

Abstracts of RIME 2023: The 13th International
Conference for Research in Music Education,
11–14 April 2023

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editors
Mary Stakelum
Evangelos Himonides

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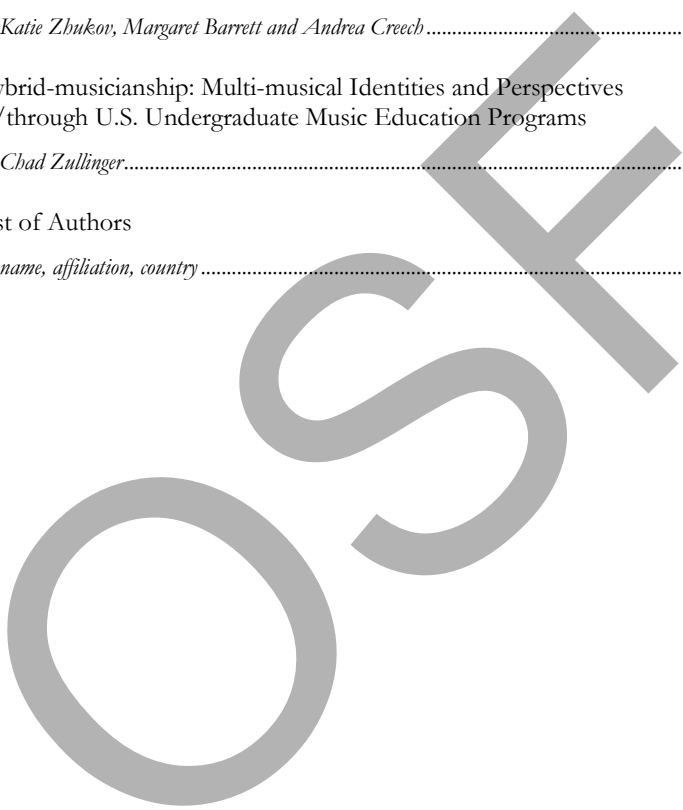
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Performance Pedagogy: Learning from the ancestors to meet modern needs

Emily Akuno

keywords: identity, teaching and learning, indigenous resources, teaching procedures, culture

Teaching and learning in music often yield learners and graduates who are competent in aspects of music making. Graduates of music programmes are often acknowledged as music makers and music thinkers. With a curriculum that began in childhood, traditional music learning in several African communities yielded rounded musician performer-composer-technician-educator. These are four areas of music making that require different, yet perhaps complementary skills. One wonders how the indigenous education managed this, what it entails and how this can be applied in terms of a composite methodology-material package in learning to prepare players for the modern music industry. This paper will examine the practice and teaching of two traditional Luo (Kenyan) music genres, orutu and dodo with a view to deciphering the place of resources and procedures of oral tradition in implementing literacy-anchored higher music education. The research interrogates the materials and procedures, which are analysed against the backdrop of modern educational practices and the skills needs towards an articulation of their role in meeting modern-day educational needs. The guiding questions are: What are the technical skills required for performing the selected music genres? What are the curricula and procedures designed for teaching? How do learners tackle the learning in higher education spaces? What are the expected learning outcomes? How can traditional approaches inform modern education towards efficacy and quality in music education? The paper will investigate the psychological import and social impact of the learning procedures on higher education students to inform any recommendations on the use of indigenous resources in modern day education. This will guide the articulation of a principle to guide the selection and application of resources and procedures for music education that will respect traditional resources and practices, and speak to learners' cultural identity.

Bringing a "What's the Problem Represented to be?" approach to Music Education: A National Plan for Music Education

Carol Bacchi

keywords: WPR, politics, policy analysis, curriculum

My goal in this talk is to introduce an analytic strategy or thinking tool I call: “What’s the Problem Represented to be?”, and to suggest its usefulness for reflecting on key issues of debate in music education. The “What’s the Problem Represented to be?” approach is commonly referred to as the WPR approach. First developed for use in public policy, it has since been adopted in many fields and topic areas. Its uptake can be explained in part by its usefulness in studying how we are governed, how governing take place. Governing here is understood in the broad sense of general societal administration rather than through conventional political institutions. The WPR approach consists of seven forms of questioning and analysis that target modes of governing and governing knowledges, their presuppositions, their genealogy and their effects. It is best described as a problematization approach that studies how issues are problematized or conceptualized. The talk will explore what this description means and the implications that flow from deploying this thinking tool in music education. The recent (June 2022) National Plan for Music Education, titled “The Power of Music to Change Lives”, provides a focus for illustrating how to apply WPR. The task, as I hope to illustrate, involves seeking out “proposals” in the Plan and indicating how these proposed solutions represent (or produce, or constitute) the “problem” of “music education”. Themes to be explored include: progression/development, inclusion and diversity, talent and creativity, teacher training and professionalism, and evidence-based policy. The goal is to open up a novel approach to debates that have engaged the field for decades. I rely on your judgement as to its utility.

Uprooting the Eugenics Tree: Detecting and Defunding a Living Legacy in US Music Education Policies and Practices

Julia Eklund Koza

keywords: eugenics, policy, HE, inclusion, justice, racism

Eugenics is a racist living legacy, informing current ideas and practices in U.S. music education, education, and beyond—even though the connections to eugenics are not widely known today. Dr Koza documents psychologist Carl Seashore’s (1866–1949) substantial participation in the eugenics movement during the first part of the twentieth century and his instrumental role in effecting a host of eugenically informed education and music education reforms in the United States. Recognizing the racist roots of these reforms, Koza argues, can be a critical starting point for effective equity initiatives. Looking outside of the United States for new systems of reasoning and practices may be a helpful strategy for scholars and educators who seek to uproot and defund the racist living legacy embodied by eugenics.

Rethinking the large ensemble paradigm: moving towards epistemic justice

Juliet Hess

keywords: ensemble, justice, epistemology

In this paper, I center the epistemic dimensions of music and musicking to consider the ways in which the band/orchestra/choir paradigm of music education prevalent in the U.S. and Canada may be implicated in epistemic injustice. Drawing in particular on the work of Miranda Fricker (2007), Kristie Dotson (2011), and *The Routledge Handbook of Epistemic Injustice* (Kidd, Medina, and Pohlhaus Jr. 2017), I explore facets of epistemic injustice and apply these ideas to music education school contexts in Canada and the U.S. I further explore aspects of school music that may amount to “testimonial smothering” (Dotson 2011) and “cognitive imperialism” (Battiste 1998). Ultimately, building on existing literature on epistemic justice (Kidd, Medina, and Pohlhaus Jr. 2017; Fricker 2007), I theorize an epistemically just music education for school music in alignment with culturally responsive, anti-racist, and anti-colonial teaching.

What are the possibilities for music teacher agency within neoliberal and neo-conservative policy and political frameworks? Challenges and opportunities

Gary Spruce

keywords: curriculum, policy, England

Horsley (2017) notes that ‘the history of public education policy in the West has oscillated between more traditional approaches, with state developed behavioral objectives indicating what all children need to know and be able to do by a specific age or grade, and progressive approaches that give teachers more authority over curriculum content’ (157). In other words, between policies that seek to prescribe curriculum content and pedagogies developed at governmental level, and those that create space allowing teachers greater agency over their curricular and pedagogical decision-making. Since 2010, the trajectory of music education policy in England— particularly as evinced in policy discourses and artefacts— has been towards re-establishing more traditional approaches to curriculum and pedagogy, in what I have described previously as an ongoing attempt to ‘tame’ school music education (Spruce, 2013). A ‘taming’ which has sought to marginalize and sometimes reverse many of the developments in music education of the previous three decades and to bring music education in schools more in line with the prevailing neo-liberal and traditionalist education policy context. In this presentation, I will draw on the policy and politics of English music education over the last decade as a lens through which to examine the wider context of neo-liberal and neo-traditionalist/conservative policies in music education, and particularly on music teacher agency. I will explore the tensions between these ideologies but also note how they can work ‘symbiotically’ resulting in a ‘de-democratizing’ effect, the ‘valorization of state power for putatively moral ends’ (Brown, 2006) and a ‘technical, rationalist approach to knowledge and its value’ (Patrick, 2013: 2). I argue that in policy terms these often manifest

through, respectively, the marginalisation of those voices (including the voices of classroom teachers) that seek to challenge neo-liberal and neo-traditionalist policies, the appropriation of the language and discourses of social justice to justify particular epistemological and ontological positions, and an increasing emphasis on traditionalist conceptions of musical knowledge. Noting however, that, as Schmidt (2017) says, policy formulation is not necessarily unidirectional, and that the capacity for agency is not wholly at the mercy of structure —‘music teachers have the power to choose to act or not’ (Philpott and Spruce, 2021: 289)— I argue for the reassertion of teacher agency through the opening up of discourse spaces which enable music teachers to become ‘knowledgeable actors’ (Philpott and Spruce 2020, 297) able to challenge contemporary neo-liberal and traditionalist policy narratives. I define ‘knowledgeable actors’ in this context as those conscious of, and enabled to critically engage with, both the political and policy structures and discourses that affect their professional lives, and also the epistemological, ontological and pedagogical discourses and foundations of music and music education.

Influences of Classroom Culture in Secondary General Music Settings

Daniel Albert

keywords: classroom culture, identity, ethnography, agency

Researchers have suggested that classroom culture, which includes the shared understanding of social norms and knowledge repertoires between the teacher(s) and students, may influence a student's identity, defined as an individual's understanding and reflexive construction of the various personal, social, and cultural aspects of the self. Additionally, music education researchers and philosophers believe that music and musical identity may influence one's individual identity and motivations throughout their lifetime. Therefore, an examination of the possible influences of music classroom culture on students' identities could assist with uncovering ways of helping teachers encourage students' participation in musical activities from childhood through adulthood. Against this backdrop, the study being reported on here set out to examine the classroom cultures of two non-elective middle school (ages 12–14) general music classes (a modern band-based class and a music technology-based class). Research questions explored students' and teachers' perceptions of how they co-create the classroom culture, influences on students' identity development (if at all), and other cultural influences. Data sources for these ethnographic case studies included field notes and recordings from class observations at two data collection sites over the course of one semester (approximately five months), as well as focus group discussions and individual semi-structured interviews with students and teachers. Emergent findings include the influence of teachers' educational philosophies and actions with the ongoing construction of the classroom culture using informal music learning methods and class assignments that draw upon their musical interests. As a result, students believed that they had the agency to create music that was meaningful to them, thus affirming their musical identities, while also feeling encouraged to be their authentic selves in the classroom, thus assisting with individual identity development. Implications for practice include critical examination of classroom processes and providing a supportive

framework for learning that facilitates collaborative student–teacher relationships.

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Can music teachers be trusted? A transatlantic comparison of political influences in music curriculum design

Anthony Anderson and Daniel Johnson

keywords: music curriculum design, music teacher agency, political influence

In England, music teachers can be constrained by definitions of curriculum and conceptualisations that form part of policy discourse. In the USA, state standards for music exist and although predominantly more descriptive than prescriptive, there is a growing political managerialism on how music education should be constituted in schools. The growing tendency towards standardisation of the curriculum in England and the USA has the potential to limit music teachers in their classroom practices and may inhibit the learning of pupils. Standardisation may therefore be more convenient than meaningful for music in schools. Beginning with current policy positions, this paper examines the compulsory elements of music education in England and the United States. It explores the impact of imposed standards on pupils' participation in music and discuss issues of affordability and access to the subject in schools. It considers how the political management of schools, both locally and nationally can impact musical achievement in its respective national cultures. The paper takes the form of a conversation between the presenters to address whether in limiting curricular thinking, school leaders and politicians limit the boundaries of musical horizons. It posits the possibility that a curriculum of convenience is thereby created, in place of a curriculum of musical meaning. By examining approaches to music curriculum between the two nations, our aim is to consider whether the aim of political dominance is to create a teacher-proof music curriculum and ask whether this approach dishonours the inherently human practice of musical self-expression. Finally, ideas and starting points are drawn from the discussion, with significance for music education in other nations, where the tension between political dominance and music teacher curriculum agency may be similarly acute.

The telescoping of the Key Stage 3 Curriculum in Schools: impacts on the music classroom in England

Anthony Anderson

keywords: music curriculum design, equity access, Key Stage 3, classroom music, telescoping

Schools in England currently have autonomy to design and implement whole institution curriculum models. In recent years, a two-year Key Stage 3 for 11 – 14 year-olds has replaced a three year structure in many English settings. The impact of this change, particularly on music, is not well understood. There is a lack of research investigating its effect on the educational experiences on offer to young people. This research project investigated the impact of such whole school curriculum models on music subject leader practices in their curriculum design and explored ‘telescoping’ of the curriculum in particular, where a three-year curriculum is condensed into two years. It addressed the impact of whole school curriculum perspectives on the manner in which music teachers legitimise their chosen curriculum topics and realise these programmes of study at Key Stage 3. The research consisted of an online survey with 59 participants from 6 English regions and a variety of school contexts. The survey included closed and open questions, which gathered common practices, alongside perceptions and solutions to Key Stage 3 curriculum ‘problems’. It specifically focused on changes between approaches within a two and three-year Key Stage 3 and how teachers navigated revisions they were required to make by their schools. Open questions were analysed using modified grounded theory until saturation was achieved, and closed questions were subjected to comparative statistical analysis. Survey findings reveal the impacts of telescoping the curriculum on lesson lengths, time allocations, Key Stage 4 recruitment for 14–16 year-olds and how decisions that school leaders make impact the musical experiences of young people in schools. These are synthesised into a model of curriculum boundrification, the implications of which reveal a constraining influence on musical development and equitable musical access for children in English secondary education.

