality of views, practices, and embodied culture-musical experiences. Our course, regardless of four years of successful implementation strong student reviews, and full departmental support, still failed to be perceived politically as functioning as aligned with the ‘true’ aims of the faculty of

⁶ Here, Koza is citing Michael Orni and Howard Winant, "On the Theoretical Concept of Race," in *Race, Identity, and Representation in Education*, ed. Cameron McCarthy and Warren Crichlow (New York: Routledge, 1993), 7.

music. While the pedagogy of the course was recognized as appropriate and in fact “a model that would be desired for all students”, our approach and policy choice (a course offered by music education in the siloed domain of music theorists) were ideologically ‘not in the true’ and therefore could not survive as established policy.

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WORKSHOPS

Creative techniques and student engagement using Ableton Live

Matt Ridgway – Ableton (Australia)

Abstract:

Ableton Live is a flexible music-making software that allows students to engage in a range of music-making activities in a playful and performative way. Live is used across the world in a range of professional and educational contexts, and through the Ableton for the Classroom initiative, Live Intro is available for free to schools and eligible education settings. During the workshop, you will get hands-on with modern music-making techniques, capturing sounds using your phone or laptop microphone and transforming them into an original musical composition within Ableton Live. Participants will explore examples of student work and deconstruct them to see how sound design and composition techniques within Ableton Live can be used to engage students with a diverse range of skills and experience in music-making. We will explore and share resources and planning techniques on how to design a project that caters to the unique needs of your classroom, and explore strategies when working with students with diverse abilities to support them create and develop original musical works. This workshop is designed to engage participants both online and in-person and will model file-sharing techniques and provide resources that can be used in the classroom, online and blended learning environments.

Making Music Education Visible for All through Online Collaborative Composing

Emily Wilson - University of Melbourne (Australia) & Pauline Black - University of Aberdeen (UK)

Abstract:

The COVID-19 pandemic has presented many challenges for music teachers across all levels of education including pre-service secondary music teacher education in disparate contexts. The sudden shift to online learning and teaching also presented unexpected opportunities. One of these has been using digital music technology tools for creating, which in addition to their ongoing popularity in schools in recent years, seems to have been efficacious during the pandemic for a range of musical and extra-musical outcomes including “making music education visible for all”. We have observed this in our work as music teacher educators in Aberdeen, Scotland and Melbourne, Australia. We undertook a collaborative online composition project: *My Life in Isolation: A World Apart or Same Difference?* This project was developed in response to the sudden and prolonged shift to online learning, the lack of access to the usual music studios we teach in and the similar engagement and wellbeing challenges that we noticed our students experiencing on opposite sides of the world. This experience was facilitated using Soundtrap for Education, a cloud-based digital audio workstation. 10,427 miles and 11 hours apart, pre-service music teachers worked in groups of five with a mix of Aberdeen and Melbourne in each group. They gathered footage from Melbourne and Aberdeen to represent their life in isolation and then created music.

In this workshop, we begin by examining our experiences of facilitating this project and share project outcomes. We share examples of our students’ work and discuss the following emergent themes: musical and extra-musical outcomes, challenges, and the affordances of digital composing. We argue for greater attention to the affordances of digital collaborative music technology tools to facilitate real-world composing projects and make music education visible for all through nurturing creativity, engagement and wellbeing. Next, workshop participants will undertake a version of the same project. They will choose an image that captures their experience of the theme and then use Soundtrap to create music to accompany it with a partner using any device including a mobile phone, iPad or laptop. Partners will share work-in-progress image and music creation projects. Finally, they will reflect briefly on their experiences and ideas for uses and adaptations of similar projects with primary and secondary school students.

Provocations and Discussion: Why teach Traditional Music Notation in 2022?

Thomas Fienberg & James Humberstone – University of Sydney (Australia)

Abstract:

This workshop seeks to create a safe and supportive space to ask difficult questions about why we should or should not teach traditional (Western-art, “classical”, Eurocentric) music notation in 2022. Music engagement statistics internationally (IFPI, 2019, 2021) suggest that the musical cultures with which young people engage, and which offer most viable music careers, are not built on traditions of reading music notation (Fautley, 2017; Swanwick, 2001). Nonetheless, curricula music in many countries privileges the reading and writing of traditional music notation (Ewell, 2020; Hess, 2015; Holder, 2019). The workshop begins with a participatory musicking experience led by an Australian First Nations artist in an oral/aural mode, to connect participants to non-notated and enactive music epistemologies and ontologies (van der Schyff, 2015; van der Schyff et al., 2016). Four musicians then share their experiences of careers in music and music education problematised through their relationship to traditional music notation, to stimulate discussion on this important topic. Each narrative will spark questions and talking points that delegates will be able to explore as they cycle through small group activities with the presenters and guest speakers. It is anticipated that in this space, participants will learn primarily from each other. The workshop’s aim is not to “solve” this problem, but to critically challenge all delegates’ thinking on the topic.

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Democracy and the Ensemble: Student-Focused Rehearsals

Karen Koner – San Diego State University, Jeffrey Malecki – University of San Diego, & Amy Villanova – San Dieguito Union High School District (USA)

Abstract:

As STEM becomes more visible in some learning spaces, there is a risk that music becomes less visible. This workshop provides practical ways to address this. Computational thinking, which often includes a large element on programming, is appearing in international school curricula, sometimes under the title of “computing”, “computer science” or “digital technologies”. Although students might not automatically associate this subject with the creative arts, it introduces students to new tools that provide novel opportunities to explore other disciplines in a meaningful and dynamic way, and music is no exception. Here we give examples of how key ideas in music can be taught using computational thinking as a medium using elements from computational thinking that are accessible to music teachers yet exercise concepts that are central to the ideas appearing in computing curricula. Most of these have been used in the context of a “theory club”, a popular after-school session for students aged 11 to 13 years old, who learn music theory through games, conventional instruction, but also by writing computer programs and exploring related ideas in computational thinking. In this workshop we will experience our favourite games and learning activities that engage students with both music and computational thinking. Although students might not automatically associate computational thinking with the creative arts, it introduces students to new tools that provide novel opportunities to explore other disciplines in a meaningful and dynamic way, and music is no exception. In this workshop we will have hands on examples of how key ideas in music can be taught using computational thinking as a medium using elements from computational thinking that are accessible to music teachers yet exercise concepts that are central to the ideas appearing in computing curricula. Most of these have been used in the context of a “theory club”, a popular after-school session for students aged 11 to 13 years old, who learn music theory through games, conventional instruction, but also by writing computer programs and exploring related ideas in computational thinking. This includes using the kinaesthetic and social activity of a sorting network, where running through a structure chalked out in the playground gives them experience with music notation and aural skills. Computer programming includes using simple turtle-based systems to solve notation challenges, but also allows them to explore scales and arpeggios by writing programs that embody the rules around the intervals used in these musical structures. These activities have led to high engagement from students, not only giving them a different view of music theory, but also enabling them to explore ideas from the computing curriculum in the context of their passion for music.

Learning Brazilian Music in the General Music Class

Marilia Kamil - University of Miami (USA)

Abstract:

Music is vital to Brazilian culture. Popular, traditional, and folk styles can be heard in social gatherings, festivities, and television shows, as well as overheard on the busy streets of the cities. Although music is pervasive, different areas of the country have their own music traditions and preferred styles. Some of those traditions are learned at school and known throughout different generations. In Brazilian elementary schools, there are usually general music classes where students explore music by singing, dancing, moving, and playing percussion instruments. The repertoire integrates popular, folk, and traditional music styles creating a rich musical culture full of different rhythms, melodies, and timbers. Exploring the musical culture of Brazil in elementary schools around the world can be a unique opportunity for introducing students to a foreign language, Latin rhythms, dance movements and body expressions, ethnic instruments, and new customs. In addition, it opens an avenue to begin conversations about diversity, respect, and appreciation of cultural differences. In this workshop, several strategies will be proposed to guide music teachers in America, and other countries, on the exploration of Brazilian music in the general music class with elementary school children. To facilitate the practice of teaching and learning songs from a different culture, I used the World Music Pedagogy (WMP) as a framework for learning Brazilian music. The WMP (Campbell, 2016) was developed to help students to understand the connections between music and culture. It divides the learning process into five steps: (a) Attentive Listening; (b) Engaged Listening; (c) Enactive Listening; (d) Creating World Music; and (e) Integrating World Music. Those steps will be explained through

practical examples. By reading this article, music teachers will find ready-to-use resources and strategies to inspire them to begin their exploration of Brazilian music.

Keywords: General Music, Brazilian music, Elementary school, Multiculturalism, Diversity

In recent years, the influx of immigrants to the United States has impacted the cultural and racial structure of public schools in the major metropolitan areas (Betts & Fairlie, 2003). The diversity in the student body creates environments that can facilitate multicultural interactions (Sam & Oppedal, 2003), opening avenues for coaching intercultural abilities in an organic manner (Schwarzenthal et al., 2019). The general music class is the perfect environment for exploring cultural diversity. While learning music, students can experience the culture of different countries, expand their musical preferences, and acquire understanding and respect for music of other cultures (Larson, 1998). Besides, teaching about different cultures is a creative way to develop the national music standards in America (Dekaney & Cunningham, 2009).