Understanding musical development in special schools in England: perspectives from specialist and generalist teachers

Anthony Anderson

keywords: special schools, additional needs, cross-cultural perspectives, teacher perspectives, musical development

The benefits of music education are well known, particularly in special schools, which are educational providers for those with additional needs. Although there is wide-spread agreement that access to music should be an equitable opportunity, this is not always the case. Musical opportunities are often mediated via generalist classroom teachers in special schools and this continues to be an area for development, particularly in better understanding classroom teachers' knowledge, understanding and confidence in this area. The 'Inspiring Sounds' research is an evaluation of a three-year Youth Music funded project in special schools. The project brought together specialist music teachers from the local Music Education Hub with generalist school teachers to explore their perceptions, their perceptions of success and the challenges they experienced. Findings are based on semi-structured interviews with three generalist classroom teachers, two specialist music teachers and the project lead. These interviews were analysed thematically, to enable the research to delve beneath the surface and bring previously hidden understandings to light. Research findings reveal the differing educational perceptions that exist in these stakeholder groups and this is developed into a discussion of educational cross-cultural perspectives. The impact of the manner in which these different groups regard music-making and learning is explored, along with their potential significance for music education in special schools. A model of teacher interactions for musical development is presented, considering the location of musical learning within this model and how it might be further facilitated. Recommendations are made for the development of special school music curriculum guidance, music partnership interactions and school connections in further enabling special school music experiences for young people.

Facing Diversity, Searching for Commonalities: Music Teacher Education at the European Higher Education Area

José Luis Aróstegui, Guadalupe López-Íñiguez, Gerhard Sammer, Smaragda Chrystosomou, Pamela Burnard and Sanna Kivijärvi

keywords: music teacher education, EHEA, comparative education, policy

The European Higher Education Area (EHEA) is the policy framework implemented in 49 countries for the development of every higher education program; thus, similarities could be expected between them. However, regarding music teacher education, this is far from being true. Just a glance at the different programmes shows major differences between them — potentially due to the high degree of university autonomy and the lack of connection between teacher education and school curriculum reforms. In the end, the quality of teaching of all in-service teachers, music teachers included, depends on the pre-service education received and their skills to adapt their teaching to the school policy reforms. In this symposium, we will introduce research projects from five different European countries (Finland, Germany, Greece, Spain, and the United Kingdom) to discuss how pre-service music teachers are being educated. Carried out separately, these five research projects enquired about educational practices received by pre-service teachers who enrolled in their programmes in each country. After introducing the current state of music teacher education in each country, we analyse both the commonalities found among programmes as well as the differences according to the peculiarities of each setting. Thus, the symposium consists of: introduction; the individual research projects from Finland, Germany, Greece, Spain, and the UK; and, a closing presentation to discuss potential implications for music teacher education.

Music Specialist Teachers' Beliefs and Practical Experiences about Warm-Ups in the Classroom Music Lessons and in the Children's Choir Rehearsals

Andrea Asztalos

keywords: choral rehearsal, classroom music lesson, music specialist teacher, teacher beliefs, warm-up

The music specialist teachers come from a variety of musical backgrounds and qualifications. Their musical background, training, beliefs, and practice can influence the success of the warm-up. The purpose of the research being reported here was to investigate the beliefs and practical experiences of music specialist teachers in Hungary about the warm-ups in classroom music lessons and, in the children's choir rehearsals; and examine the correlation between teachers' beliefs and teachers' musical background, musical/choral conducting training, teaching practice. In the research process participated 260 music specialist teachers, and 125 of them have been conducting children's choirs too. Data were collected using the online questionnaire method. SPSS was used to process data using quantitative methods: descriptive statistics, factor analysis, and Pearson correlation. Factor analysis was employed to classify warm-up philosophies, and Pearson correlation to reveal correlations between dependent and independent variables. The results indicated that the music specialist teachers who conducted a children's choir used warm-ups more often in classroom music lessons than those who did not lead a choir. The structure and proportion of warm-up exercises were variable and depended on the type of school, and the age and musical qualifications of the children. There was a significant correlation between music specialist teachers' beliefs about the frequency and methods of warm-ups and teachers' musical training. The length of choral singing practice of music specialist teachers was significantly correlated with their beliefs about the structure and purpose of the warm-ups. All music specialist teachers should address body alignment, breathing mechanisms, phonation of the vocal folds, and resonance while cultivating healthy singing mechanisms through a variety of warm-up exercises.

It is important for music specialist teachers to acquire theoretical and practical knowledge and experiences of the mechanisms of children's vocal training and the structure of warm-ups during their university education.

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Music practice among Canadian musicians : a national survey examining the impact of technology on participants' access to music activities during the pandemic

Audrey-Kristel Barbeau, Isabelle Héroux and Gina Ryan

keywords: music practice, Canadian musicians, technology, Covid-19 pandemic

Covid-19 has disrupted everyone's daily life and has had serious social and economic consequences. In the field of music, musical practices have been particularly affected in a negative way because of the interactive nature of these activities, and the proximity necessary for rehearsals and concerts. As a result, several music groups suspended their activities or offered online options during the pandemic. The objectives of the study being reported here were: 1) to assess the extent to which Canadian musicians were able to pursue music practice during the pandemic and 2) to examine the impact of technology on participants' access to music activities during the pandemic. 1,619 participants completed an online survey (Limesurvey) between January and June 2022. Questions included information on general background and demographics, instruments played, musical roles identified (e.g. music performer, conductor, composer), years spent playing music, level of musical practice (high school, university, professional, amateur), type of musical practice (solo, ensemble), frequency of practice, and other non-musical hobbies (e.g. sports, social clubs, volunteer work). Participants were recruited through networks of Canadian music associations (e.g. Coalition for Music Education in Canada, Canadian Band Association), and through social media. Results were analyzed using descriptive statistics and comparisons were made between ages, gender, musical proficiency, and type of musical practice. As expected, "individual practice" and "practice virtually with others" increased

during the pandemic, while “in-person practice with others” decreased. From pre-pandemic times to July 2022, there was a 15% increase in “practice virtually with others”. While the most reported pre-pandemic musical activity was “in-person with others”, at the end of the survey, it was “individual practice.” These results show that the effects of the pandemic on musical practice may be lingering, and that technology is still present in our musical interactions with others.

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A case-study of signature pedagogies of collaborative creativity in advanced chamber music ensembles

*Margaret Barrett, Andrea Creech
and Katie Zhukov*

keywords: signature pedagogy, chamber music,
collaborative creativity

The aim of the qualitative study being reported here was to identify and explore the signature pedagogies that support or constrain expert collaborative creativity in western classical chamber music settings. Signature pedagogies (Shulman, 2005) are discipline-specific ways of learning and teaching that may bridge professional training and professional practice. In chamber music training — a context where creative teams share complementary knowledge and skill sets — potential exists for collaborative creativity to be supported through distributed creativity and social processes that support complementarity rather than replication. We addressed two research questions: 1) what are characteristic signature pedagogical values, beliefs and pedagogical practices that support or constrain expert creative collaboration in chamber music settings; 2) what are the environmental affordances and constraints associated with those signature pedagogies? We carried out a case-study investigation of an advanced-level, intensive chamber music programme, embedded within an international festival. In depth semi-structured interviews were carried out with festival directors and programme participants, exploring their pedagogical experience, values and beliefs relating to collaborative creativity within the chamber music festival environment. A thematic analysis was undertaken, focusing on the characteristics of expert collaborative creative practice, framed by Shulman's idea of the surface, deep and implicit structures that define signature pedagogies. Signature pedagogies of collaborative creativity were 1) non-linear conceptualised on a continuum from cooperative (scaffolded guidance towards collaborative solutions) to autonomous (coaches and students seeking unpredictable solutions); 2) premised upon embracing diversity and an openness to unpredictability; and 3) characterised by an

interplay between social and musical processes. Our findings offer insights into the ways in which distributed, collaborative creativity might be operationalised as a pedagogical concept in supporting expert classical music performance practice.

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Walking Away From Music Teacher Preparation: The Experiences of Three Students of Colour

Cathy Benedict

keywords: equity, diversity, inclusion, music students of colour, schools of music

Throughout North America, universities are being held accountable for their commitment (or lack thereof) toward Equity, Diversity, Inclusion and in the case of Canada, Decolonization (EDI-D). Schools of Music in particular are being called to attend to entrance requirements (required repertoire, traditional western orchestral instruments), diverse musical offerings and coursework, representation, and support. Many students entering schools of music come with an understanding of institutionalized racism and systemic inequities and the need to address and name privilege. Many recognize problematic positions of power, elitism throughout curricula and teaching pedagogies, interrogate the ethics of inclusion, and come to us from multiple traditions of musicking. And while this last has always been the case, students are now demanding change and recognizing that the power to do so is in their ability to walk away. During the years of 2020–2022 three students and I worked on two projects: one addressing the EDI-D policies in schools of music at four large Canadian Universities and a publication for a journal edition dedicated to racial and cultural diversity in music education, with a special focus on Black Music in Music Education. This work, as well as their multiple commitments to university committees and work with underserved community youth, offered them positions of leadership where they experienced spaces that realized voice and autonomy, something the school of music not only did not offer, but when it did, exploited. Narratives of three students of colour, two of whom are first year graduate students and one in their final undergraduate year, each on the path to be public school music educators, but who have since set aside those plans, will be presented through their own negotiation of these discussions. What could have been done differently to keep these powerful role models and nascent pedagogues in music education?

An Analysis of Church Music-Making Behaviours and their Implications for Practice

Laura Benjamins

keywords: church music, behaviours, habitus facilitation

Church worship is a form of community music-making that is situated within a broader religious social field, characterized by issues of relationality, struggle and power. In religious fields, as in any social field, agents confront each other and contribute to the conserving or transforming of its structure. Particular elements of worship, such as music, prayer, and gestures, position religious communities in the overall social field, while also contributing to agents' religious habitus formation. Through strategic practices such as music-making, the social field is shaped while structuring the habitus of "social agents", who occupy certain positions determined by religious capital. Within church worship, behaviours can be musically enacted through repertoire, modes of performance, and participative choices. Music-making practices have the ability to perpetuate issues of hegemony, exclusion, and elitism. The worship leader, as a facilitator, has a role in directing music-making processes and enacting "thoughtful disruption" to perceptions of value, excellence, and legitimate musical knowledge in response to the specific religious field in which they are located. This presentation explores two churches' music-making practices and how they may reflect and respond to the theological and musical fields through case study research. Using Bourdieu's Theory of Practice as a theoretical framework, I consider how worship leaders and musicians might strategize their musical behaviours and "disrupt" traditional norms of music-making that may be present in each setting. I further explore how such musical behaviours may reflect and shape habitus both institutionally and individually. Implications for a dialogical conception of habitus will be proposed, encouraging intentional conversational practice between acting agents as musicians in formal, informal, and nonformal music-making environments. I examine how intentional, dialogical practices may

have the potential to interrupt cycles of reproduction, and hegemonic practices, leading toward futural transformation.

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Disrupting Norms for Future Music Educators

Catherine Bennett

keywords: music teacher education, norm-disruptive learning, cultural diversity

Working within our current pluralistic society, it is important for future music educators to develop a more “ethnorelative” way of being in the world, defined by Bennett (2013) as the ability to accept, adapt, or integrate cultural difference into or alongside one’s own worldview. Fundamentally, music students today require teachers who have the ability to expand practices and musical possibilities if and when in students’ best interest; such expansion may be unlikely for those with limited worldviews and (unrecognized) biases. In this presentation, I will provide an overview of a preliminary theoretical framework regarding norm-disruptive learning in music teacher education (Author, 2022) and further unpack implications for higher education practitioners who wish to meaningfully disrupt student norms—and limitations—in their teaching. “Norm-disruptive learning” here regards any facet of music teacher or college student development that problematizes and expands beyond previously known philosophies, pedagogies, and repertoires. This presentation concerns the importance of multilevel connections, camaraderie, depth, dissonance, and affirmation in learning that is expansive in nature. Related, I will emphasize important adult learning theories including Mezirow’s (2000) Transformative Learning Theory, Sanford’s (1967) Challenge and Support Theory, and Astin’s (1984) Theory of Involvement, which speak to important pillars that can help students—future practitioners, artists, and so on—open to the diverse possibilities that our communities need.

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Sanford, N. (1967). Where colleges fail: A study of the student as a person. Josey-Bass.

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Teach All of Your Children Well: Music Teacher Education for Teaching Music to Students with Disabilities

Rhoda Bernard

keywords: music teacher education, students with disabilities and diagnoses, theory and practice

Music educators in the U.S. and around the world receive very little training and virtually no support in how to teach students with disabilities and diagnoses, and/or students who simply learn differently. Even the most dedicated music educators often find themselves at a loss as to how best to reach these students, and feeling disappointed that they are not better equipped to provide them with meaningful music learning and music making opportunities. As a result, there is a strong need for effective professional development for pre-service and in-service music educators, to better prepare and support them in their efforts to reach every student. Over the last 15 years, the author and their organization have sought to address this need by providing various forms of professional development, courses, and programs to pre-service and in-service music educators on teaching students with disabilities and diagnoses, as well as students who simply learn differently. Recently, an independent evaluator completed a multi-year evaluation of these professional development offerings. This paper shares the lessons learned from that evaluation — lessons that have important implications for theory and practice in music teacher education and music education. For example, the evaluation revealed a number of best practices for music educator professional development in this area that can contribute to theory and practice in music teacher education. In addition, the evaluation identified the most effective strategies, approaches, and frameworks for teaching music to students with disabilities, and sharing these can directly affect educational practice in music education for all students. In order to teach all of our children well, the teachers themselves must be taught well. This paper provides powerful information and insights into some of the ways that we can better prepare and support our music teachers, so that they can better teach all of their children well.

In the Groove: A Musical Professional Learning Community in Secondary School

Pauline Black

keywords: jazz improvisation, professional learning, collaboration, secondary school

This paper is drawn from a research project in progress which explores the identities and lived experience of educators and the young people they work with. Studies show that in the secondary school music curriculum there is generally a focus on technical development, musical skills and reproduction, rather than the more creative activities such as improvisation and composition. One of the perennial problems of music education is building music teachers' skills and confidence to include more creative as opposed to recreative music making in their classrooms. The researcher facilitated professional learning sessions focusing on creative music making and thereafter jazz musicians and music teachers co-devised projects in a secondary school, designated as a case study. This paper will discuss the results of this collaborative musical project in the case study secondary school based on exploration and curiosity, using ideas from jazz and improvisation. The paper will report on attitudes, experiences and impacts on practice for both jazz musicians ($n = 3$) and music teachers ($n = 4$) as well as data from a learner focus group. Semi-structured interviews were analysed using inductive thematic analysis following guidelines for Interpretative Phenomenological Analysis (IPA). Evidence has shown that participating in the project led to music teachers feeling more confident at embedding creative activities in their teaching. There was a mixture of positives and negatives for jazz musicians and learners. The data collection period was during and coming out of COVID-19 and this impact needs to be considered on the learner. Implications for rebuilding confidence in music making with young people post-COVID will be discussed.

Motivation and praise-seeking behaviors in university-level music students

Jennifer Blackwell and Nicholas Matherne

keywords: praise, motivation, music performance

Motivation and praise-seeking behaviors in university-level music students evaluative feedback is an essential component of learning to perform music at a high level, and this feedback often includes praise. While praise can have a positive impact on student motivation to learn, it can also result in praise-seeking behaviors, which have been attributed to anxiety, egosystem motivation, and other maladaptive outcomes. Additionally, the seeking of praise may be associated with other maladaptive learning patterns in relation to achievement goals, including performance-approach and performance-avoid orientations, which have been associated with performance anxiety and intentions to quit music in previous research. However, relationships between motivations to pursue music and praise seeking behaviors have not been explored in music studio contexts. Therefore, the purpose of this study was to explore relationships between music students' motivations to pursue music performance and praise seeking behavior from their studio teachers. Data for this study were collected from a large, preeminent conservatory style school of music via survey. Participants completed a demographic questionnaire, an English translation of the praise seeking and rejection avoidance scale, and the 12-item Revised Achievement Goal Questionnaire (R-AGQ) which evaluates each achievement orientation from the 2 X 2 framework (mastery approach, mastery avoidance, performance approach, and performance avoidance). Results indicate significant moderate correlations between the praise seeking subscale and both performance approach and performance avoid orientations. We believe the results of this study could have important implications for music studio pedagogy, as understanding students' motivations to engage in performance and how they seek praise from their teachers can help to develop interventions to prevent maladaptive motivational patterns, anxiety, and to positively impact student wellbeing.

Personal and Professional Life Experiences of Select LGBTQ Music Faculty in the United States

Andrew Bohn

keywords: LGBTQ faculty, music education, identity management, identity disclosure

The purpose of the study being reported here was to explore the personal and professional life experiences of select LGBTQ+ music faculty in various university schools of music within the United States. A modified version of Seidman's three-stage phenomenological interview design was utilized to explore the personal and professional life experiences of five LGBTQ music faculty from five different universities across four states in the United States. While most participants' professional responsibilities primarily involve teaching courses in music education, other teaching responsibilities include teaching courses in conducting and chamber music. Participants also fulfill various administrative/service roles in differing capacities. Findings include having a self-proclaimed awareness of personal privilege and increased efforts to advocate for other marginalized voices, personal versus professional identities (including disclosure decisions, identity management, and potential professional backlash), acting as role model for both students and faculty, and the role of music toward acceptance within their university settings. Other emergent aspects include influences on music teaching via specific curricular decisions and interpersonal efforts toward reducing power structures, personal and professional decisions, the role of geography, policy protections, and tenure, and advice for others. Discussion will connect findings to a growing body of literature surrounding LGBTQ+ voices in music education broadly as well as be situated in the need for increased policy protections for LGBTQ+ faculty. Individual and systemic implications will be shared alongside suggestions for future research.

A new take on gender imbalances in music education: collaboratory visions for equal musical becomings

*Carina Borgström Källén and
Marie-Helene Zimmerman
Nilsson*

keywords: gender, music education, future music classroom, post-human perspective

Gender equal accessibility to a diverse musical learning in schools is a well-recognized problem in western music education. A body of research, from a range of theoretical and methodological perspectives, shows that stereotyped gender patterns still affect musical performances in the contemporary music classroom. So far, efforts to solve this problem in practice have been deficient. As there is a lack of studies with a post-human perspective within the area, the aim of this presentation is to focus on gender imbalance in music education from this approach. Based on an ongoing study, we explore practitioners' visions of a future gender equal classroom from a post-human perspective. More specifically, the presentation focuses on a pilot study, where participants were asked to imagine a future music classroom, offering new possible becomings for gender equal music education. The music classroom was viewed as actor-networks, existing of human-, socio-cultural - and non-human actors. Visual ethnography and arts-based research constituted the methodological approach. The explorative design implied involving participants in reflection-based interviews and collaboratory creative activities. Visions of gender equal future music classrooms were envisioned by music practitioners, via an online communication tool. The findings reveal that new possibilities for gender equal musical becomings depend on diverse socio-material, material- and human entanglements in the music classroom, implying that actors, such as rooms, spaces, instruments, furniture, humans and computers, impact on gender imbalance. In conclusion, we argue that gender equality in music education practices might be improved by a post-human approach.

Posthumanising diverse creativities in music education research: What matters?

Pamela Burnard

keywords: posthumanism, diffractive analyses, diverse creativities, music education research

Posthumanist perspectives decenter the human in our epistemological and analytical approaches and suggest blurrier relationships of social and material worlds. These perspectives offer possibilities for showing material forces in the emergence of new music, new music education practices. The assumption that human adults are central to what it takes for children and young people to become musically literate creators and consumers of new music not only overlooks children's deep entanglement with places, things, objects and atmospheres, it also assumes a particular kind of sanitized adult, capable themselves of being extracted from place and community. In this assemblage of diverse creativities in music, I share a new posthumanist analysis which suggests best practices for the cultivation of diverse and creativities in music education. Illustrative samples at the nexus of industry and education where interdisciplinary and transdisciplinary creativities play an especially pronounced role are enacted from diffractive analyses and shared as enactments that emerge in the event of doing research itself. The audience will be offered an insight into re-reading data in ways which are specific to the materiality of making-with. Drawing from both school settings and industry (real-world) practices, and thinking with posthumanism, I argue and illustrate how young people can be 'practice-ers' of emergent creativities, as filled with yet-to-be-fulfilled potential and in young children's attunement to the already-here creativities of adult humans. This presentation also draws on post-qualitative and new materialist scholarship which presents a number of interesting shifts and dilemmas in conducting music education research. The study, conducted over a decade, combines the diffractive analyses of video recordings, photographs, fieldnotes, interviews, with a post-qualitative focus on affect, sensation and relations among human and nonhuman participants.

Nurturing Student Composers and Teachers as Confident ‘Makers’: Co-authoring Transdisciplinary Creativity and Improvisational Creativity

Pamela Burnard and Carolyn Cooke

keywords: transdisciplinary creativity, improvisational creativity, student composers, teaching and learning

In this presentation we challenge a monodisciplinary perspective on composing, dismantle the myth that composing is a solitary act, and make explicit how teachers and student teachers can become confident music composition pedagogues. Using a posthumanist conceptual framing that challenges individualist views of composing, we employ diffractive analyses of transdisciplinary creativity and improvisational creativity to re-see young composers and teachers as makers-with each other and the world. We expand the concept of improvisational creativity from the usual understanding within the music discipline to a transdisciplinary creativity – that is, humans and non-humans pushing outwards generatively to create different relationships between child, teacher, materials and environments. We also expand the concept of transdisciplinary creativity which seeks to de-couple the specific language of a discipline from its original context, in order to open up new possibilities for making and becoming makers/composers. This process may begin as a ‘dialogue’ across disciplines in compositional/making practices. Here we present ideas developed from the analysis of two sequences of making, one involving a young composer and one involving student teachers. We conclude with concrete implications for future-making music education.

Understanding and Enacting Presence: A Case Study of Four U.S. Music Educators

*Kelly Bylica and Sommer
Forrester*

keywords: teacher presence, relational capacity, trust, vulnerability

Teaching and learning are complex endeavors rooted in relational work on multiple levels: the relationship with oneself, between students and teachers, amongst students, and the subject matter. The relational norms students learn in school shape their capacity to take risks, participate in collective thinking, develop their own ideas as autonomous learners, and shape their motivation and engagement. In the context of music education, teachers and students participate in creative and humanistic acts that are exploratory, subjective, and vulnerable. Such participation requires trusting relationships amongst students and between the teacher and students, yet the practices and dispositions required for teacher presence and relational capacity are elusive, and as such, they are rarely explicitly taught in teacher education programs. This omission, coupled with presumptive narratives surrounding music educators' ability to "know their students" and the pervasive "feel good" connotations surrounding the universality of music, has the potential to lead to novice teachers who are ill-prepared to engage in ongoing relational work with students in the classroom. In this presentation we share findings from a collective instrumental study in which we explored how novice music educators develop, name, and enact the relational aspects of their work in schools. Specifically, analyzed the practices of 4 participants in their ability to develop and assess their relational dispositions while working together in a community of practice. Participants met for one academic year to record and analyze aspects of teaching practice, co-analyze teaching examples of other members in the group, and participate in individual interviews and focus groups. Preliminary findings suggest that relational work is complex for music educators, with each participant understanding and enacting relationships in different ways. Opportunities to reflect on their own teaching in a purposefully

developed community of practice, however, appeared to deepen participants reflective capacity as it related to relational work.

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Grappling with Neoliberalism: The Possibilities and Limitations of Project-Based Learning as Critical Practice in Music Education

Kelly Bylica

keywords: neoliberalism, project-based learning, career readiness, critical education

Project-based learning (PBL) is a frequently used curricular approach in U.S. music education. In PBL, the focus is on a topic or provocative question rooted in real-world events or activities that guides multiple possible pathways for the development of artistic processes in the music classroom. This can lead to classroom cultures designed to support critical engagement, questioning, and connections between school life and out-of-school experience. In recent years, however, growing neoliberal reforms and a rhetoric of career preparation has led to an increase in for-profit corporation curricular initiatives in PBL. These initiatives are often driven by a focus on efficiency as well as predictable outcomes. This focus can result in a narrow definition of PBL that ultimately aims to serve corporate interests. Given the considerable use of PBL within music education classrooms in the United States, it is important to examine how such practices may reinforce neoliberal aims. In this presentation, I explore connections between PBL and neoliberalism in music education. After considering the historical underpinnings of this curricular approach, I draw from PBL frameworks provided by several non-profit educational corporations in the United States aimed at promoting PBL in schools to demonstrate three areas of alignment with neoliberalism. First, I suggest that proponents of PBL from these organizations highlight career readiness, retooling skills such as problem-solving, critical thinking, and creativity to focus on employability. Then, I consider the ways in which self-surveillance is used within PBL to create more productive workers, and finally, I explore how the use of outside-of-school “experts” to facilitate PBL pedagogies may deprofessionalize the work of educators. I then counter these

shifts by highlighting examples of music educators engaging with project-based practices that offer counternarratives to neoliberal goals.

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Examining the value of two pupils' learning in computer-based music composition from a non-verbal ('silent') perspective

Julie Byrne

keywords: non-verbal communication, computer-based composition, secondary school, multimodality

Research methods used in music education often report on pupils' speech or a combination of verbal and non-verbal contributions to understanding what learning materialises in composition or ensemble work. This paper offers a different approach using a multimodal social semiotic theory of communication, in which silence has been defined as the absence of the mode of speech. I aim to discuss how we, as researchers and UK secondary school music teachers, could diversify our practice by understanding the value of pupils' learning through their instances of non-verbal (silent) communication during computer-based music composition. Operationalising a multimodal social semiotic theoretical framework involved observing and recording four sequential music lessons in which Camtasia (a screen capture program) captured two Year 9 pupils (aged 14–15) work-in-progress. The video-based observations then enabled the generation and framing of data that created maps used for analytical purposes. Of the four lessons and amidst many instances of non-verbal communication, an in-depth analysis focused on sixteen instances of non-verbal communication. Each map differed and showed how the pupils' choices of modes and resources of modes gave value and richness to understanding their learning. The study found that during the pupils' instances of non-verbal (silent) communication, they initiated and interpreted different signs of learning, such as signs of interest, control and negotiation and other non-verbal communications, like disbelief and enthusiasm. The pupils' interest and agency in the task evidenced their learning through their specific choices of modes and resources and whether or not they chose to engage and respond to each other's non-verbal communication.

Extending our understanding of modes of communication beyond language shows us that pupils do learn through their ongoing non-verbal communication.