Engaging with music from different cultures is a challenge for music educators because they often do not know how to go from the familiar music to the unknown (Veblen et. al., 2005). Similarly, the amount of information easily accessible on the internet, or music platforms, can be overwhelming. Nevertheless, acquiring understand of a new culture and its context can be a gratifying journey (Abril, 2006). There are different approaches that can be adopted to simplify the process of learning and teaching about a new musical culture. In this paper, several strategies will be proposed to guide American music teachers in the exploration of Brazilian music in the general music class with elementary school students. To facilitate the practice of teaching and learning songs from a different culture, World Music Pedagogy (WMP) will be used as a framework for teaching Brazilian music. By reading this article, music teachers will find ready-to-use sources and strategies that aim to inspire them to begin exploring Brazilian music.

World Music Pedagogy

World Music Pedagogy (WMP) started from the interest of ethnomusicologists and music educators in creating musical practices to educate students in world music culture. The goal of WMP is to help students to understand that music is a form of human expression that is culturally dependent (Campbell, 2016; Campbell, 2004). It supports the importance of listening, exploring, and experiencing the music in multiple ways to emphasize the value of music as an acoustic art, an outlet for creativity, and personal and communal forms of expression (Campbell, 2016). In addition, it can help children to develop appreciation for diversity, as well as expanding their knowledge and musical taste (Roberts & Beegle, 2018).

The learning process of WMP is divided into five phases explained by Campbell (2016): Attentive Listening is “directed and focused on musical elements and structures and guided by specific points of attention” (p.96); Engaged Listening requires “the active participation by a listener in some extent of music making” (p.96); Enactive Listening presents “the performance of a work in which, through intensive listening to every musical nuance, the music is recreated in as stylistically accurate way as possible” (p.96); Creating World Music enables “the invention by students of new music in the style of a musical model through composition, improvisation, songwriting, and even the act of extending a piece” (p.96); and finally, Integrating World Music encourages “the examination of music as it connects to culture and as it illuminates a prism like grasp of subjects as varied as history, geography, language, and literature, the sciences, and the visual and performing arts” (p.96). These five phases are combined in different ways according to the teacher’s goals, and do not necessarily follow a specific order.

The WMP is a process where the learning happens along successive lessons. Each lesson builds on the previous one in a kind of spiraling musical curriculum. The goal of WMP is that students incorporate the new musical language in a level that allows them to recreate, or even

produce new musical forms in the style of the music learned. Teachers can use WMP in a variety of ways, such as by incorporating WMP activities in their curriculum or by developing a curriculum fully based on WMP approach. The selection of repertoire will depend on the teacher's goals and tastes, as well as what would be the best fit for the school community. For example, a music teacher may choose to develop a full curriculum using WMP to introduce music from around the world to their students, while another teacher may choose to use WMP to explore a specific culture according to a special celebration, such as learning mariachi music for Cinco de Mayo, or learning about Chinese opera in celebration of the Chinese New Year. No matter how the teacher uses WMP, the first contact students will have with the new music will be during attentive listening.

Attentive Listening

During attentive listening, students listen to the music of the new culture for the first time and are expected to wonder about the many aspects of the music such as textures, timbers, melodic and rhythmic movements, as well as where it is from, who performs it, how and why it sounds that way (Campbell, 2017). Students should listen to small chunks of music, about 30-40 seconds, paying careful attention to it repeatedly. Each time, the teacher guides the listening by asking questions about the music elements—instruments, voices, size of the ensemble, organization, structure, and other musical or non-musical characteristics—so students know on what to focus each time of the listening (Roberts & Beegle, 2018). Teacher asks questions like “how many instruments do you hear?” “What kind of instrument is it?” “Can you determine if the singer is male, female, or children?” “How do you think the performers feel?” During each repetition, students build a deeper understanding of the music and its genre.

It is natural that students may want to move, tap, or sing along while listening to the music, but it is important that they learn how to focus on the guided listening. Roberts and

Beegle (2018) explain that there are many ways to explore attentive listening, such as listening and comparing different versions of the same musical piece, different pieces of the same music genre, or different uses of the same kind of instrument (for example drums in different cultures), or to develop deeper understanding of a single musical piece. The listening can be done using recordings, videos, or live performances done by musicians who are culture bearers of the specific music culture. The attentive listening takes part in all, or most, lessons with WMP.

Engaged Listening

After listening to the new music several times, it is time to experience it by participating in music making. During the engaged listening, students join the recording by tapping the pulse, clapping the rhythm, singing, or humming the melody, walking to the beat, and so on (Roberts & Beegle, 2018; Campbell, 2016; Campbell, 2017). The teacher determines in which ways students participate in the music making according to their musical development, physical abilities, curricular goals, cultural context of the song, etc. For example, students can dance and move when listening to a song that is traditionally danced or tap and clap to a song that has drums. As students listen and participate actively in the listening, they “gain hold of music” (Campbell, 2017, p. 115). Once this hold is achieved, students can move on to enactive listening, the phase to recreate parts or the whole music they have been learning.

Enactive listening

During the enactive listening, students learn to perform the music, or parts of it, without the recording on the background recreating it as like the recording as possible. Students can recreate the music by singing the melody or harmony, playing rhythmic ostinatos, rhythmic lines, melody, or harmony in instruments such as recorders. It is the teacher’s job to organize and direct students to match the sounds they hear by “listening again and then correcting, until the live sound is attuned to the model and students are in musical sync with the recording that sets

the tone, time, texture, tempo, and every other feature” (Campbell, 2017, p. 116). In many cases, adaptations are necessary to make sure students have the best results possible according to their skills and age, instruments available in the school, and time of practice.

Performance is also an important part of WMP, and one of the goals of enactive listening is the ability to perform the music for others (Roberts & Beegle, 2018). Teachers can organize performances for parents, other grades, or even for the own class. The teacher can divide the students in different groups assigning parts for each of them, such as singing the melody, playing the rhythms, playing the harmony, etc. Once the students learned their parts they can perform in groups of different combinations or all together. By performing and recreating the music of the new culture, students incorporate its musical language, which leads to the next step of WMP.

Creating World Music

In creating world music students are expected to demonstrate the assimilation and understanding of the new musical culture in a creative way, by improvising, creating and composing new music, new lyrics, or parts for the music (Campbell, 2017). This process is based on the musical elements of the culture studied like instruments, melodic or rhythmic patterns, structure, harmony, and others. To guide this process, Roberts and Beegle (2018) provides six examples of how to create music in WMP:

- (a) extend a culturally representative listening selection in order to perform it; (b) explore sounds and structures of a certain musical culture; (c) compose a piece in the style of a musical genre or piece from a particular culture; (d) improvise within a structural format that is characteristic of a musical culture; (e) compose a piece that is a fusion of several musical styles, and (f) write a song in a particular style (p. 121).

These activities provide opportunities for students to develop skills, such as team-work and creativity. The teacher should consider carefully which of the forms of creating world music is the best fit for their students according to age, skills, and curricular goals.

Creating world music can also provide an opportunity for evaluating students understanding of the specific music culture and to develop critical thinking and problem solving. For example, students can compare how a drum is performed in different cultures, come up with ways to reproduce the music in the instruments they have in the classroom, and create a new part for the music. Although creating world music is a rich experience for students, some teachers may choose not to explore it due to time restrictions, curriculum, or personal choice. Still, when possible, creating world music is an important part of WMP and should be explored. The last aspect of WMP to be explained, provides cultural context to the musical culture students will learn.

Integrating World Music

Integrating world music is a vital part of WMP and it usually happens along the process of listening and learning the new musical culture. The teacher should select information that is relevant to the musical culture that is been taught but also is interesting to the students. Roberts and Beegle (2018) explain the three main ways of incorporating information during WMP lessons. The first, is by adding information related to “the specific musical example or genre. This may include information about the performers, the way in which the music is taught or learned, or aspects of performance practice that are distinctive or significant” (p. 142). The second, is by exploring “issues related to the culture more broadly, such as the geography of the area, the history of the region, or common cultural celebrations” (p. 142). Finally, by “conscious intent to coordinate the music curriculum with the discipline of another subject such as science, social studies, or literature” (p. 142). These ways of incorporating information can also be used

in combination. It is the teacher's job to determine what kind of information would be meaningful to their students.