OSF

'Flow, Bubbles and Waves': An In-depth Case Study Examining Engagement for a Neurodivergent Child in a Music Class

Natalie Cairns-Ratter

keywords: Neurodivergent language, post-human, new materialism, diffractive materials education, musical play, flow experience

In music education research involving socio-constructivist and cognitive theory, language is a dominant indicator of engagement and knowledge within a music classroom setting. Language-centredness can be a barrier for some children, especially for a neurodivergent child who may use language differently. Therefore, there is a need to interrogate and reframe what engaging in a music setting looks like for a neurodivergent child to be viewed as a capable and competent learner. The in-depth case study being reported on in this paper explores and examines how a neurodivergent child engages with an individualised music curriculum beyond language. Post-humanist positioning and a new materialist approach were adopted, expanding understanding and knowledge generation of materials, non-materials, and objects, as well as humans and why they are significant to a diffractive pedagogy. A diffractive pedagogy was applied, meaning a greater analytical gaze is adopted and all materials and matter affect knowledge generation within the education setting. Methodology was challenged as well as UK educational discourse in a music class, and data was collected by questionnaire, video observations, semi-structured interview, and diffractive research journal. Slow motion was used as a unit of analysis. Themes to emerge from the study were engagement; materialism; attunement; musical play and flow experience. Findings show that engagement for a neurodivergent child involves reframing how materials, music, musical play and setting all impact and expand knowledge and how this could apply to wider practice. Flow experience was an important indicator of engagement. Implications from this study affect wider educational practice, policy and research. This research highlights the challenges faced in Western UK education settings for neurodivergent children, but more importantly

informs what using a diffractive pedagogy involves, and how this positions neurodivergent children as capable and competent learners.

OSF

Music Education and Civic Imagination

Dave Camlin

keywords: musicing, musicking, music making, civic imagination, music education, Sensemaker, distributed ethnography, community music

A review of previous research studies using SenseMaker® ‘distributed ethnography’ suggests that when undertaken with ethical intent, musicing provides opportunities to participate in an idealised co-existence with fellow musicers, through a mutual sense of *communitas* or ‘collective joy’. As a consequence of music’s ‘floating intentionality’, musicing also provides opportunities for co-participants to ‘perform’ emergent biographical identities, including more global or terrapolitan identities. Musicing—especially without audition—is therefore one way of mobilising civic imagination, creating interstices in everyday life characterised by (post)humanistic values of love, reciprocity and justice. Musicing speaks to the various dialects of civic imagination – redistributing power and privilege, building community solidarity, solving problems – in direct and indirect ways, and to a greater or lesser extent depending on the collective intentions of those participating. Musicing therefore represents an alternative kind of performance, not just about the performance of musical works, but also the ‘performance’ of human relationships and underpinning values, as well as social and biographical identities. As a social practice purposed with ethical intent, musicing might therefore be considered a resource with which humans can begin not just to imagine, but also to inhabit, alternative ways of being in and with the world, as acts of solidarity and communality. As such, musicing represents a potentially potent form of civic imagination, inviting a consideration of how musicing intersects with civic life more generally, and also how it might be considered a resource for materialising more sustainable futures. Implications for music education include a consideration of the highly situated ways in which musicing practices evolve, and the complex ways in which citizens put their musicality to service in their civic identities. Educating people to be ethically-guided musical citizens is an important but neglected dimension of music education discourse.

The impact of dyslexia and/or dyscalculia on the learning and musicianship of university music students

Lisa Carlin

keywords: dyslexia, dyscalculia, SpLD, learning difficulties

The impact of a specific learning difficulty (SpLD), like dyslexia and/or dyscalculia, on the experiences of university music students is yet to be fully explored. The research being reported on here aims to understand possible music-related difficulties and compensatory strategies used by SpLD students, and any influencing factors affecting learning outcomes, such as related to instruments and musical genres studied. A mixed-method approach was used. An exploratory online survey was followed by two semi-structured interview case studies. This approach provided both a broad view and a deeper insight into the lived experiences of music students with these SpLD's. Results indicate those with a SpLD do experience more difficulties and utilise several compensatory strategies in their music learning and skill development. However, what the data analyses also indicate is that there are similarities between those with and without a learning difficulty, such as a preference for performing from a musical score. In analysing the case studies lived experiences, a multi (prism) theory approach has been developed, enabling different theoretical perspectives to be applied when assessing the same musical experience. This has helped to offer explanations of why the case studies answered in the way they did. Analysis indicates, for example, how influential their musical environment is, including the social interaction with their peers to support their learning of rhythm notation. There are many positive findings emerging from the research, indicating how participants have utilised their strengths and their environment to ascertain suitable strategies, thus enabling them to continue progressing the development of their musicianship. The implications of the research for education suggests there needs to be greater educational support for such students. Also, the study will

hopefully be a source of inspiration for other SpLD students by illustrating, for example, how work-around strategies can support success in higher music education.

OSF

Fostering a sense of national identity through teaching and learning Chinese music? Perspectives from Hong Kong primary music teachers

Stephanie Hoi-Ying Chan and Jo Saunders

keywords: school music education, national identity, British colonisation, teaching Chinese music, Hong Kong

National identity in Hong Kong has been a contested and complicated issue since the British colonisation in 1842. After the handover to its motherland, the Republic of China in 1997, the ongoing political debates over the development of national identity for Hong Kong inhabitants has been one of the top priorities, especially in the education sector. Music, as one of the core and compulsory subjects under the arts education in primary level, mirrored the English music education system. However, with the emphasis of cultivating pupils' sense of national identity through music in the past 25 years, there has been an increasing demand to include more Chinese music in school music lessons, teaching the Chinese national anthem and compulsory Chinese national flag raising ceremony at school. In this presentation, we describe our multiple in-depth case study which explores how national identity in Hong Kong is being fostered (or otherwise) by school music education in primary level. Through interviews and lesson observations with six Hong Kong primary music specialists, the data reveals diverse definitions and understandings of national identity in Hong Kong, teachers' views on fostering the concept of national identity through school music and how they deliver the idea of national identity through teaching Chinese music. Since all music specialists in Hong Kong are educated and trained through a Western centric model, primary music specialists are facing challenges in teaching Chinese music. If there is an increasing need to foster a sense of national identity to China through teaching and learning Chinese music, a reform in initial teacher

education and further in-service education are needed to support primary music specialists in Hong Kong.

OSF

Songwriting in the chat: How Zoom facilitated collaborative creativity

Drew Coles and Nicole Becker

keywords: COVID-19, composing, cultural perspectives, teacher education, creativity

This paper presents a case study which examines the authors' work co-facilitating collaborative songwriting with singers in an independent children's choir meeting online during the COVID-19 crisis. We identify elements of the Zoom setting that shaped the students' experience of songwriting, most notably by allowing students to interact casually through the chat while simultaneously engaging in the lesson presented by the teacher. We explore the phenomenon that we characterize as synchrony that emerged as our goals for teaching, our students' goals for participating, and the affordances of the technology appeared to have aligned. Examining data in the form of video recordings of sessions, transcripts of the chat, student questionnaires, and the song they wrote and performed as an artifact, we identified four themes: -students engaged casually with each other in parallel conversations throughout their work; -students strongly affirmed and supported each other; -students created a "public domain" of ideas, with fluidity of ownership; -the teacher acted as a facilitator seeking coherence. With narrative excerpts illustrating each theme, we reflect on how the technology and other aspects of the learning environment impacted students' experience of songwriting. We explore the relevance of our findings for teaching songwriting in person as well as online. We also reflect on the significance of collaborative songwriting as a form of social justice work in the classroom, one that was especially salient during the COVID-19 crisis.

Sound Communities

*Kate Comberti, Jessica Pitt,
Vanessa Stansall, Barbara
Cavanagh and Monica Cognoli*

keywords: Early childhood music, music in the EYFS, music education, coaching ethos, workforce development

At the heart of the Sound Communities early years music project (2018–2022) is collaboration, relationships, and the building of communities of practice in and across 80 early years nursery settings in East Sussex, London, Luton, Essex, and Bedfordshire. Each year, schools who chose to sign up to the programme, were offered two complementary pathways, a series of 6 professional development sessions, with an optional visiting musician scheme, either in 8-week bursts, (Sound Communities Plus) or in the case of London a year-long relationship (Sound Communities Plus Extra). Across the lifetime of the project, it became increasingly clear that by placing more attention on the relationships and the shared learning experiences between early years practitioners, music leaders and children, a shift in thinking occurred, a move that steered practice towards an increasing awareness of children’s musicality and a broader understanding of music making and musical self-expression. As early years practitioners re-considered and reflected on music and the role it plays in the EYFS and their own lives, so a new music pathway in the EYFS curriculum emerged, that led to a deeper understanding of the potential of what music can be in the early years. In this practice paper, we explore the issues around sustainability, organisational development, and how the project adapted over its duration to include a surprise project pathway and a new coaching musician role. This led to a stronger sense of in-setting relationships, and a more subtle, nuanced, and attuned model of practice that made for significant change in the working partnership, and a deeper awareness of the value of children’s musical contributions through a more creative process.

Signature pedagogies of creative collaboration in advanced music training, education and professional development

Andrea Creech, Katie Zhukov and Margaret Barrett

keywords: signature pedagogy, collaborative creativity, music higher education, professional development

In this presentation we set out a meta-synthesis of research focused on the signature pedagogies of collaborative creative learning in advanced music training, education and professional development. Recent debates concerned with Western music performance training have grappled with the question of what kind pedagogical environments and approaches will best equip music students and early career musicians to navigate an increasingly complex professional environment. Increasingly, attention has turned to the role of collaborative creativity and how this may be nurtured. Our goal was to identify higher order constructs emerging from previous research concerned with creative collaboration in advanced music training, education and professional development. Our research was framed by the idea of signature pedagogies (Shulman, 2005), thought to reveal the heart of a discipline and its characteristic ways of approaching knowledge that connect education with professional practice. Two research questions were addressed: 1) how can creative collaboration in advanced music training, education and professional development be understood through the lens of signature pedagogies; and 2) what are the core values that underpin signature pedagogies of collaborative creativity in advanced music training, education and professional development. A meta-synthesis of relevant qualitative research published since 2000 (identified through a systematic review) was carried out. Ten studies were retained. At the implicit level of signature pedagogies of collaborative creativity, three third-order constructs included a commitment to learning as participation in a community of collaborative practice, valuing collaboration in

a creative artistic identity, and the capacity to embrace ambiguity. A further three third-order constructs —relational, experiential and creative exploration— comprised the deep level of pedagogical principles. At the surface level, signature pedagogical practices were structured as social and situated, while reflection in, on and for action was at the core of collaborative, creative pedagogical practices.

OSSE

Creative and Critical Thinking at the Heart of Middle Level Arts Education

Stephanie Cronenberg

keywords: middle level arts education, young adolescent, middle school

Drawing on my previous work in music education, this theoretical presentation expands an existing framework for middle level general music to encompass teaching and learning in all art forms. To my knowledge, no framework that unites arts education and middle level education currently exists despite the important role the arts might play in young adolescent development. This presentation considers the centrality of critical and creative thinking in middle level (ages 10–15) arts learning and how these ideas interface with and strengthen the framework. Through critical and creative thinking, learning in any art form can encourage students to use art to make important curricular and extra-curricular connections and to stretch the limits of their cognitive and artistic abilities (aspects of the framework). In doing so, the hope is that middle level arts learning inspires middle level students to engage more deeply in the arts classroom and to try out multiple arts-related professional identities. I argue that the application of the framework to all art forms requires emphasizing critical and creative thinking throughout the middle level arts curriculum in order to encourage a lifelong orientation toward learning and developing 21st century skills. Aligned with principles of middle level philosophy and grounded in democratic teaching, the modified framework provides arts educators with a guide for developing their curricula as well as a means of advocating for the importance of arts education at the middle level. With this work, I hope to initiate a dialogue about how arts educators across disciplines can better engage middle level students in arts learning during this pivotal developmental period.

Professionals in the popular music world with no formal training

Mark Cronin

keywords: Identity, Informal learning, music education, popular music learning, Cork in Ireland

Many professional musicians in Ireland did not pursue music at school and subsequently have not taken part in any formal music programmes. Many of these professionals are popular musicians who either teach or work as performers or in other capacities within the entertainment industry. Relatively little attention has been given to the broad and varied activities of those engaged in this type of musical venture, which to the participants themselves can be a rich and engrossing experience; and no research exists focussing specifically on the sub-group of professional musicians who have absolutely no experience of formal music education. My paper presents findings from a qualitative study which explores the learning experiences, attitudes, and values of professional popular musicians in the Irish city of Cork, who have taken informal or non-formal routes. Data were collected through a survey of 100 such musicians, and 16 in-depth interviews to provide detailed descriptions of the participants' experiences. The paper aims to address two main questions. They are: Why did these musicians not sit the state music examination and how did that affect their subsequent engagement, or rather lack of engagement, with formal music education? This study identifies reasons why the participants did not pursue music at secondary school and shows the ways those participants who did have the opportunity to study music in their first year, were opposed to the curriculum. The findings reveal that barriers which could be regarded as impediments to musical learning acted, in fact, as catalyst, enhancing further their notion of music as a kind of 'Pearl of Great Price'. Moreover, challenges encountered at secondary school appear to have pushed them emphatically towards a professional musical career. And negative classroom experiences were ameliorated by musical activity they engaged with outside of formal institutions.

Transitions in Music Education: An exploration of perspectives surrounding instrumental lessons across key borders in education

Ellie Dabell

keywords: music education, transition, musical engagement, instrument learning

The Transitions in Music Education project (TiME) aims to explore the perspectives of pupils', parents' and music teachers' on musical engagement within the education system. In particular, this research project focuses on learning an instrument over the transitional points in the UK education system, specifically the move to secondary school and the move to studying at GCSE Level. Within this context, "musical engagement" includes private and school instrumental tuition, any musical activity with local music authorities, and music taught in the classroom. According to reports from the Hull and East Riding Music Services, there are significant declines in pupil continuation of instrumental lessons and involvement in musical activities across these transition points. While existing research does indicate that musical engagement has a positive impact on pupil attainment and wellbeing, previous studies suggest that pupils have mixed responses towards music-making activities inside and outside of schools with some children showing enthusiasm and others disinterest. This study provides insight into why there might be significant declines in musical engagement at these transition points, and what can be done to reverse them. While this research is ongoing, I present an overview of my initial analysis of questionnaire and interview data which indicate an appreciation for music education despite the highlighted financial and social barriers faced by those wanting to learn a musical instrument.

Music for Inclusion and Healing in Schools: Revisioning Contemporary 'Urban' Musics

Pete Dale and Pamela Burnard

keywords: inclusion, healing, teaching and learning, urban musics

Contemporary urban music (hip-hop, grime, contemporary R&B and more) is arguably the most listened to music in the world. However, despite an estimated global audience of 1.5 billion for dance/electronic music, hip-hop is frequently excluded from even popular music education as well as most mainstream music curricula. Drawing on findings from an AHRC-funded network CUMiN (Contemporary Urban Music for Inclusion Network), this presentation will report on three workshops and development of an edited book project where a multiplicity of voices exchange ideas on contemporary urban music practices. The first CUMiN workshop (hosted by the University of Cambridge), enabled theorisation of the factors which allow high levels of inclusivity and social engagement in schools and beyond. We asked how projects using contemporary urban music impact significantly on educational/social inclusion? If so, how can we best measure this impact? The second CUMiN workshop (hosted by the University of York) addressed how music engagement is a pathway to healing and wellness across a spectrum of Urban musics. The third CUMiN workshop (hosted by the University of Leeds) asked the question of what is the value of having 'urban musics' represented in the classroom at primary, secondary and tertiary levels and what skills can be developed through this engagement. This presentation offers a wealth of compelling research evidence and practices which bridge the spaces between education, community, industry and the academy. We also explore whether and which musics are valuable for mainstream education.

The identity of secondary school music teachers in England: Revisited and further explored

Christopher Dalladay

keywords: secondary classroom, music teacher
identity, musician–teacher

At the RiME conference of 2019, a paper was presented on "the identity of secondary music teachers in England" which was developed out of doctoral studies into the biography and classroom practice of trainee and experienced secondary classroom music teachers, and the resulting PhD thesis of 2014. The topic of identity is now the main focus of the current research. The earlier paper will be revisited, reviewed and taken further, working with some of the same participants that contributed to the previous research plus others; this time all 'serving' secondary music teachers. This project has been recently started and will continue over the next few months. It is principally being carried out through questionnaire, and online interviews with a selection of the respondents. The purpose is to carry out an investigation into how classroom music teachers view themselves and, particularly, the relationship between their identity as a musician and that of music teacher, to create what has been termed the musician-teacher identity. In addition, the research seeks to explore how are these two identities complement and/or are challenged in their development. The 2019 paper included the presentation of two models related to music teacher and musician-teacher identity; the current research will refine these as it becomes appropriate. It is the aim of this current paper presentation to report on the progress of the research project and some of the data which has emerged by the time of the RiME conference.

Dialogue and the emergence of student subject-ness in a world-centered music education

Jonathan Dillon

keywords: dialogic pedagogy, subjectification,
world-centred education

Elementary general music education serves many purposes. Children develop musical skills, learn musical concepts, and acquire musical dispositions. Music teachers also aim to welcome students into social groups, cultural practices, and traditions. These two functions are described by educational theorist Gert Biesta as qualification and socialization. Biesta further suggested that both of these domains of educational purpose ought to serve a more fundamental, existential purpose: subjectification, by which a student begins to emerge as the subject of their own life, rather than as an object in the lives of others. Biesta argued that teachers ought to aid students in the process of claiming this subject-ness, and especially the mature subject-ness of those “in the world and with the world, and not just with themselves” (Biesta, 2020, p. 37), by pointing students toward the world through teaching. Such redirections serve as interruptions through which the student becomes aware of the relationship between their own desires and the limits of the natural and social world—transforming their desires into something the student can consider critically. In this presentation, I share a critical action research project through which subjectification and world-centeredness were explored in the context of elementary general music education in the United States. As part of this project, I developed and taught several lessons designed to point Kindergarten students (ages 5–6) toward the world through general music. Through the use of dialogic pedagogy along with a spiraled approach to data collection and analysis, further lessons were then responsively designed and taught. Data collected and analyzed as part of this project included: teacher-researcher journal entries; observations; group interviews with student-participants; artifacts; and research notes. Preliminary findings suggest that dialogue enabled student understanding of subject-ness while actively contributing to the emergence of subject-ness.

The ambiguous boundaries of instrumental teaching practices

Vera W. Due

keywords: boundary-work, instrumental teaching and learning, symbolic boundaries, student-teacher relationship, critical discursive psychology

One-to-one instrumental teaching, especially in higher music education, is a complex practice where teachers enjoy great freedom in shaping their teaching. Lessons can include a broad range of topics, from the strictly musical and technical, to issues of career advice, and student learning prerequisites such as life difficulties, and mental and physical health. Thus, the relationship between teacher and student in one-to-one instrumental teaching can become all-encompassing. This raises the question: How do instrumental teachers construct and negotiate the boundaries of their own role and responsibilities, of the mandate of instrumental teaching, and of the content and activities in the instrumental lesson? In this project theory of boundary-work, derived from both Gieryn and Nippert-Eng, is employed to examine and categorize the different ways teachers construct and negotiate the symbolic boundaries of their practices. The paper reports on observations and interviews with approximately ten instrumental teachers employed at four higher music education institutions in Norway. The material is analysed using critical discursive psychology with attention to interpretative repertoires, contradictions and dilemmas, and subject positions. The preliminary findings presented document a variety of the diverse and sometimes conflicting repertoires teachers employ to construct and negotiate their boundaries, and demonstrate the ambiguity and uncertainty that teachers experience when trying to demarcate their practice. On the immediate level, demarcations of instrumental teaching practices concern what constitutes the mandate and purpose of such teaching practices, what kinds of musician's knowledges need to be developed in a one-to-one setting, how music education institutions should relate to the experienced challenges regarding student's prerequisites for learning, and what the nature of the relationship between teacher and student should be like. Broadening the perspective, the question of

demarcation has implications for the qualification of studio music teachers and for the organization of performing music education.

OSF

Is it Inclusive? Providing Meaningful Musical Experiences for All Students in Educational Settings

Rea Efstathiou

keywords: inclusion, meaningful musical experiences, learning environment

Inclusion is a term widely discussed in the field of education for the past decades, since children with disabilities are educated among their peers without disabilities, in mainstream schools. Considering the fact that musical learning and development is unique for each person and depends on interactions between the person and the surrounding environment (Gaunt & Hallam, 2016), music teachers need to focus on the individuality of students in order to create the best possible learning environments where all children learn and enjoy music (Jellison, 2015). Music, as a subject, offers many possibilities in modes of presentation and response to materials, through which music educators can motivate and engage their students meaningfully regardless of their abilities or disabilities (Darrow, 2010). The principles of Universal Design for Learning can be implemented at the beginning of the music curriculum design and lesson planning, in order to develop a more inclusive classroom for all students (Armes, Harry & Grimsby, 2022). This paper proposes a model on inclusive music education mapped on Bronfenbrenner's ecological system's perspective, that synthesises Jellison's five characteristics of inclusive music classrooms with the principles of Universal Design for Learning (CAST, 2018) and the Sounds of Intent framework (Ockelford, 2008). The proposed model could act as a valuable tool for the design of musical activities and educational environments which lead to meaningful musical experiences in inclusive music settings, enabling music teachers to reflect on their practice, analyse the musical activities they design in depth and provide opportunities which create meaningful musical experiences for all their students.

Applied Piano. Reconstructive insights into students' practices in higher music education in Germany

*Annika Endres and Thade
Buchborn*

keywords: applied piano, documentary design, research design, research documentary method, students' perspective

Schulpraktisches Klavierspiel, which can roughly be translated as applied piano, is a subject taught to students of music education in Germany. From improvising and accompanying songs in various styles to score reading applied piano comprises a broad spectrum of playing the piano. In Germany, applied piano is usually taught in one on one tuition. Existing studies on this subject matter mostly shed light on graduates' perspective, findings on students' perspective and practices in situ are missing. In our presentation we report on a project which aimed to reconstruct the students' perspective, their understanding of applied piano and their learning practice in higher education. On this empirical basis concrete learning and teaching designs as well as general design principles that help to create blended learning environments for one to one tuition in applied piano are developed. Therefore, the study is conceptualized as documentary design research. An iterative design research format allows the development of innovative educational formats. In this setting the documentary method is used to investigate the participants' knowledge that guides everyday practice. The presentation will give reconstructive insights into the students' explicit and implicit knowledge that guides actions while 'doing' applied piano.

Different music teacher identities? Educational pathways for developing professional expertise

*Anna Englund Bohm and
Jonathan Lilliedahl*

keywords: teacher education, professional music
teachers, educational policy

The current state of knowledge indicates that music teachers do not always receive the support they need to carry out their teaching duties according to the curriculum. Several interacting factors affect the conditions for teaching music, such as the time allocated for instruction, the availability of musical instruments, and the suitability of the premises. However, studies have shown that there are also differences in the opportunities student teachers are given to develop their professional competence. The certification requirements school music teachers vary from country to country. In Sweden, for example, there are several educational pathways for becoming a qualified music teacher in grades 1–6. The scope of music teacher training varies, depending on the programme and the university. This raises the question of whether a discrepancy in educational tracks results in different professional identities and unequal preparation for teaching music. The sub-study being reported on here examines the state regulations and policy documents of music teacher education programmes in Swedish universities and university colleges. The policy analysis focuses on the selection of educational content, i.e., what is considered essential for student teachers to learn with regard to teaching music in grades 1–6. In addition, we analyse the relationship between those state regulations and their interpretations by institutions. Our findings demonstrate that teacher education programmes differ markedly as to what is considered necessary professional knowledge for teaching music. The variety of interpretations results in inconsistency among higher learning institutions. Moreover, student teachers are given unequal opportunities to prepare themselves for a career as music teachers. Thus, there is a disparity in the quality of music education courses provided by elementary schools – a

consequence of the lack of uniformity in teacher training programmes and the varying opportunities provided for those who wish to become professional music teachers.

OSF

Creating music with tablet computers in the secondary music classroom: an activity system analysis of two school communities

Ben Evans

keywords: music education, musical creativity, digitally-mediated learning, secondary music education, music technology, creativity

This research into digitally-mediated musical creativity seeks to better understand how musical products are created, that is developed, through and around tablet computers in UK-based, secondary school settings. A sociocultural, systems-based definition of creativity, which forwards goal-oriented mediated action after Vygotsky (1978), Wertsch (1991) and Engeström (2011) provides the theoretical basis which drove fieldwork. This approach broadly aligns with Small's (1998) description of musicking and Csikszentmihalyi's (1996) systems model of creativity, as expanded upon by Burnard (2006). Such an approach defines the systems-based, personal and socio-cultural conditioned unit of analysis developed, from which research questions and methodology emerge. A constructivist epistemological position promotes the situated nature of those meanings which emerge in each of two school communities. Therein, findings are presented as two separate case reports (after Stake, 1995, 2006). Five mixed-ability pairings are purposively sampled from each community to represent the broad range of musical experience present in that setting. A video-enhanced participant-observation method (after Jewitt, 2012; Heath et. al, 2011) is developed to ensure that systemic, multimodal (Kress, Van Leeuwen, 2001; Jewitt, 2006) musicking behaviours are captured as they emerge over time. Using longitudinally arranged tables and charts, data is mapped onto its system dimension of origin (e.g., student; partner; teacher; tablet) and then temporally arranged. This ensures that the development of a digitally-mediated creative musical idea (e.g. a riff or a chord progression) can be made tangible for inspection. The contribution of this research remains to 'lift the lid' on creative musical

development and peer inside. Far from ‘pressing a button’, findings evidence that during tablet-mediated musicking, socially and culturally conditioned musical, technological and pedagogical knowledge emerge from a range of system dimensions (e.g., community rules; student; tablet; teacher) to ensure that student musicians develop a performance-enhancing musical product which has authentic meaning to them.

OSF

An investigation into how an Irish arts partnership can support primary teachers in their teaching of arts education

Edel Fahy

keywords: arts education, arts partnerships, teacher professional development, transformational learning, collaborative practice, teacher agency

In recent years, arts partnerships have gained increased popularity as a means of delivering arts education in schools. Creating opportunities for both teachers and artists alike, arts partnerships can enhance a shared sense of purpose and mutual respect, while also developing creative skills, knowledge and expertise. Although many studies on both a national and international level have identified the successes and challenges of arts partnerships in schools, a gap exists in how these partnerships can support primary teachers in their teaching of arts education. The study being reported on here sought to address this gap by investigating whether an Irish arts partnership —the Creative Schools Initiative-Scoileanna Íldánacha (CS)— could have the potential to support primary teachers in their teaching of arts education. A mixed-methods, multi-site case study design was selected. Drawing on data from semi-structured interviews and surveys, the study explored and analysed the perspectives of teachers, principals, CS co-ordinators and Creative Associates in eight primary schools, regarding the impact of an arts partnership on the teaching of arts education. Key findings indicated that participation in an arts partnership can provide rich opportunities for transformational learning to occur, through engagement in collaborative practice, facilitating agency and empowering all stakeholders. For a sustainable future in classroom-based arts education and to avoid arts partnerships becoming a support measure, however, I argue that teacher professional development in arts education needs to become an integral part of future initiatives. I suggest that results from this study could inform both policy and practice approaches to arts partnerships in schools and could enable the CS to

further develop its programme. This could have an impact on schools, principals, teachers and children and highlight the significance of pre-service teacher training, in-service and teacher professional development in arts education, on both a national and international level.