The best way to determine what aspects of the cultural context would be important to students is to start with the basic questions of what, when, where, why, who and how (Roberts & Beegle, 2018). After answering these questions, the teacher should select information that focus on unique characteristic of the specific musical culture (Roberts & Beegle, 2018) and on the connections between that culture and its music, such as the importance of the music to its people (Campbell, 2017). Teachers can explore all sorts of cultural topics, from basic information such as geographical location and history of the country to more complex such as sociopolitical conflicts, gender roles, etc. It is a unique opportunity for the students to learn about the world and for the teacher to create a safe environment where these discussions can flourish. Integrating world music should be part of all lessons. Ideally, information should be divided in small chunks and presented in varied ways, such as videos, pictures, maps, poetry, stories, etc. There are endless kinds of resources where teachers can learn about the culture and its people. In the following section, I will explain how to search for information about Brazil and how to combine it and create lessons using WPM.

Learning About Brazil

Music is vital to Brazilian culture. Popular, traditional, and folk styles can be heard in social gatherings, festivities, and television shows, as well as overheard from the cars through their open windows as they drive on the busy streets of the cities. Although music is pervasive, different areas of the country have their own musical traditions and preferred styles. Some of those traditions are learned at school and known throughout different generations. Songs like “A Canoa Virou” (“The Canoe Flipped”) and “Cai Cai Balão” (“Fall Fall Lantern”) are recognized by Brazilians of all ages from all geographic areas.

In Brazilian elementary schools, there are usually general music classes where students explore music by singing, dancing, moving, and playing percussion instruments. The repertoire integrates popular, folk, and traditional music styles creating a rich musical culture full of different rhythms, melodies, and timbres. Exploring the musical culture of Brazil in American elementary schools can be a unique opportunity for introducing students to Latin rhythms, a foreign language, dance movements and body expression, ethnic instruments, and new customs. In addition, it opens an avenue to begin conversations about diversity, respect, and appreciation of cultural differences. While teaching music from foreign cultures may be challenging for the teacher, it can be a rich learning experience as well.

Music reflects its culture and society. Learning about the cultural context of the music, how it is performed and who created it, is an important part of understanding music from a different culture. The best way to start gathering information about Brazil and its music is to begin with the information you may already know about the country, its culture, geography, people, etc. What do people generally know about Brazil?

Brazil is worldly known for soccer, *carnaval*, and *samba*, but there is much more to learn about it. The website *Hey Explorer* (<https://heyexplorer.com/what-is-brazil-famous-for/>), provides some information about 20 things Brazil is famous for. This website is a good source for teachers, who can select the best information to share with their students. If looking for a website to share with students, *Funkidslive* (<https://www.funkidslive.com/learn/top-10-facts/top-10-facts-about-brazil/>) is a good option. It presents some geographical information, with maps and pictures, as well as some cultural facts about Brazil. What about Brazilian music?

Brazilian Music

Brazilian music is enlivening, and famous for its rhythmic complexity, richness of timbres and grooves, variety of styles, and contagious expressivity. The percussion usually

alternates the use of low and high sounds creating sonorous ostinatos, and the melodies are fluid and catchy. Most Brazilian traditional music genres are derivative of dances, like *Forró*, *Coco*, *Maxixe*, *Caribó*, *Axé*, and *Samba*, so learning these styles generally involve dance steps or other movements such as holding hands while moving around in a circle, stomping, marching to the beat, and so on. For this article, *samba* will be explored because it is probably the most iconic Brazilian musical genre.

Samba is one of the most famous Brazilian music genres. It became known around the world because of Brazilian's *carnaval*, where people dance and sing *samba* in an exuberant parade. This specific kind of *samba*—*samba enredo*—is marked by a vocal melody accompanied by the *bateria*, an ensemble of diverse percussion instruments, and sometimes string instruments like guitar or *cavaquinho* or other harmonic instrument. To learn more about the different kinds of *samba*, the website *Music Industry* (<https://www.musicindustryhowto.com/what-is-samba-music/>) is a good option. It provides good information about the history of the *samba* and its variations, some videos of famous *samba* songs, and concise biographical information of the most important artists. For information more focused on *samba enredo*, the website, *Masterclass* (<https://www.masterclass.com/articles/guide-to-samba-music#a-brief-history-of-samba-music>) is a good option. It offers basic historical information, as well as descriptions of musical instruments, and is simple enough to be shared with students.

The piece I selected to explore in this article is “Festa para um Rei Negro” also known as “Pega no gangê” (https://www.youtube.com/watch?v=df2FVIH_8tQ). This song is an important piece for Brazilian *samba*. It represents the first kind of *samba enredo* as is its known today, with simpler melodies, shorter lyrics based on historical or folkloric themes, and a faster tempo (Araújo, 2021). This piece is also important because it was one of the first sambas to celebrate African-Brazilian figures in history (Araujo, 2010). The complete lyrics and translations can be

found on the website *Songs Translation* (<https://songstranslation.com/jair-rodrigues/festa-param-rei-negro/>). In the last section I will explain how to create a lesson plan and apply the information learned about Brazil to the WMP approach.

Creating a Lesson Plan

I developed this lesson plan's guide based on WMP activities and my experience. Teachers are free to adapt and change it as necessary and select the activities according to their curricular goals, student's abilities and age, general interests, duration and frequency of lessons and so on. Each lesson should start with attentive listening, presenting three or four guided listening questions. All lessons should contain cultural and contextual information, which is part of integrating world music. This information can open avenue to discussions of current and important issues, such as social just, race, gender, and other topics. Every lesson has activities from engaged listening and/or enactive listening, which involve active music making. In addition, creating world music provides the opportunity for the teacher to develop creative music skills by composing and improvising. Bellow there is an example of how I organize my lessons.

Lesson 1

1. After students are ready to start, teacher will ask the students to listen carefully to the song and raise their hands when the vocal part starts. Teacher plays the first 30 seconds of the song. (Attentive listening)
 - i) Teacher asks students to listen to it again, and answer in what language they are singing. (Portuguese)
 - ii) Teacher asks if there is a solo singer, a choir or both. (both)
 - iii) Teacher asks if students know/ can guess where this music is from. (Brazil)
 - iv) Teacher asks if students know where Brazil is. (Latin America)
 - v) Teacher plays the full recording and asks if students know the name of this musical genre. (Samba)
2. Teacher shows a map of Latin America and points to Brazil. (Integrating world music)
 - i) Teacher tells students some information about Brazil (It is the biggest country in Latin America, Brazilians speak Portuguese and not Spanish because it was colonized by Portugal, etc).
 - ii) Teacher asks if they know anything that Brazil is famous for. (soccer and carnaval)
 - iii) Teacher talks a little about soccer to connect with the students and then moves on to focus on *Carnaval*.
 - iv) Teacher explains that in carnaval people dance to samba, there are samba schools, they parade.
 - v) Teacher shows pictures and maybe a video of the carnaval parade
3. Teacher will invite students to tap the beat with full the recording (Engaged listening)
 - i) Teacher will play again and ask the students to dance

Attentive listening

Teacher should start by playing 30 seconds of the recording, increasing the amount of time of listening as students get familiarized with the music from the new culture. The teacher can choose to work with part or parts of the song, or the whole song. Here are some questions for guided listening: “raise your hand when you hear a vocal part”, “raise your hand when a new instrument appears”, “do you know where this music is from?” “How many kinds of instruments do you hear?” “How many voices do you hear?” “How many times does the chorus play?” “How many verses are in the whole song?” “Pay attention on the lyrics, do you recognize any familiar word?” “In which language is the song?” “Can you sing along any word?”

Integrating World Music

Teacher can ask questions about the country and the culture to get a sense of what students know about Brazil. Pictures and videos should be used as much as possible to illustrate the cultural context and information. Here are some topics and information to explore: Brazil’s position in Latin America in terms of geography and importance. Brazil’s language (Portuguese) and the colonization by Portugal (Brazilians are not Hispanic nor speak Spanish). Brazil is famous for its *Carnaval* and Soccer. Brazil has the best soccer team in the world, the only one to win the world cup five times. Soccer is the most popular sport in Brazil, especially among children. The *Carnaval* is a party like the carnival from New Orleans, it happens in the whole country, but the most important celebration happens in Rio de Janeiro. There, *escolas de samba* (samba schools, which are groups that perform *samba*) dance and play *samba* in a parade to win the prize of best *samba* school. People of all social classes get together to celebrate *carnaval*. Some people save money the whole year to pay for their costume, and people take the whole year preparing everything for the parade. It is a big team effort.

Samba is performed by a *bateria*, which is a percussion ensemble. The musicians practice the whole year to perform during the *carnaval*. Brazilian *samba* was originated from the music of Africans, who were brought to Brazil as enslaved to work in the sugar cane plantations. In the beginning, *samba* was seen as music of the lower social classes, but as it developed, it became a national passion and basis of many musical genres such as *choro*, *pagoda*, and *bossa nova*. Instruments used in this song are cavaquinho and bateria: *cuíca*, *agogô*, *chocalho*, *pandeiro*, *tamborim*, *caixa*, *repique* and *surdo*. The website of *Estado de São Paulo* newspaper (<https://infograficos.estadao.com.br/especiais/carnaval/2016/conheca-os-instrumentos/>) offers a good resource to see and listen to the instruments.