OSF

Being and becoming musicians in a complex Europe

Cecilia Ferm Almqvist and Ann Werner

keywords: conservatory, musician competency, higher music education, phenomenology, being and becoming

Earlier research has stated that there is a gap between conservatory education and the kind of musical work needed in society. This points to the need for problematization of musicians' competency and skills and how conservatory education can/should contribute to developing the same. Based on a phenomenological way of thinking, human beings' becoming takes place through action and interaction with and within the world. In music educational situations students interact with other human beings and things in specific historical, spatial, and social contexts. What actions that are possible to undertake with what music, instruments, and traditions, influence students' future competencies, skills, and visions. In this paper we want to explore how conservatory students experience their being and becoming as musicians in today's Europe. The aim of the study is to describe and analyse the phenomenon of being and becoming musicians from a European conservatory students' perspective; How do students describe musicians' knowledge and practice? How do students describe learning of musicians' competence? How do students describe connections to society and an imagined future as musicians? To come close to musicians' lived experiences and visions, interviews with twenty-four conservatory students studying vocals, strings, piano, percussion, and flute were conducted. Ten of the interviews were performed via Zoom (Fall 2021), and fourteen at site in respectively country (Spring 2022); Finland, Estonia and Hungary. The interviews were transcribed verbatim and analysed in a phenomenological manner. The phenomenon may fully be described through the themes interaction in conservatory educational situations, self-esteem, spaces for interaction and reflection, and interaction with society. It became clear that interaction within and between various educational situations and contexts influence students' visions about and their

professional future. Why learning paths varies between instrument departments and to some extent gender will be discussed.

OSF

Considering physiological reactivity to music in the context of musical competencies

*Daniel Fiedler, Anne C. Frenzel
and Daniel Müllensiefen*

keywords: physiological reaction, musical engagement, musical competencies

Researchers widely agree that human beings have the general capacity to perceive, produce, and enjoy music. However, the striking diversity of individuals' musical competencies continually fuels the debate on whether musicians are born or made. In the study being reported on here, interindividual differences in physiological reactivity to music are considered as one of the more predisposing factors contributing to the broad interindividual variability in musical competencies. While environmental factors influencing the development of musical competencies have been well investigated, intriguingly, physiological reactivity to music as a varying natural factor across individuals has not been considered yet. The study aimed to analyze the relationships between physiological reactivity to music, musical engagement, and musical competencies to provide the first evidence of the relevance of physiological reactivity to music in the context of musical competencies. The sample consisted of 127 adults, and the procedure involved participants listening to 15 unknown soundtrack excerpts. Musical engagement was obtained through self-report prior to the music excerpt exposure. Next, physiological reactivity to music was measured through skin conductance during the music excerpt exposure. Finally, participants' musical competencies were assessed through an adaptive test battery. The findings showed that physiological reactivity to music was positively linked with musical engagement, which in turn was positively related to participants' musical competencies. Still, physiological reactivity to music and participants' musical competencies were uncorrelated. Based on our result, we conclude that physiological reactivity to music is relevant for musical engagement and should be considered as a potentially important precursor for interindividual

differences in musical competencies development. Music-educational approaches to emphasize this would be to address components of the musical communication process such as the composer's inspiration, score, interpretation, etc., and to create situations in which students experience their individual expressive responsiveness to music by working out the relationship between felt and expressed musical emotions.

OSF

Staying on Solid Ground: Nurturing culturally safe spaces and promoting industry pathways for First Nations students through decolonial arts-based initiatives

Thomas Fienberg

keywords: aboriginal, decolonising, indigenising,
First Nations voice

As momentum builds towards a Voice to Parliament for Aboriginal and Torres Strait Islander peoples, annual reporting on the Closing the Gap Agreement continues to expose significant inequities in relation to school completion, entry to tertiary education and youth employment. This paper documents the narratives of five recent high school graduates from Western Sydney, each taking their own pathway into the arts industry guided and supported by First Nations leaders within the Solid Ground Program. Through yarning-as-method, the graduates initially share influential moments in their schooling with the non-indigenous researcher, outlining how cultural safety was supported and at times hampered by their teachers, peers and wellbeing programs. As the conversation shifts towards transition to further education and employment, the persistence, care and ongoing support of Solid Ground mentors grows ever more apparent. Here students discuss commencing, delaying, withdrawing and transferring from undergraduate music and arts-based courses, balancing cultural and economic pressures with their education. Augmenting the voices of school graduates are the Solid Ground mentors themselves who share strategies for building trusting relationships and the importance of economic security and goal-focused employment to complement further study for First Nations students. Collectively, the participants reflect on the impact of internships with First Nations arts organisations, revealing the possibilities of decolonial initiatives that inspire, employ and motivate. While centred on an Australian case study, we endeavour to provide educational providers with insights into addressing

systemic global inequities, outlining the importance of an integrated approach to engagement ultimately driven through First Nations voices.

OSF

Musical early learning program, parental sensitivity and socioemotional outcome: a randomized control trial

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keywords: music early learning programs, parent-child relationships, early child development

Our presentation focuses on a randomized controlled trial we undertook to examine the effects of participating in a music-based intervention strategy implemented in a community setting. Specifically, we measured the direct and indirect effects of participation in a Music Early Learning Program (MELP) on parental sensitivity and socioemotional functioning in children aged 2 to 5. Given the results of previous studies, we hypothesized that participation in a MELP would promote parental sensitivity and that this improvement would positively affect child behaviors. To test these hypotheses, 38 families were randomly assigned to a MELP or to a no-MELP condition. To assess the different variables at the heart of this research, we conducted home visits before and after implementing the MELP. We used the Maternal Behavior Q-Sort (MBQS, Tarabulsky et al., 2009) to assess parental sensitivity and the Behavioral Assessment Scoring System (BASC-3, Reynolds & Kamphaus, 2015) to assess child socioemotional functioning. Consistent with previous studies, we found that participation in a MELP showed greater and more positive changes in parental sensitivity during interactions with their children. However, participation in the MELP did not affect variables linked to child socioemotional outcome. These findings indicate that exposure to MELPs may have benefits for parent-child interactions and relationships in much the same way as attachment-based intervention. However, the absence of child-based, socioemotional results suggests that other factors are involved that

either facilitate or hinder changes in child outcomes. More research is required to draw out the specific mechanisms involved in changes to parental sensitivity of mothers and fathers exposed to MELPs. Discussion focuses on the MELP-based mechanisms that may provide changes in sensitivity, as well as on the developmental processes that may be involved in such changes.

OSF

Chinese music teachers' perceptions of fostering creativity: The contradiction between 'what I should do, what I can do, and what I am asked to do'

Xiaowen Ge

keywords: music teachers' perceptions, creativity, primary school music teacher, piano tutors, Chinese music teachers

This paper discusses Chinese music teachers' perceptions of fostering creativity, as well as the challenges for these teachers. The paper draws on an on-going research study that explores music teachers' perceptions of creativity and the factors that influence their perceptions in the context of music education in China in the twenty-first century. The research investigates the perceptions held by two groups of Chinese music teachers, which was accomplished by non-participant observations and three rounds of in-depth interviews with three primary school music teachers and three private piano tutors who teach primary school-aged children. Through the observations and interviews, I hoped to gain insight into how the two groups of music teachers' perceptions of creativity have changed and what challenges they have encountered in recent years — this paper focuses on three key findings from the study. The study found that there may be a contradiction between what the participating teachers felt they should do, what they could do, and what they were being asked to do, in terms of fostering creativity in school and during piano lessons. This contradiction was raised and explained by my participants, and I found supporting evidence during my observations as well; factors that might have contributed to this contradiction include the teachers' traditional ideas about music teaching, such as the emphasis on practice and basic musical knowledge, and the challenges that examinations pose to teachers. This paper also identifies that the contradiction and some of the challenges posed by these primary schoolteachers, which were similarly mentioned by the piano tutors. The findings of this paper may be of interest to researchers and practitioners who are concerned with teachers' perceptions, creativity, and the

context of music education in China, as well as in the discussion of contemporary issues in Chinese music education and teacher education research.

OSF

The Reconciliation of the Identities of Five Elementary Music Students Across a Landscape of Practice

Melissa Goetschius and Tawnyia Smith

keywords: landscape of musical practice, community of musical practice, music identity, elementary musicians

Elementary-aged students likely participate in a school Community of Musical Practice (CoMP) in addition to other CoMPs outside of school; therefore, knowing a student's entire Landscape of Musical Practice (LoMP) may help teachers better align in and outside music activities to better foster identity work. The purpose of the study being reported on here was to identify how students engaged within a LoMP to determine to what extent a student's identity was reconciled, renegotiated, or modulated by such participation. In addition to reporting the findings, we introduce three new concepts that may generate a deeper understanding of how children journey across a LoMP. The imaginary CoMP can be seen when a child plays or imagines participating within a musical community. Children may not know what types of activities they enjoy, prefer, or are competent; therefore, they may dabble within and between different activities, or try out and bounce between different activities without intention or understanding of full participation within a CoMP. Because children are minors and lack full agency, they cannot join CoMPs without permission and help from an adult. The steward, therefore, can be understood as someone who is responsible for managing the child's LoMP, and is especially involved when searching out and locating access to participation in a CoMP. With these concepts, more might be learned about how a child's LoMPs is different than that of adults, and how teachers might better understand how to align class activities with those of the child's LoMPs. Findings suggest that teachers may wish to consider ways to encourage exploration in the classroom and to find ways to encourage students to dabble

between activities that help them discover what kind of musician they want to be as well as what activities they might wish to engage across their LoMP.

OSF

From student to teacher and beyond: An exploration of the pathways, conceptions, and professional development values of multi-instrument teachers in Ireland

Christine Grier

keywords: multi-instrumentalists, Instrumental teaching, lived experience, pathways to teaching, professional development

Little is known about the pathways and motivations that lead multi-instrumentalists to pursue a teaching career. Most studies profiling instrument teachers employ quantitative methods, using large scale surveys to encapsulate characteristics of their target participants. There is a gap in qualitative research exploring the lived experiences of the pathways and motivations of these teachers. Furthermore, to date, no such research has been conducted in Ireland. In this paper, I report on a study I undertook which aimed to increase understanding of the lived experience and professional needs of multi-instrument teachers in Ireland. Six teacher-participants participated in semi-structured interviews. The interviews were designed to present individual narrative accounts of the pathways that lead multi-instrumentalists to a career in teaching, how those pathways shaped their conceptions of teaching, and how they engage in professional development for their second study instrument, the piano. The different pathways to teaching described by the study participants reflect a professional landscape where there is no set route. Most participants declared piano teaching to be an unintentional career path. In addition, they reported teaching piano to beginner students easier than teaching beginners on their principal instruments. Professional development for their piano teaching is most likely determined by what they can achieve autonomously. Findings conclude that multi-instrument teachers in Ireland are a unique teacher population that struggle to find engaging, relevant, and inclusive professional development opportunities in the Irish market.

Implications and recommendations for professional development providers and music school employers of multi-instrument teachers are discussed.

OSF

Historical Trends of Representation in Concert Band Literature

Timothy Groulx

keywords: band history, race, sex representation, repertoire

Historical trends in wind literature can be analyzed through published concert band literature lists, such as those of the Florida Bandmasters Association (FBA). Previous research revealed that the 2020 FBA concert music list was primarily comprised of Caucasian (96.4%) and male (98.4%) composers. The list included only 6 Caucasian female composers, 10 Japanese composers (9 male and 1 female), 4 Latinx male composers, and 2 African American male composers. The purpose of the study being reported here was to identify emergent trends in composer demographics to determine if there have been any changes over time. A total of 3,277 compositions have appeared on the FBA list over the course of time. Approximately 57% of the compositions appearing on lists were composed specifically for the modern wind band, and the remaining 43% were transcriptions. There were 909 composers represented on the list. Only nine female composers' works have ever been on the lists (1%). The first female composers to appear on the FBA list were Emma Lou Diemer in 1968, followed by Eugenie Rocherolle in 1972, and Anne McGinty whose works began appearing in 1981. There have been nine African-American composers (also 1%) to appear on the list, beginning in 1949 with Justin Elie and then in 1957 with William Grant Still, Julian Work, and Ulysses Kay. Eight Hispanic composers (representing Brazil, Cuba, and Mexico) had compositions on the FBA list including three on the original 1949 list: Antonio Carol Gomes, Alberto Nepomuceno, and Ernesto Lecuona. Eighteen Asian composers (2%) have appeared on the list starting in 1953 with Dai-Keong Lee and Cambodian Prince Norodom Sihanouk. The problem of grossly imbalanced representation of composers by sex and race is of great concern and should be addressed by the profession.

Doing Gender in German School Music Textbooks

Joana Grow and Anna Theresa Roth

keywords: doing gender, school music textbooks, Germany, women composers

School music textbooks should present content in a gender-sensitive way and overcome gender stereotypes (Wollinger, 2022), however, research has found that they still show deficiencies in the representation of women composers (Heß, 2015). Following current approaches in gender studies, namely the concept of Doing Gender (West & Zimmerman, 1987), we consider gender as a social construct that is produced in social actions. Unlike former studies, our research pursues a qualitative approach and aims to discover (1) how women composers are presented in school music textbooks and (2) how Doing Gender and Doing Difference occur in this presentation?. To answer our questions, 18 school music textbooks were sifted to identify all pages on which women composers are presented. These pages were analyzed following the qualitative content analysis of Mayring (2015). The analysis included content-related aspects, e.g. biographical or historical information, as well as formal and linguistic features. Subsequently, we connected all of these aspects and interpreted the results in the light of musicological research concerning the women composers we encountered in the textbooks. We then also compared the presentation of women composers to that of male composers. In our presentation we would like to give an insight into the results of our study. We will show moments of Doing Gender, for example by pointing out the use of derogatory wording or the presentation of personal dependencies. Furthermore, we will discuss how school music textbooks can contribute to a more gender-sensitive representation of women composers.