Engaged Listening

Students join the recording (parts of the recording or the full version) participating in active ways like patting, tapping, clapping, or stomping the beat or rhythms; walking to the beat; dancing; conducting; pretending to play one instrument they hear; coping the percussion sound using their voice or body; singing along using syllables such as la-la or with the lyrics; playing along with percussion instruments. One example of ostinato is provided on figure 1.

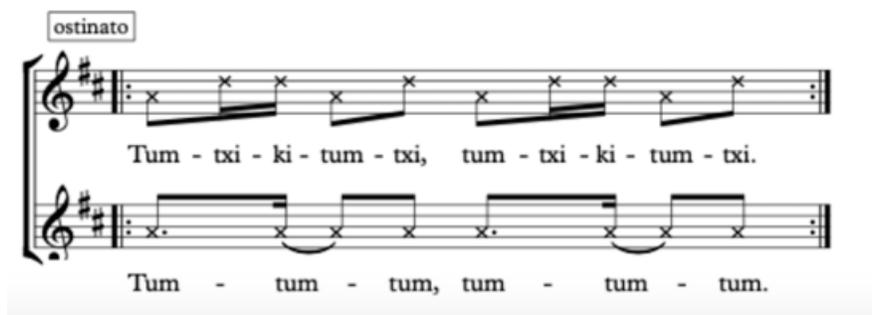


Figure 2 Rhythmic ostinato for *Festa para um Rei Negro*

Enactive Listening

Students will recreate parts or the whole recording without the recording on the background. The recording will be used only as a reference to make sure the reproduction of the

song is as authentic as possible. The teacher can simplify parts when is necessary. Students should be divided in groups and each group will play a different part recreating an ensemble. Students can recreate the music by singing parts or the whole song in solfege, neutral syllable, or lyrics, by reproducing the rhythms using samba rhythm with percussion instruments or body percussion, by performing ostinatos with percussion instruments such as rhythm sticks or shakers, by playing the melody with the recorder or glockenspiel, and by playing the harmony with xylophone, resonators, ukulele or boomwhackers. Below I show two versions of the music score.

from Brazil
Zuzuca do Salgueiro (*1936)

O - lê - lê, o - lá - lá, pe-ga no gan-zê, pe-ga no gan-zá. O - lê - lê, o - lá - lá,
pe-ga no gan-zê, pe-ga no gan-zá!

Figure 3 simplified version

Creating World Music

Creating world music provides the opportunity for students to go beyond reproducing the music and to create their own based on the piece they learned. In the case of this article, students will be able to compose their own *samba* or improvise in the *samba* style. Students can compose parts for the piece they are working on, or a new piece based on it. A simple way to do it is by learning the main rhythmic patterns, create new combinations and add a melody to it based on the scale used in the song. They can also rewrite lyrics for the piece, talking about the happiness of carnival, or social justice issues. If students prefer to improvise, they can do by using rhythmic or melodic cells of the piece. Although this step is a great opportunity to develop creativity and

other skills, it is not a requirement to exploring WMP. For many times teachers are not able to explore this step because of time, curricular goals, or age of students.

Closing the lesson

Exploring the *samba* “Festa para um rei negro,” as suggested, should happen during 4 or more lessons. The more time invested in this piece, the better student’s understanding of *samba* and Brazilian music will be. Teachers can also stimulate students on researching about Brazil and *samba* by themselves and sharing the information in class. If there are Brazilian students in the school, the teacher can invite them or their parents to share about their experience with *samba* and *carnaval*. If possible, teachers should invite Brazilian musicians to perform for the students, to provide a workshop, or just to share stories and information about Brazilian music. The technology is a great resource and should be used to show students the dance, the instruments, and other information the teacher may judge interesting. Connecting with teachers from other subjects is also another way to deepen the interest and knowledge of students in the foreign culture. Teachers from social studies or other areas may provide important points of view and bring up current topics that relate to *samba*, like class and race differences, the importance of empowerment and appreciation of minorities. These discussions are a great opportunity to teach students the importance of supporting social causes for building a more inclusive, equitable, and equal society.

Final Considerations

In this article, I provided information about Brazil, its music and how to teach Brazilian music to elementary students by using World Music Pedagogy. I chose the WPM because it has specific steps that may be and combined in different ways, providing a scaffolding to teach any kind of Brazilian music or music from other places. As an example of how to select music and use the WPM, I used the *samba* “Festa para um Rei Negro,” an important piece for Brazilian

music, which is simple enough to be reproduced by elementary school children. The information provided comes from different resources, such as pedagogical books, websites, and especially from my experience of growing up and teaching music in Brazil. A list of some resources, as websites, song suggestions, scores, and lesson plans, is provided at the end of the article. I hope my article will inspire teachers around the country to explore and teach Brazilian music, fostering the curiosity and appreciation of students of all grades.

Learning Brazilian music in the general music class is a unique experience for students of any grade of elementary school. Students will be able to incorporate the richness of sounds and rhythms by dancing, moving, singing, and performing. At the same time, they will learn about a different culture, its stories, and its traditions. It is important to make the experience vivid, positive, and exciting to nurture appreciation and respect for other cultures. When students learn to appreciate other cultures, they are open to important social and cultural exchanges that will foster the development of respectful, caring, and curious citizens who will contribute to building a better society.

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Appendix

Lesson Plan Samples

Lesson 1

1. After students are ready to start, teacher will ask the students to listen carefully to the song and raise their hands when the vocal part starts. Teacher plays the first 30 seconds of the song. (Attentive listening)
 - i) Teacher asks students to listen to it again, and answer in what language they are singing. (Portuguese)
 - ii) Teacher asks if there is a solo singer, a choir or both. (both)
 - iii) Teacher asks if students know/ can guess where this music is from. (Brazil)
 - iv) Teacher asks if students know where Brazil is. (Latin America)
 - v) Teacher plays the full recording and asks if students know the name of this musical genre. (Samba)
2. Teacher shows a map of Latin America and points to Brazil. (Integrating world music)
 - i) Teacher tells students some information about Brazil (It is the biggest country in Latin America, Brazilians speak Portuguese and not Spanish because it was colonized by Portugal, etc).
 - ii) Teacher asks if they know anything that Brazil is famous for. (soccer and *carnaval*)
 - iii) Teacher talks a little about soccer to connect with the students and then moves on to focus on *Carnaval*.
 - iv) Teacher explains that in *carnaval* people dance to samba, there are samba schools, they parade.
 - v) Teacher shows pictures and maybe a video of the *carnaval* parade
3. Teacher will invite students to tap the beat with full the recording (Engaged listening)
 - i) Teacher will play again and ask the students to dance

Lesson 2:

1. Teacher will greet students in Portuguese, saying "Olá, tudo bem?" (Hi, how are you?) and they should answer "tudo bem, e voce?" (fine, and you?) (Integrating world music and)
 - i) Teacher will ask the students to sing along if they can. (engaged listening)
 - ii) Teacher will show the words of the verse, read with the students, and ask them to sing along.
 - iii) Teacher will explain that the first thing the singer says is a call for the samba school, which is called *Salgueiro*, to start its parade
 - iv) Teacher will explain the lyrics: O le-le, o la la. Pega no gango, pega no ganza. (Hold the ganza, which is a kind of shaker) and ask students to sing with the chorus
 - v) Teacher plays the whole recording and ask students to try singing the whole song
 2. Teacher can talk about Brazilian history, how it was colonized by Portuguese and how Africans were enslaved brought to work in the sugar cane plantations. (Integrating world music)
 - i) Teacher can talk about the strong influence of Africans in Brazilian culture, especially in music
 - ii) Teacher can invite students to compare how Africans influenced music in Brazil and in the US, or other habits
From this topic, teachers can bring up important discussions to the classroom such as social and racial justice.
 3. Teacher will play the whole recording and ask students to sing on the chorus and clap during the verse (engaged and enactive listening)
 - i) Teacher will divide students into groups of 3 or 4 and ask them to create rhythmic ostinatos clapping or using percussion instruments for the whole song
 - ii) Students will play their ostinatos with the song
 - iii) Half of the group will sing and half of the groups will play the ostinato without the recording
-

Lesson 3:

1. Teacher will greet students in Portuguese and tell them to pay attention on the instruments and answer how many kinds of instruments they will hear. They should hear two kinds (percussion and strings). (Attentive listening)
 - i) Teacher will play the recording again and ask to name the instruments.
 - ii) Teacher will explain that the string instrument is called *cavaquinho*, and that there are many different percussion instruments that are playing together, their ensemble is called "*bateria*". (Integrating world music)
 - iii) Teacher will play again and ask the students if they can imitate one of the percussion instruments using their voice or their body. (Engaged listening)
2. Teacher will talk about the instruments, *cavaquinho* and *bateria* (Integrating world music)
 - i) Teacher will show pictures and videos, showing their differences
 - ii) Teacher will ask students to pretend they are playing one of these instruments (Engaged listening)
 - iii) Teacher will show how to play samba rhythm with body percussion
 - iv) Students will play body percussion with the recording
 - v) Students will be divided in 2 groups. One will sing and the other will play body percussion without the recording (Enactive listening)
 - vi) Teacher will show students some samba rhythms and they will practice reading, clapping, or playing with instruments (engaged listening and enactive listening)

Lesson 4:

1. Teacher will invite students to start singing and dancing with the recording. (Engaged listening)
2. Teacher will review the rhythms and body percussion they learned in the previous class and invite students to follow along using the body percussion or clapping the rhythm.
3. If students can play the recorder or glockenspiel, teacher will show them how to play the melody
4. Teacher will show how to play the harmony on the xylophone or ukulele
5. Teacher will separate students in groups according to what they are playing (rhythm, percussion, recorder or glockenspiel, melody, and xylophone or ukulele, harmony) and perform an instrumental version of the song without the recording (Enactive listening)

Lesson 5:

1. Teacher will play to the song and ask students to imagine they are in the carnival. (Attentive listening)
2. Teacher will talk to students about where the carnival happens (Rio de Janeiro) and Brazilian people. Teacher can explain about the social differences, that Carnival and samba originated from people who were in socioeconomic disadvantaged but became popular to all social circles, inspiring other kinds of music. Teacher can talk about some social issues that happen in Brazil, and how important carnival is for people, even if they are from disadvantage communities, they work hard and save money to participate. (Integrating world music)
3. Teacher will invite students to write one or two verses for the song, using lyrics that talk about carnival, social justice or other topics that can be meaningful to the class. (Creating world music)
4. After creating the verses, students will put together the whole performance of the song, with the parts they learned in the previous class and the new verse.
5. Students can organize a performance for other students or parents.

Complete Music Scores

Pega no ganzê
(Festa para um rei negro)
Salgueiro, 1971 Zuzuca

Ô - li - li - ô - la - la pe - ga no gam - zê

pe - ga no gam - zê Nos a -

nais da nos - sa his - tô - ria va - mos re - lem - brar

per - so - nas - gens de ou - tro -

ra que i - re - mos re - cor - dar

Su - a vi - da su - a glô - ria seu pas -

sa - do i - mor - tal Que be -

le - za a no - bre - za do tem - po co - lo - ni - al Ao

Other Resources about Brazil

Bateria	https://www.youtube.com/watch?v=OTJX1bHHc5U
Bateria instruments	https://www.youtube.com/watch?v=a9obRdwbFhs
Samba lele video	https://www.youtube.com/watch?v=_Tz7KROhuAw
Clips from movie Rio	https://www.youtube.com/watch?v=MsmmwCjYUZs
Carnaval parade	https://www.youtube.com/watch?v=AsNoHinDidU
Lesson about Brazil	https://www.youtube.com/watch?v=3et6GC7pFXA
Video about Brazil	https://www.youtube.com/watch?v=88Sp09kplJk
Video about Brazil	https://www.youtube.com/watch?v=68rMV94cVrY
Video about Brazil	https://www.youtube.com/watch?v=Ou39ay83ujA
Video about Carnaval	https://www.youtube.com/watch?v=3-03w8JF8bg
Brazilian history	https://www.youtube.com/watch?v=XaYcSBYgck4
Brazilian music	https://www.youtube.com/watch?v=76ABfyo8Kv0&t=1s

POSTERS

Zooming in on an Invisible Art: Teaching Film Music Composition to International Students Remotely During a Pandemic

Marita Rosenberg – University of Melbourne (Australia)

Abstract:

Film music is often referred to as an “invisible art” (Gorbman, 1987; MacDonald, 2013). However, it is the synergy between the musical, narrative and visual components in a film that influence perception and enable communication (Chion, 1994; Gorbman, 1987). This presentation is based on data collected from one group of participants from a case study exploring a film music pedagogy for the secondary school composer. The case study aims to answer the question: How does the use of film music as a pedagogical teaching tool impact student engagement and learning in the secondary music classroom? The participants in this study were my own students undertaking a pre-tertiary foundation year program for international students. The students completed a film music composition unit taught during a period of lockdown in Melbourne, 2021. All classes were delivered remotely via Zoom. Descriptive qualitative data from pre- and post-task questionnaires, student work samples, as well as a reflective response, were collected from the participants. Perspectives about the composition process were examined, revealing several criteria which contribute to student engagement and learning. Students experienced a high level of satisfaction with their compositions; they identified positive feelings of self-concept as composers, and of self-efficacy in their ability to complete the task. In addition, they were able to clearly articulate the compositional processes and devices they used in their work, showing the development of film-specific compositional skills and knowledge.

A flexible task design catered for the proficiencies of students at all levels of experience, allowing them to engage with the composition process from multiple entry points. The students used their own versions of Digital Audio Workstation (DAW) software to complete their compositions. Using digital technology has opened up opportunities for all students, regardless of musical ability or experience, to participate in creative activities that use a real-world, authentic approach to music composition (Pepler, 2017; Williams and Dammers, 2021). The remote learning format necessitated the development of film music compositional tools and devices that differ from a pre-pandemic pedagogical approach to teaching composition in the classroom. These tools relate to the musical, narrative, and visual components of this genre, and were developed and integrated into the unit in order to enable the students to work asynchronously and produce high quality film music compositions.

Teacher Capabilities in Creative Arts: Variations in Self-Efficacy

**Akosua Obuo Addo - University of Minnesota (USA) & Justina Adu –
University of Education Winneba (Ghana)**

Abstract:

Curriculum developers in Ghana have always considered the arts as integral to creativity in the primary and kindergarten curriculum. Since implementing the Cultural Studies Syllabus for Primary Schools (1989), teaching the arts rested on the classroom teacher. In 2019, the Ghana Education Service implemented a new creative arts curriculum for Ghana's Basic schools and provided workshops to support teachers to use 21st-century pedagogical skills in schools.

However, it is difficult to determine if these efforts have impacted arts teaching in the early grades (five to eight-year-olds). Therefore, we examined variations in teacher self-efficacy in creative arts instruction to determine what contributed to the changes since implementing the 2019 curriculum. We use Bandura's self-efficacy theory to frame our study and define self-efficacy in creative arts teaching as teachers' perceptions of their teaching capabilities in the arts. The objectives are to:

1. Determine what contributes to teachers' self-efficacy changes since training in the new curriculum.
2. Describe variations in teachers' self-efficacy since coaching in the new curriculum.
3. Identify ways to address disparities in the presence of arts teaching in Ghana's primary schools.

We administered a 42-item questionnaire to three hundred and seventeen teachers in Western (48.5% return rate), Central (62% return rate), and Greater Accra Regions (84.6% return rate) using non-probability sampling. Our participants responded to four subscales-- efficacy to influence decision making, self-instructional efficacy, disciplinary self-efficacy, and efficacy to create a positive school climate. We treated teachers' responses to their self-efficacy before and after the 2019 workshops as two samples and assumed that the median difference between the two samples was Zero.

First, a paired sample t-test revealed statistically significant improvements in teachers' self- efficacy following participation in the training program. The mean before was 2.817, and the after-training mean was 3.04. Therefore, we surmised that the intervention increased their self- efficacy significantly for teaching creative arts. Based on the results, we rejected the null hypothesis. The correlation coefficient for composite self-efficacy was modest ($r = .427$).

Secondly, the T-Test results on the four subscales showed that instructional self-efficacy was the major contributor to teacher efficacy since the intervention. Also, the coaching sessions positively influenced all four subscales with significant differences. In addition, before the intervention, teachers with lower self-efficacy tended to have a higher sense of self-efficacy after the coaching sessions. Therefore, policymakers will need to put more effort into instructional self-efficacy.

Making visible the impact of Kodály-inspired professional learning on the lesson planning of three Australian teachers

Anna van Veldhuisen – University of Melbourne (Australia)

Abstract:

Zoltan Kodály's work towards improving music education in Hungary was a distinctly national endeavour, designed to enliven local musical culture in light of the changing political climate in the first half of the 20th century. Although Kodály's writings did not provide prescriptive detail about how to teach, his name is now associated with an increasingly codified pedagogical method crystallised in a number of teaching method books and professional learning courses internationally. Critics argue that the approach has been employed by teachers in a zealous manner without thought given to contexts and classrooms far from its place of inception. There is, however, a paucity of research that describes what Kodály-inspired practice looks like in today's classrooms and how teachers might adapt these practices.

This poster will share initial findings from doctoral research exploring the impact of Kodály-inspired professional learning on the lesson planning practices of three Australian secondary music teachers. Sample lessons from these case studies are presented that examine the influence of the pedagogical approach presented within the Australian Kodály Certificate course. This data is supported by interviews, biographical narrative, imagery, QR code-embedded audio samples, and musical notation of repertoire in order to depict teachers' practice in thick detail.