Patiently Playing with Ambiguity: navigating the ethics of uncertainty and the expectations of evidence

Rohan Hardy

keywords: play methodology, music education policy, narrative inquiry, agency, professionalism, Australian music education, evidence ambiguity

This paper presentation reflects upon a recent study investigating music teachers' opportunities for playful provocation within policy discourses (systematic and curricular) and practice (professional and didactic) in Queensland Australia. As pressures of professional accountability, assessment practices and instrumentalism mount, and are further compounded by an ongoing systematic reliance on evidence-based educational policy, school music teachers have been denied pedagogical and professional agency. In examining how playful modalities between music teachers can develop a critical consciousness of praxis, I outline the methodological reflections of my narrative inquiry study with five school music teachers, consisting of three semi-structured interviews and musical improvisations. I investigate the potential of play in disrupting the narrative flow, in generating uncertainty and invoking the productive and excessive spaces between dialogue and playful acts of music creation. In this presentation, I consider how methodologically enacting a 'spirit of play' may subvert normative notions of narrative inquiry, thus opening an indeterminate space for spontaneity, interaction and excess. I will explore the ethical tensions of play as a mode of inquiry that challenge our engagement with and in the world, as an intervention that is manifested through a process of uncomfortable and inconclusive action, vulnerable to the possibilities of what might become. Drawing upon the educational philosophies of John Dewey in relation to narrative method, I consider how play may generate new knowledge and insights of narrative by establishing new relationships through the transaction of experience. I will illuminate methodological uncertainties and incoherencies that embody the ethos of play and the human experience, as a patient imperative toward democratising

pedagogical and professional agency within the policy discourse of Australian music education.

OSF

The Philosophers' Musical Toy Story

Alison Harmer

keywords: early childhood, musical play, toy design, philosophy

Highly-rated musical toys on a popular online marketplace, which are promoted as ideal for a for a 2 year-old, include a little push-along cement-truck with a smiling, sound-activating face button for a windscreen, and a set of small-scale musical instruments, including maracas, castanets, a tambourine, and a wooden “trumpet”. Both items are typical of modern, European, musical toys for young children; electronic, anthropomorphic construction vehicles and kitchenalia with clips of button-activated nursery songs and musical phrases on repeat, or “traditional”, wood- or metal-fabricated mini-analogues of Orff Shülwerk instruments. However, I suggest that the cement truck and the mini-instrument set are paradoxical signifiers; they do not know what they are, or what purpose they serve, and that these objects are unfit for musical play. In a novel approach to musical toy design, I speculated what principles might emerge if I rigorously applied the thinking of three philosophers to musical toy design. Aristotle’s writing on friendship in *Nicomachean Ethics* offered an insight into pleasure and utility, Froebel’s early philosophical and crystallography passions revealed a thrill in systematic formalism, and Harman’s “flattening” Object Oriented Ontology encouraged me to think of all things, human or toy, as withdrawn, sensual objects, which create time and space as they meet. Whilst none of these philosophers has designed musical toys for children, each has valuable opinions on love, pleasure and utility, play-based pedagogy, and the role of objects in our becoming. I suggest that musical toy design should appeal to aesthetics as a first philosophy, and as a route to a sustainable and conative ecology of musical toys in early childhood.

Explorations of Empathic Creativity in Adult–Child Musical Play

Karin Hendricks and Adam Symborski

keywords: adult–child interactions, empathic creativity, musical play

Free, undirected play has been found to promote children’s social skills such as working in groups, sharing, self-advocacy, negotiation, and conflict resolution. Play with others may increase positive social behaviors including social inclusion, anti-exclusion, and awareness of cultural identity and difference. Children’s play that is not controlled by adults can foster creativity, leadership, and group awareness. However, children’s opportunities to engage in undirected play in music are often restricted by current societal trends that tend to overregulate potential unstructured time, and also by top-down, teacher-centered music education practices that disallow children opportunities for autonomy and agency. Music education practices and philosophies commonly position the teacher in a superior role to students and discount the ways in which adults might continue to learn musically and develop socially as they interact with children. Despite considerable research on children’s development of prosocial behaviors through music learning, considerably less is known about the ways in which adult–child interactions help adults attune to children as well as to the music they create. Research is needed, therefore, to understand more fully the ways in which children and adults act as co-equal interactors in instances of musical play. In my presentation I describe how this study investigates processes of “empathic creativity” in the musical engagement of one early childhood music student, her teacher, and her parents as the four interacted in weekly musical play sessions over the course of nine months. Empathic creativity involved instances of imitation; entrainment; disinterested pleasure (collective joy without a fixed agenda); flexibility; ambiguity (autonomous musical interpretations); and shared intentionality, in which individuals freely expressed themselves while also honoring the expressions of others. Implications from this research include the importance of not underestimating the musical and social capabilities of children, and

considerations for how adults might develop their own musical and social skills while interacting with them.

OSF

Policy, research, strategy: driving change from within the conservatoire

*Jennie Henley, Mary Stakelum,
Luan Shaw, Jessica Pitt, Adam
Whittaker, Dave Camlin and
Robert Gardiner*

keywords: conservatoire education policy,
institutional strategy

Conservatoires sit at the intersection of music education, higher education and the music profession. The past ten years have seen a rise in music education research and practice in conservatoires, with education researchers taking key roles in conservatoire leadership and management. The education, higher education and cultural policy environment is creating opportunities for driving change in conservatories, but there are key risks. By nature, music education researchers in conservatoires sit across sectors and occupy an interesting peripheral position that provides a unique vantage point from which to view policy, steer practice, and contribute to institutional strategy. Taking the concept of ‘boundary walkers’ from Community Music, this symposium explores the position, the purpose and the place of education research and music education researchers in conservatoires. We explore the challenges of education research in the conservatoire alongside the opportunities presented to develop research-led strategy that will (slowly) enact change. Format of symposium The chair will contextualise the discussion within the current policy environment, outlining the opportunities, the key risks and raising key questions for discussion (10 mins). Each panel member will present a quick-fire provocation, relating to how their research can/does/should impact institutional strategy (5 mins each = 30–40 mins, allowing for transition between speakers). The floor will open and a discussion will be chaired between the panel and participants. Throughout the symposium, participants will be encouraged to share their thoughts on listening to each provocation via a menti. The chair will then put these thoughts to the panel as the starting point for discussion.

Artists Care: Supervision and care for those working in complex and challenging contexts

*Jennie Henley, Laura Caulfield
and Sophie Cole*

keywords: Musicians wellbeing, supervision, prison, secure contexts, challenging contexts, rapid evidence assessment

How do we look after the wellbeing of musicians working in education and community contexts where the focus of work is looking after the wellbeing of others? While there is a growing body of research demonstrating that participation in artistic and creative programmes can lead to an improvement in mental health and wellbeing, for many who work in secure settings, promoting the mental health and wellbeing of those they work with may come at the cost of maintaining personal mental health and wellbeing. Professions registered with professional councils have requirements for providing supervision and care, however there are no such requirements for musicians who work in similar contexts. The Artists' Care project has developed from an established collaboration of researchers and practitioners with the aim of exploring how supervision and care can be structured, funded, and embedded within organisational structures to ensure that musicians are appropriately supported in their work. This paper presents the findings of a Rapid Evidence Assessment (REA) carried out to provide a rigorous and systematic critical understanding of current evidence as to best practice in supervision and care within registered professions with a view to developing Artists' Care programmes for musicians working in education and community contexts. Using a matrix of search terms relating to registered healthcare professions, contexts, and support types, 15,840 individual literature searches were carried out across 12 databases. 8677 abstracts were reviewed, inclusion criteria applied and 36 publications meeting our criteria were identified. A quality framework was then applied to ensure the quality of the evidence before conducting a critical analysis. We present the findings of the REA and, in light

of the paucity of research found on the quality of supervision for registered profession, consider the implications of this research for the wider artistic and healthcare professions.

OSF

Raising Awareness towards De*colonisation: a Discourse Analysis of Jewish music materials for school-based music education

Ina Henning

keywords: de*colonization in music education,
inclusive music teacher education, Jewish heritage
in Music

Current international classroom research has shown that colonisation is furthered by the non-reflective use of materials for school lessons. As a result, attributions of culture are perpetuated unquestioningly. This also applies to the field of music education. The latter is affected by the need to find stronger approaches in educating teaching professionals that sustainably deal with topics such as hegemony and the understanding of handling diversity and racism critique. This is particularly true since Eurocentric perspectives have long shaped the classical canon of the teaching of music in Europe in the field of school without being questioned. In this presentation I report on my study which focused on a discourse analysis of German and English music textbooks for secondary school concerning the presentation of Jewish Music. Patterns of thought and action that follow colonial logic are revealed. Decolonisation has become an increasingly important topic in Anglo–American and international music education. In Europe, however, there have been only few approaches to this topic in teacher education. The object of the study has been to focus on cultural essentialisms in order to deconstruct monolithic understandings with a focus on Jewish culture in music education. Furthermore, the study qualitatively examines, on the basis of a group of students, whether decolonial awareness is stylised into an "additive" figure of teacher competence, which serves to valorise practices of difference, but in doing so accepts losing sight of the reflection of one's own orders of knowledge in thematizing "other cultures". Divergences from narrowing traditionalised understandings and colonial structures as well as the reflection of stereotyping of Jewish music and culture are addressed against the

background of the general discourse on heterogeneity, so that the results of the sub-studies contribute to professional research in inclusive teacher education.

OSF

Collective Songwriting in Schools from a Network Perspective

Katharina Hermann, Verena Weidner and Marc Godau

keywords: collective creativity, popular music, informal learning, postdigital community of practice

In this presentation we report on an interdisciplinary research project MusCoDA — Musical Communities in the (Post)Digital Age of the University of Erfurt and the University of Music Education Karlsruhe. Funded by the Federal Ministry of Education and Research (BMBWF), it examines songwriting processes as an example of collective creativity in (post)digital communities. The focus lies on collaborative and cooperative learning in informal and formal contexts, which will be investigated based on school music lessons (UE) and informal bands (PHKA). The songwriting processes are analysed from a network perspective. This makes it possible to identify the participating actors and to see the boundaries between analogue and digital, as well as formal, informal and hybrid contexts as permeable. The overall goal of this comparative study is to derive an empirical model of collective songwriting and to develop teaching concepts. The subproject of the University of Erfurt therefore investigates the network formation during songwriting in groups in music lessons with the help of interviews, videography and network maps. According to Harrison White, the formation of networks and their actors is based on communication, through which they first come into being. The analysis of the data is done in a three step process: first, the actors involved are identified from the interviews and recorded in a communication map; second, the relationships between the actors are qualified in a relational map; and finally, the spatial and temporal progression is captured in a process map including the reconstructed musical practices. First results show that already existing expert knowledge is integrated into the network via kinship relations and contributes to the group's songwriting success. Another observation in the process map is the correlation between spatiality and time pressure: The

frequency of communication in the network is increased by the establishment of a WhatsApp group and the inclusion of out-of-school working hours.

OSF

Canon, Requirements, and Ideology: Issues of Reproduction in Piano Teaching at a Swedish institution for Higher Music Education 1983–2009

Carl Holmgren

keywords: higher music education, Western classical music canon, piano, gender equality

This presentation aims to map the repertoire studied and examined in courses in Western classical piano playing at one Swedish institution for higher music education from 1983 to 2009 and how these syllabi were formulated and developed during the same time. Curricula and requirements are understood as expressions of the manifest ideology, and canonisation is analytically regarded as a phenomenon that enables understanding history and shapes the future in accordance with the underlying ideology. Western classical music's educational and professional world primarily focuses on a canon of works from 1750 to 1950. Due to competitions, recordings, and globalised criteria, the standardisation of the repertoire has increased, and the scope for personal interpretation decreased. If higher music education socialises students into the dominant ideology, they risk reproducing the canon as future musicians, instrumental teachers, and audiences. Therefore, the selection of, and criteria for, educational repertoire is essential, especially as gender equality perspectives characterise municipal art schools, upper secondary schools, and music teacher education in Sweden. Nonetheless, research on the repertoire studied and examined in Swedish higher music education is scarce. The empirical material consists of syllabi and the repertoire studied and examined in Western classical piano playing from 1983 to 2009 at one Swedish institution for higher music education. In addition, transcripts of structured qualitative interviews with the piano teachers who were mainly involved in the curricular development, teaching, and examination are included. The quantitative document study and hermeneutical analysis of the studied repertoire and interviews provide knowledge about the canon, requirements, and ideology that have influenced higher music education of Western classical

music in Sweden. This should give a better understanding of how instrumental teachers in higher music education select repertoire and how such education can be developed to meet the legal requirements, especially regarding gender equality.