Despite the teachers' differing backgrounds and contexts, pedagogical commonalities observed between the lessons include a) the consistent adoption of a range of teaching tools such as moveable do solfege, Curwen hand signs, and French time names, b) the use of structured and segmented approach to lesson planning, c) teacher-led closed questioning and d) a significant curricular emphasis on developing rhythmic and melodic knowledge and skills, particularly with a focus on pentatony. Differences between the teachers' practices are also explored, highlighting how individual enactments of the Kodály approach in the classroom are also personal and contextual. By highlighting the impact of the Australian Kodály Certificate course on the lesson planning of three teachers, it is hoped that this doctoral project will provide a small-scale example of how teachers can be impacted by professional learning programs, and how personal and professional context can also influence what teachers take away from these experiences.

Self-regulated learning: Evaluating the benefits of studying music through Distance Education in New South Wales

Cheryl Tsui – Sydney Conservatorium of Music, University of Sydney (Australia)

Abstract:

Distance education students are characterised by their independence and self-reliance as they take responsibility of their learning. Distance education is defined as “an equity program for NSW students who are geographically isolated or whose individual circumstances prevent them from regularly attending school.” (Department of Education, 2021). The limitations of distance education demand a high level of student autonomy. As a part of this, learners are also responsible for selecting and monitoring learning strategies they employ with minimal prompt from instructors. Dembo & Lynch (2006) emphasise the importance of specific, realistic goals as the completion of achievable goals increases students’ self-efficacy and motivation, which influences students to continue to invest in effective learning strategies. Students’ ability to control motivation through utilising a variety of strategies is also one of the defining features of successful learning. Music offers a unique need and appreciation for self-regulated learning. McPherson, et. al. (2013) argue that regardless of music learning contexts, every student who has studied music would have engaged in some extent of independent learning. Therefore, students are exposed to and will acquire some ‘self-regulatory tools’ (p.355) regardless of the extent of their learning dependency. Through conducting one-on-one semi- structured interviews with distance education students, teachers, and graduates of the NSW Music 2 course, we hope to provide information that will improve the quality of education students receive in a remote learning environment. This study also aims to identify effective transition strategies at a systemic level for students transitioning into tertiary study and life-long learning. The defining characteristic in successful learning includes the students’ ability to adopt effective, sustainable learning and motivational strategies (Dembo & Seli, 2013). The examination of how students adopt these approaches as they complete their music studies through distance education may show us how we can encourage students undertaking further studies to adopt these changes. These strategies are not limited to the context of formal learning but also essential for life-long learning.

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The Multi-instrumental Percussionist: A Qualitative Analysis of Teaching and Learning the Practice of Total Percussion within High School Instrumental Music Lessons and Individual Practice

Anna Kho - University of Queensland (Australia)

Abstract:

Total percussion practice in high school or secondary instrumental music education is limited in literature, especially within the contexts of teaching and learning percussion instruments across school and home. Total percussionists are expected to master and transfer skills across diverse instruments, whereas other instrumentalists generally specialise in one instrument alone. Additionally, various contexts and the lack of instruments in high schools pose challenges to students' total percussion practice. For example, students may not own the same instruments at school, such as timpani, and therefore practise on alternative instruments of practice pads, books, or pillows at home. If such issues of inconsistency influence the practice of high school total percussion, then how are percussion or multi-instrumental teachers, students, and students' parents addressing the challenges specific to high school total percussion practice? The following secondary research questions are also explored:

1. How do the interpersonal interactions between Queensland percussion teachers, students, and parents inform their knowledge and understanding of teaching and learning high school total percussion practice?
2. How are percussion and multi-instrumental teachers in Queensland high school instrumental music lessons instructing students to practise total percussion across instruments at school and home?
3. What practice habits are specific to Queensland high school total percussion students when transferring skills across instruments (snare drum, mallet keyboard, timpani, and drum kit) in lessons and practice sessions?
4. How do the video recordings of lessons and students' practice sessions further inform Queensland percussion teachers, students, and parents about teaching and learning high school total percussion practice?

This research aims to investigate how Queensland high school percussion teachers, students, and students' parents are addressing these challenges through a qualitative case study of semi-structured interviews and video recordings on instrumental music lessons and individual practice sessions. The research is expected to contribute to the literature gaps in interpersonal interactions, teacher instruction, and student practice in percussion instrumental music education, and address the challenges and limitations inhibiting the teaching and learning of practice within high school total percussion pedagogy. Furthermore, this study can inform the future practices of percussion pedagogy and music teacher education beyond percussion programs, including classroom music and music therapy.

Building scaffolding poles for fostering personal and musical agency in Collaborative Composing

Shinko Kondo – Bunkyo University (Japan)

Abstract:

Learner *agency* was essential in enabling engagement in his or her musical experience and construction of musical understanding. The centrality of learner agency helps us understand that, rather than occupying a position between the music and the students, teachers need to envision their role as helping each student become more a proficient musician who has the ability to act or function in the future. In this qualitative study, I am concerned with sociocultural analysis of social and musical scaffolding in the processes of collaborative composing.

In order to seek what kinds of scaffoldings will foster students' personal and musical agency and allow them to reach new heights in learning, I conducted a qualitative analysis of teacher scaffolding and peer scaffolding, including musical scaffolding, during the collaborative composing in three elementary music classrooms in Japan, where students created one minute music, so called "The Clock Orchestra." It is a collaborative composition that uses a clock face. Students create a musical map to spontaneously create an impromptu orchestra with various sounds that they choose while the second hand of the clock acts as a conductor. Paying particular attention to what types of scaffoldings the teacher provided and how it impacted student learning process and product, I carefully analyzed teacher-students interaction. Data were collected through video observation, field notes, questionnaire, and informal interview. Analysis included the construction of narrative vignettes from these data.

In the cases presented in this study, teachers used a wide variety of scaffolding to establish supportive learning environment, connect their musical knowledges, and facilitate their musical learning. Scaffolds were classified into 12 types of scaffolds (12 scaffold poles), and I discussed how each of them affects personal and musical agency. It also became clear that the teachers thought it is important to provide vision of creating music and value their musical ideas and opinions for students willingly taking risks and elaborating their musical work.

I hope this study offers a call for teachers and researchers from many different countries and social groups to exchange ideas and to rethink music teaching practices and music education perspectives in order to support quality education for the future.

Digital Whiteboards: Online Platforms that promote In-Person Community, Collaboration, and Inclusivity

Andrea McAlister – Oberlin College (USA)

Abstract:

Necessity is the mother of invention. This proverb handed down through generations became the motto of educators during the pandemic lockdown. Suddenly, our foundational pedagogical practices were stripped from us, leaving us to rely on computers, microphones, and ring lights. Undeterred, we moved full-steam ahead, recreating old processes and inventing new ways of keeping music-making alive.

Collaborative digital whiteboards have been in existence for years, but their popularity grew exponentially during lockdown. With “Zoom fatigue” quickly setting in, many looked for creative ways for virtual interaction. Everyone from business leaders to educators found the digital whiteboard an effective tool for enhanced creativity, collaboration, and visual thinking in a socially-distanced society. With an array of embedded templates, file attachment, unlimited canvas size, unique landscape creation, and meaningful collaboration opportunities, this digital landscape offers endless possibilities for teachers and students.

While digital whiteboards are beneficial in online learning, they provide just as many benefits for in-person learning. The purposeful use of this technology can create multiple opportunities for collaboration and cooperative ideation within classrooms and provide a platform for home assignments. While whiteboards are typically considered platforms for creative collaboration, they are also important platforms for individual ideation. Giving students the ability to articulate their own knowledge in a shared space leads to greater participation, motivation, and interest around a topic and ensures that all students are given an inclusive space in which to participate. This online environment equalizes participation, provides ability to connect to previous discussions, and promotes ownership of learning. By considering every voice on the whiteboard, the path is then laid for collaboration, co-creation, and formal and informal feedback as peers reflect on comments and determine how to build on their knowledge through new visual pathways. Whiteboard links stay active for as long as the teacher allows, which gives students the opportunity to access content at any time. These archives provide a visual narrative of class discussion, best practices, and course content that students can engage with long after the semester has ended.

In this session, we will discuss how to choose and integrate the technology into the curriculum and explore sample projects. Whiteboards created by the presenter’s classes will be shared throughout the presentation, and participants will be invited to contribute to a digital whiteboard created specifically for the conference to gain hands-on experience of this exciting new pedagogical tool.

Music teachers' voices describing the effects of the COVID-19 pandemic in elementary schools

Guylaine Lemay & Valerie Peters – Laval University, QC (Australia)

Abstract:

The pandemic has had a significant influence on music education schools around the world, in a context where it is already undervalued (Russel, 2008). This study aims to describe COVID-19's impact on music education in schools based on elementary music teachers' voices in one Canadian province as they shared perceptions of their environmental realities. More precisely, this qualitative study focuses on the following research questions: What effect has the COVID-19 pandemic had on (1) music provisions in schools, (2) music instruction (face-to-face and online), and (3) working conditions of specialist music teachers in Quebec? Although the literature on this subject was mostly unavailable early on, the International Performing Arts Aerosol Study's preliminary results established some initial baseline information for this research study (Spede & Weaver, 2021). In addition, many teachers, organizations, and federations of Canadian and American music educators have come together to propose creative solutions to securely maintain music programming in young people's education. A preliminary research report was produced synthesizing available information by themes such as sanitation, room use, ventilation, hygiene, in-person instruction, online instruction, and specific recommendations for secondary school music programs.

Subsequently, three virtual focus groups with elementary music teachers were conducted including different themes related to the pandemic's effect: music provision and working conditions, in-person music teaching, and online music teaching. Furthermore, a netnography of public pages, online journals, and three Facebook private groups of music teachers from the province were carried out. Preliminary results seem to point towards positive effects (tremendous adaptations in order to integrate digital tools into teaching practices, better relationships with students, considerable creativity, and active supportive networks among music teachers) and negative effects (disparity between schools and different geographical regions, task and working conditions weighed down by emotions and personal life circumstances and tensions with colleagues and school principals). Conducting virtual focus groups provided an innovative opportunity to meet simultaneously with music educators from different geographic regions in the province and allow them to share their voices and to interact with each other. This study has the potential to promote music teacher discussions regarding teaching practices and solutions, responding to public health restrictions, that will be sustainable, may inspire colleagues, improve the quality of teaching and suggest valuable strategies in the event of future crises. The results also make visible the adaptability of music teachers and provide a unique opportunity for their voices to be heard.

Screaming to Hear a Whisper: Instrumental Pre-Service Teacher's Unsilenced Voices and Method Books

Tamara T. Thies— California State University, Long Beach (USA)

Abstract:

The purpose of this narrative project was to trace the interweaving of student stories brought into an undergraduate instrumental music education course when challenged with reimagining one of the most standard forms of learning to play a musical instrument in the United States—instrumental method books. During the Fall of 2021, I opened our closets of instrumental method books and challenged students with an open-ended directive, “Pull out some beginning method books and tell me what you observe.” Previous classes focused primarily on book content, scaffolding/organization, and visuals, but there was always unconditional acceptance that the method books were best for learning. The Fall 2021 instrumental methods students took a very different approach.

As they analyzed the different versions of method books, conversations turned toward the musical examples themselves. This group of twenty undergraduate instrumental music education majors from diverse cultural and ethnic backgrounds verbalized their evaluations by describing the content as “dated,” “not visual,” and “information vomit.” Some students quickly recognized the incorporation of race-based minstrel songs as well as the tokenizing of a few different cultures. When prompted to describe their ideal method for teaching instruments, this diverse group of pre-service instrumental music educators desired contemporization and contextualization to learning an instrument. They wanted to push back on the dominant narrative currently represented in method books, empower marginalized population's cultures and traditions, and improve the authentic learning and acceptance of different cultures within and outside of the students represented within our class.

Grounded in a culturally responsive framework, this project embodied three overarching research questions: 1) What instrumental music education undergraduates' narratives emerged when they focused on their own childhood music learning experiences?, 2) In what ways can we restore current instrumental method books to infuse more contemporary and contextualized content?, and 3) By reimagining a standard method book approach of learning an instrument through their own musical experiences, how were these undergraduate instrumental music education majors influenced and impacted?

As students engaged in our evolving process of discovering alternative ways to infuse learning that could better embrace individual's ethnic and cultural backgrounds through their own stories, these undergraduates' wrestled with their own cultural identities and struggled with how to authentically infuse their chosen melodies and stories into an established method book. Subsequently, students acquired a deeper understanding of their own identities and possibilities to meaningfully infuse cultural responsiveness within their own future programs.

Communities of Practice that Makes Music Education Visible for All

Edward R. McClellan – Loyola University New Orleans (USA)

Abstract:

The purpose of this study was to examine Community of Practice (CoP) theoretical frameworks that contribute to the visibility of music and music making for all members of society. A breadth of research literature has been examined to investigate the norms, structures, interactions, and practices distinct to the collective situations of communities of practice. The enquiry of joint enterprise, shared repertoire, sense of belonging, and collaborative learning may provide a conceptual model through which the profession enriches musical experience in our educational settings. Such a framework may also be of value to the music education profession by informing enhanced teacher preparation and educational reform that shapes music teacher education in the future.

Research questions for this study were 1) What are the norms, rules, structures, interactions and practices distinct to the collective situations of communities of practice in music education? 2) How is joint enterprise in a community of music education practice negotiated? 3) What shared repertoire is developed and shared in a community of musical practice? 4) How does a sense of belonging, collaborative learning, and identity-building function in a community of musical practice (Kenny, 2014; Kenny & Wenger, 2017)? 5) How are music students' identities shaped through their participation within a community of musical practice?

The Communities of Practice (CoP) model has been utilized by some music education researchers although not to a large degree. Communities of Practice—defined by Wenger (2015) as 'groups of people who share a concern or passion for something they do and learn how to do it better as they interact regularly'—have hitherto been little examined in relation to musical practices. The CoP framework connects learning and participation through mutual engagement (i.e., domain), joint enterprise (i.e., process/community) and shared repertoire (i.e., practice) (Wenger, 1998, p. 70). In short, community members interact with one another due to a shared learning need, bond due to collective learning and produce common resources (e.g., jargon) as a result (Kenny & Wenger, 2017, p. 281).

This presentation will provide a means for dialogue related to school music teaching and learning within a socio-cultural process where learning is “situated” and “shared” within the community of practice. The presenter will feature ways to extend current theoretical and educational thinking with innovative practical approaches for music education. The interrelatedness of musical, instructional, and social interaction as well as favorable models of meaningful musical and “community” experience will be highlighted.

Educational Transfer: A study of Orff-Schulwerk in Brazil and in the United States

Livia Helena de Moraes & Marilia Kamil - University of Miami (USA)

Abstract:

Educational transfer is commonly used in music education. In this practice, a successful educational strategy, or policy used in one country is copied and expanded by the borrower system (Kertz-Welzel, 2016). One well-known example of borrowing in international music education is the Orff-Schulwerk approach. The Orff-Schulwerk is an approach developed by Carl Orff and Gunild Keetman in Germany in the 1920s. It is focused on active ways of learning, such as singing, speaking, dancing, and playing. For Orff, music and movement are important for human expression along with language acquisition (Hughes, 1993). In addition, Orff-Schulwerk allows fluidity in repertoire, curriculum, textbook, methods, and other materials (Kertz-Welzel, 2016). These features seem to facilitate educational borrowing of Orff-Schulwerk in different cultural contexts. To investigate this in depth, this study will focus on the ways this borrowing approach is explored in the United States and in Brazil.

In the U.S. and Brazil, there are notorious differences in the practical applications and teacher training of Orff Schulwerk. For instance, while in the U.S., OrffSchulwerk training is offered through workshops and certification programs that happens in the whole country. In Brazil, workshops and general courses of Orff-Schulwerk are offered in limited locations once or twice a year. Other differences appear in the choice of repertoire, class materials and musical instruments. For example, while in the U.S. the use of musical instruments is common, in Brazil more emphasis is given to dance and movement.

The purpose of this research is to investigate similarities and differences in the implementation of Orff-Schulwerk in Brazil and in the United States. This study will address the following questions: (1) What are the similarities and differences of Orff-Schulwerk 2 implementation in general music class in Brazil and the United States?; (2) How is teacher training different in those countries?; (3) What are the main cultural elements and materials used in those countries regarding the application of Orff-Schulwerk?; (3) What places, courses, and activities do participants identify as important for their development in Orff-Schulwerk?; and (4) How do participants understand Orff-Schulwerk?

Data will be collected through interviews with members of American Orff-Schulwerk Association (AOSA) in the U.S. and members of the Associação Orff Brasil (ABRAORFF) in Brazil.

COMMISSIONER FORUM

Reimagining Music Learning with e-Orch

Chi-Hin Leung - Education University of Hong Kong (Hong Kong)

Abstract:

e-Orch, an innovative digital music creation and performance project, promotes creative orchestral music-making by using tablet devices even without years of formal classical music training. The project applied PI's award-winning, patented invention Grid Notation in his newly developed iPad OS app e-Orch and cloud-based software THE GRID to lower the barrier to music-making. Grid Notation dramatically reduces the time to learn music score reading and is currently integrated with tablets so that people, regardless of musical background and experience, can instantly compose and perform music. Music educators can adopt the teaching strategies and activities provided in the "e-Orch Teaching Manual", together with THE GRID, to compile music into the e-Orch app, offering students a unique ensemble experience beyond traditional music learning. About 1,000 students from 47 primary and secondary schools participated in the project. The project has had a significant positive impact on school music education, as detailed in extensive media reports. The impact on the school and the community was significant and is highly reflected in his commercialisation cycle, which includes research, innovation development, patent, IP promotion, business start-up, and licensing. It attracted more than 2,000 participants in all the activities.

Music Education in Regional New South Wales

Wendy Brooks – Young Regional Conservatorium, NSW (Australia)

Abstract:

This presentation outlines two areas currently under investigation as part of my work within the Association of New South Wales Regional Conservatoriums (ANSWRC). ANSWRC is the peak body for 17 community-owned and operated conservatoriums, scattered across the state of NSW. Each conservatorium operates autonomously and is usually the principal provider of music education and performance in its respective region. The conservatoriums' core work is the provision of individual instrumental and vocal tuition, which is delivered on regional, rural and remote (RRR) school sites as well as in conservatorium venues. Conservatoriums also provide classroom music and school ensemble direction in schools as well as community music ensembles and classes for community and equity target groups.

Approximately twenty-five percent of Australia's school-aged students are enrolled in schools outside of metropolitan areas, and the educational disadvantage of these students has been the subject of investigation, report and strategy at both state and national levels (Halsey, 2018; NSW Department of Education and Communities [DEC], 2013; NSW Department of Education [DoE], 2021). The first part of this presentation reports on the alignment of regional conservatorium programs and activities with the focus areas and recommendations of these papers and strategies, demonstrating the capacity and potential of regional conservatoriums to broaden access and increase equity for RRR students, thereby addressing socio-educational disadvantage.

The second area of research is the nature of professional isolation experienced by studio music teachers working in RRR areas. Three types of isolation are identified and described: geographical, systemic and pedagogical. Geographically isolated studio music teachers reside and work in locations far from their musician colleagues, professional associations and support structures. The systemic isolation resulting from working outside of institutions with formalised curriculum, teaching standards and professional development requirements fails to provide structure and support for curriculum development or career advancement. Being pedagogically isolated from other teachers, unable to observe, discuss or evaluate alternative methods and strategies, preserves a reliance on the 'master-apprentice' model of studio music teacher training, as well as perpetuating professional disconnection. Recommendations for professional learning strategies that might create and maintain connections between disconnected studio music teachers are proffered. These include the development of Professional Learning Communities; the use of partnerships with other regional conservatoriums and universities for mentoring; and the use of structured, collaborative action research models such as Instructional Rounds as a means of scaffolding evidence-based practice.

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Making Music Education and Teaching Visible with ICT

Brad Merrick – The University of Melbourne (Australia)

Abstract:

This presentation is based on a reflective self-study which seeks to examine the prolific increase in technology use in education and more specifically music education. Based on the methodology of self-study (Samara, 2011), it identifies key areas that have impacted the researcher's view during the period of the COVID pandemic.

As music teachers and educators, we all experience different contexts that shape our work, engagement and teaching every day. In a digital world, our identity as pedagogues, and more importantly, the way in which we make teaching and learning visible through these various Information, Communication and Technology (ICT) resources and tools are the most important factors to consider as we seek to engage learners.

Wang's (2008) model highlights three distinct components that are interconnected in many ways, and which can contribute to the effectiveness of ICT usage in learning: Pedagogy, Social Interaction and Technology. Within each of these three discrete components, we can view our own practice, reflecting on aspects of our work as music educator. This in turn, enables our practice to be developed, modified and re-calibrated, enabling visible, effective, purposeful use of technology within the music classroom.

Although we may view the pandemic as a challenge, with the forced shift online and necessary adjustment of Why, How, What and Where? we teach via technology, it has also become an opportunity for all educators to reflect, review and revise our own practice. Using different filters and perspectives are key. Here are my takeaways:

Musing 1: Technology has been around a long time - just because you have the latest bit of 'tech' doesn't mean you can use it.

Music 2: It's not the equipment itself, but the way we control it (the equipment) that often defines our success.

Musing 3: Once you find a set - up that works for you and the students, don't keep on changing it, master it.

Musing 4: Continue to review the blend, and the way you blend'' (One size doesn't fit all).

Musing 5: Make sure you know your best delivery service and use a vehicle that enable you to work effectively within your teaching context.

These five reflections are presented to challenge teachers' capacity and understanding as they continue to explore how they can make Music Education and Teaching Visible with ICT. For this to happen, it is key that we strive to continually reflect, learn, upskill, and adapt as learning environments and circumstances shift within society.

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“It was Disconnected”: Students’ Perceptions of Singing in the Aftermath of the Pandemic

Marci Malone DeAmbrose - Doane University (USA)

Abstract:

The immediate disruption of choral music programs with the emergence of the coronavirus (COVID-19) created confusion and chaos for music educators internationally. To accommodate students during this unprecedented time, schools provided virtual, in-person, and hybrid learning environments (Cheng & Lam, 2021; Di Pietro, et al., 2022; Hoang, 2022; Knapp, 2022; Kuebel & Haskett, 2022; Kurt, 2021; Lotter, 2020; Samifanni & Gumanit, 2021). Music educators used a variety of technologies and classroom adaptations to create positive musicking experiences (Hash, 2021; Miksza, 2021). Most approaches were focused on creativity, community, and responsiveness to navigate through uncertainty as to whether our music programs would survive (Savage, 2021; Thornton, 2020). Although choral programs have begun to rebuild, both physical and social ramifications for singers continue to surface including lasting lung damage, post viral vocal fold paralysis, and psychological stress (Helding, et al., 2022; Vance, et al., 2021). The purpose of this case study was to describe students’ lived experiences singing during and in the aftermath of the pandemic. Ninth through twelfth grade choral students (n=76) were invited to participate from one Midwestern high school choral music program. This design was used to gain an in depth understanding within a bounded system (Thomas, 2021). Using group interviews, participant observations, and participant communications, codes were collapsed into five themes including disconnection, regression, motivation, expectation, and amelioration. The implications from this study suggest that a dialectical shift from strictly skill based choral music programs to a choral environment that “...synthesize(s) what is missing to approximate a more complete picture...” (Pederson, 2015, p. 32) may provide a basis for reconstructing our understanding of group singing.

Making Music Education Visible to All through a Culturally Responsive Music Curriculum

Lily Chen-Hafteck - University of California, Los Angeles (USA)

Abstract:

The pandemic has given us a heavy emotional burden and forces us to withdraw from our usual social interactions and activities crucial to our well-being. The Black Lives Matter demonstrations and the increase of anti-Asian hate crimes due to the origin of the pandemic have raised our attention to the inequalities that the racial minorities of our nation have been facing for centuries. In music education during many years, Western Classical Music has dominated the repertoire of school music in many countries around the world. It is not culturally relevant for the students whose families and communities practice the music of a different culture. Thus, the musical and cultural identities of these students are being ignored and become invisible. Through a culturally responsive music education program, we can help our students in validating their musical and cultural identities, and thus, making their invisible voice visible.

During Fall 2020, UCLA Music Education Program offered a 10-week music course to some elementary students, taught remotely by student-teachers. The course introduced students to three popular music cultures: Hip Hop, Latin-pop and K-pop, which are responsive to the cultures of the Los Angeles student population. Stepping out of their comfort zone, these student-teachers who are classical musicians challenged themselves while embracing a culturally responsive curriculum in popular music cultures.

At the end of the course, the culturally responsive music curriculum has shown to be beneficial to both the students and the student-teachers. It helped them in validating their musical and cultural identities, and making their invisible voice visible. It also supported students in their social emotional learning, and helped with their well-being. The teaching experience of a culturally responsive music curriculum was transformative for these new teachers. It facilitated their development as social justice educators who are understanding and supportive to students from diverse cultural backgrounds.

Listening to teachers' and students' voices after quarantine and social isolation: the role of the flipped classroom

Elissavet Perakaki - National and Kapodistrian University of Athens
(Greece)

Abstract:

Some years ago, nobody could have imagined that an unexpected circumstance, such as a pandemic, could influence music teaching and learning to such a great extent. This pandemic has impacted education worldwide, forcing music teachers to follow certain necessary restrictions against the virus, to transform and reshape their lessons from online to in-person and vice versa.

This presentation refers to my ongoing post-doc research which takes place at the University of Athens. The case study inquiry explores the feasibility of applying the flipped classroom in music lessons in the Greek educational framework. Seven music educators, three from primary school, two from secondary education, and two from music schools take part, trying to make daily music teaching more creative and cooperative than the traditional face-to-face method, applying flipped classroom. Although this approach has already been implemented in Music (e.g., Duker et al., 2015; Gilbert, 2016; Akbel, 2018), the innovation of this study lies in the fact that it is the first one that outlines the implementation of the flipped classroom in music lessons at schools in Greece.

The pilot study findings indicate that flipped classroom extends the duration of the music lesson (as it starts from pre-class study digital material) and gives more time for creative activities during the lesson (in-class). Furthermore, more and more students participated in musical activities with enthusiasm and imagination, as they needed to express themselves, cooperate and communicate with their classmates more than ever before. At the same time, teachers share the same emotions and needs with their students. Dabrowski (2021) underlines that the stress and burnout will likely increase now and beyond the pandemic as teachers face enormous challenges in their roles.

Especially under these conditions and after social isolation, music plays a fundamental role in education, as it addresses students' feelings directly. The flipped classroom gives us additional time in the music class and the opportunity to become creative again. Thus, we can rebuild the bridge with our students by offering the tools to build it effectively.

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