OSF

Should be seen, should be heard: Childism in the private music studio

Hayley Janes

keywords: childism, mosaic approach, private music studios, beginner instrumental lessons, early childhood music education

All adults were once children, yet not all adults are prepared to listen to and act upon children's perspectives. Adultism refers to such disregard for children's views and the related systemic prejudice in favor of adulthood that naturalizes adult norms, presumes adult superiority, and contributes to ageism. Adultism and corresponding adultist assumptions are a part of education systems including early childhood music education. Specifically, as I argue in this presentation, the context of beginner musical instrument lessons at private music studios have a high propensity for adultism. Private music studios offer music instruction for a fee and vary in terms of the location, cost of tuition, community served, number of teachers employed, and instruments taught. Though young children are present as beginner students across these varied spaces of music education, adult-centric norms and perspectives take precedence in related practice and research. Thus, the purpose of my research has been to explore what it is like for young children to be in their first year of musical instrument lessons at private music studios in Toronto, Canada and to consider how young children's experiences and perspectives may inform studio practices for all ages. I also suggest that attending to adultism and the classical humanism that upholds this form of normativity offers a way of theorizing patterns of inclusion and exclusion within the studio space. I use the interdisciplinary theory of childism as a critical response to adultism along with posthumanism as a critical response to humanism. My theoretical framework informs my use of the Mosaic approach methodology. I discuss how this theoretical and methodological combination has guided my research process of creating multimodal scrapbooks with young children on their first year of music lessons along with some of the emerging findings from the research.

A Systematic Review of Online Music Assessments for Tertiary-Level Teaching

Carol Johnson and Chris Deneen

keywords: keywords assessment, online activities, tertiary post-secondary music teaching, online assessment, curriculum design

The shift to online learning due to COVID-19 found many post-secondary music instructors adding online music assessments to their teaching. This immediate transition caught many instructors with a limited knowledge of technology tools to use for assessment, and overall online music assessment activities. Given this context, identification and classification of online music assessments for associated student learning outcomes is necessary for program quality. However, to date, meta-analysis of studies that identify the extent to which music assessments can be effectively completed as online music assessments is not available. We undertook a project which used systematic review methodology to identify research-informed online music assessments available for tertiary-level music performance teaching. The project searched three research databases (i.e., ERIC, JSTOR and ProQuest) for articles with the keyword string that fit within specific inclusion parameters (i.e., English, research study, performance-based disciplines, no location restriction, not conference presentation nor white paper). In our presentation we will address: method phases (i.e., development of the protocol with key words, gathering data inter-rater reliability, etc.) and categorization of outcomes. There is limited research that specifically addresses online music assessment and its implementation. The overall results of the systematic review supports the development of a research-informed decision-making process to assist tertiary music instructors in determining online music assessments appropriateness. Finally, we highlight visualized results of the completed systematic review across the three databases to identify the types of online music assessment identified from the study, as well as underscore trends in research dissemination regarding online music assessment. Suggestions of implications as well as recommendations for future research are presented.

MusicBeing in an age of transformation: A meta-narrative review study on connectivity and recent holistic approaches in music education

*Elissa Johnson-Green and Silke
Schmid*

keywords: transformation, MusicBeing, musical
intra-action ecosystem, meta-narrative review

Facing a “nexus of multiple crises”, societies seem on the verge of transformation. Music education needs a transformative approach as societies do, being essentially situated in and contributing to this social change. To reflect upon a possible transformative vision, a closer look at the fundamentals seems crucial. Having read widely on music’s role across disciplines, we understood that music is a way of being present in the world and coined a term for this state: MusicBeing. Looking at research on mindfulness and other practices of truly being present, so far music education falls short in systematically integrating this potential. We conceptualize the neologism MusicBeing from the perspective of music as ubiquitous intra-action under the premises of fundamental connectivity and relationality of all beings. Thus, humans intra-act as musical affectors within dynamic, highly entangled ecosystems where musical practices embody subjectivation and imbue the formation of communities. This perspective leads us to consider that while societies generally place emphasis on the individual’s merits, the notion of musical intra-action mirrors a shift of perspective from ego-system to eco-system. What does this change in perspective mean for music education? How are the phenomena of connectivity and relationality depicted in music education literature focused on holistic topics such as well-being, resilience, eco-literacy, and spirituality? Finally, what can be derived from these insights to conceptualize musical intra-action and eventually, a transformation of educational approaches? We situate our search for answers in the literature on the various aspects of intra-connected musical practices that work together to

create complex musical ecosystems. We systematically analyze this wide-ranging body of studies through a multi-layered, structured approach including focused Boolean keyword searches, tagging, journaling, and cross-literature inductive thematic analysis. We will present the preliminary findings of this meta-narrative review as an ongoing process of inquiry into MusicBeing.

OSF

First Generation College Students in Music Education: A Narrative Study

Sara Jones and Julie Bannerman

keywords: first-generation college students, marginalization, higher education, music teacher education, narrative

First-generation college students, defined as those whose parents never completed a bachelor's degree, face unique challenges while pursuing undergraduate degrees. First-generation students are more likely to work in addition to pursuing their studies, less likely to engage in social experiences, and less likely to interact with faculty. Music education degrees often feature heavy credit hour requirements, high contact hours associated with low credit courses, uncredited requirements such as clinical hours for certification, and additional costs associated with music performance and attaining teacher licensure. In this presentation we report on a narrative inquiry we undertook to explore the lived experiences and perspectives of music educators in the United States who were first generation college students in order to understand the challenges they faced preparing to be music teachers and how they attained a sense of belonging in their programs. Participants were four first generation college students who had earned music education degrees in the past 10 years who were currently teaching music. Across three interviews the researchers gathered life histories focusing on pre-collegiate, collegiate, and early career experiences as they related to music education, music teacher preparation, and entering careers teaching music. We worked collaboratively with participants to write and rewrite narrative accounts of their journeys towards music teaching. The participants' stories revealed the complexities first generation college students experience in music programs, from identifying and gaining acceptance into music programs to managing degree and licensure requirements. Networks of support, such as precollegiate and collegiate music teachers and families, were crucial in helping these students pursue their career ambitions in music. Participants conveyed the importance of feeling individually welcomed and valued as a means for finding a sense of belonging. Implications include ways in which music programs can remove barriers for first generation students and foster a sense of belonging for all.

Policy Problems and the Ethical Complexities of Music in Australian Youth Justice Settings

Alexis Kallio

keywords: poststructural policy analysis, youth justice, community music, music education, expanding professionalism

Australian youth justice systems are in crisis: marred by entrenched inequity and bleak recidivism statistics, alongside recurring accounts of abuse and even torture. Almost all states and territories are engaged in extensive reviews and inquiries, seeking new and innovative ways to address entrenched disadvantage and injustice. As part of this, music programs have proliferated in both custodial youth justice settings, seen to offer youth transformative opportunities for exercising agency and voice. International research has noted that music programs support youth to process trauma; build confidence, self-esteem, and a sense of competence; learn professional skills; develop a sense of autonomy and agency; improve their self-control and emotional regulation; enhance their capacity to engage in and persist with learning; generate a sense of hope and goals for the future; and establish trust between peers and authority figures (as analysed in Kallio 2022). However, as definitions of youth justice oscillate between the ideals of ‘tough on crime’ penal populism and rising concerns for child welfare, musicians are required to navigate complex and shifting notions of purpose and responsibility, with significant ethical implications. In this presentation, I share the findings of a poststructural analysis of youth justice policy in Australia, examining how the ‘problems’ of youth justice are produced through strategic plans, and how music facilitators might disrupt these representations to support a more child-centered and ethical response to youth crime. Through this analysis, music programs can be seen as arenas in which multiple, dynamic, and highly contextualized moral and political discourses are articulated and negotiated, with the music facilitator positioned as both an agent of social control and social change.

Kallio, A.A. (2022). The transformative potentials and politics of music in juvenile justice settings. *Music Education Research*, 24(4), 405–416. DOI: 10.1080/14613808.2022.2046719

OSF

Shifted orientations in the manifestations of music app interfaces used in performances

Matthias Krebs

keywords: music technology, human–technology relations, music education, music performance, music apps, interface design studies

This presentation aims to clarify how current and emerging technologies co-constitute and transform musical practices, skills, and ways of making music. When used as musical instruments, digital technologies are generally understood as symbolic, metaphorical systems that establish functional relationships, with sensors and feedback systems attached. Based on its medial conditions, the digital musical instrument becomes a decision, an observer-dependent setting. In particular, this study has centred on the rapid and diverse development of mobile applications and their impact on reshaping our musical agency. The focus is on performances that were performed with apps and freely published on YouTube. The question is asked: To what extent can interface designs be identified that reproduce conventional concepts of musical instruments on the one hand, but also those that pursue novel approaches on the other? How does digital mediation reshape the embodied relationship of people to musical instruments? Which (new) instrument concepts can be reconstructed in technologized performances? To investigate these questions, apps provide an excellent framework to trace the transformation of music-making forms. Over 200 video performances were studied, of which 18 videos were analyzed in detail. In the first step, different interface designs were systematized. Since the sense-making, meaning, and experience of music are grounded in and constrained by our bodily agency, different creation approaches were analyzed in the second step. In the third step, by comparing the interfaces and related approaches, features were identified that point to (shifted) musical discursive practices or attributions of meaning in the realization of the performances. For music pedagogical consideration, the study aims to provide a systematic basis for an open and reflective view of digital technology as a co-constitutive part of making and

understanding music, and to promote a pedagogical practice based on "possibility, imagination, and relationality" rather than conformity to conventional ways of thinking.

OSF

Newcomer Youth Engagement Program: Literacy skill development through music education

*Jennifer Lang, Andrea Johnson
and Alexandra Wrigley*

keywords: music and language development,
English language learners, newcomer and refugee
music education

The subject of newcomers and music education is a broad topic, spanning numerous potential scenarios including the ages of the newcomers and the different kinds of displacement in which they find themselves. Each of these varying scenarios bring about their own sets of considerations and implications. While there has been much research to date on young refugees and newly arrived immigrants (e.g. Marsh, 2012), displacement numbers remain at an all-time high globally (Karlsen & Westerlund, 2010; Pollock & Emberly, 2019), and given the many benefits of making music with newcomers, this area of study and practice is only increasing in importance. In this presentation we report on a program that explores the partnership between a Canadian university research music education team with a Newcomer Youth Engagement Program supported by an Industry Education Council to deliver a program once per week during the fall and winter school terms that facilitates English language learning through music at a local high school. The class consists of approximately 10 students between the ages of 17–21 who are enrolled in the Skills Development for Refugees and Immigrants program and seek to develop their language skills as newcomers to Canada. The music facilitators have developed original curricula and engage the students each week in musical activities of singing and playing instruments that connect to themes of their language studies to develop their language skills in written and oral communication. In our presentation we address the aims of music-making with newcomers which fall into the categories of goals related to education, therapeutic or wellbeing, social, and integration. The value of music-making with newcomers is also highlighted, in addition to

considerations for music-making with newcomers, and finally the common themes noted in various music-making contexts with newcomers.

OSF

Synergies of listening: Voice and connection in collective free improvisation

Mary Ann Lanier

keywords: collective free improvisation, voice, dialogic learning, creativity, listening

Music improvisation scholars have suggested that group free improvisation is not a skill to be taught through the transmission of knowledge but rather a process to be facilitated. Specifically, some scholars have conceived of free improvisation as a dialogic process wherein musicians meet the challenge to pursue freedom and to forge social relationships by authoring musical responses. Yet, in many European and North American K-collegiate music programs, free improvisation is either absent, included to support musical skill-building, or seen to support the development of 21st Century skills of collaboration and product creation. In this presentation, I examine what happens in a music education setting when young people explore the possibilities of making meaning and communicating through collective free improvisation. Drawing from a study in which I facilitated free improvisation workshops with secondary school chamber musicians trying out free improvisation for the first time, I examine learner responses to and perceptions of developing individual voice and creating meaning together with others. While several themes emerged from this work, for the purposes of this presentation, I focus on the following: aspects and forms of listening, connections between self-expression (voice) and listening, and the relationships the improvisers forged as they improvised. Learner responses, experiences, and perceptions yield implications regarding the process and importance of listening, the relationship of self to other, and the development of relationships to individuals and to the group in education settings.

Pathways to Music: Panel Discussion

Audrey Lawrence-Mattis, Kristine Healy and Mary Stakelum

keywords: equality, diversity, inclusion, barriers, pathways, culture

The purpose of the panel discussion is to explore themes related to equality, diversity and inclusion in music education. Our focus is on encouraging provocative thoughts on real-time PATHWAYS and also suggesting the removal of BARRIERS to progress. In preparation for the session, we invite delegates to address the following broad questions:

- Has your path into music education informed your teaching/research? How?
- Is there ever a 'best route' into music teaching?
- Does culture, background and learning received influence the ways and styles of music teaching?

Panel members are drawn from the working group 'Pathways to Music' of Equality, Diversity and Inclusion in Music Studies (edims.network). The chair will lead the discussion to consider the multifaceted nature of equality, diversity and inclusion in higher education institutes, and how to effect change in approaches to gatekeeping and access.

Panel members

Audrey Lawrence-Mattis, Independent (chair)

Kristine Healy, Chetham's School of Music Manchester

Mary Stakelum, Royal College of Music London

“Singing immigrants”: Intertwining musical and linguistic expression in a language-aware choir practice

*Johanna Lehtinen-Schnabel and
Sari Levänen*

keywords: choir practice, music education,
immigrant L2, phonology, activity theory, systems
thinking

Music and language are naturally intertwined in singing: however, in ordinary choirs language is often subordinated to musical expression. In the study being reported here, we have examined Learn-Finnish-by-Singing (LFBS) choirs in Finland in which the “subordinated perspective” of language is turned into an “equal and reciprocal” approach highlighting the non-hierarchical, transprofessional and interdisciplinary approach to musical practice. The LFBS-choir practice is constantly reconstructed through an ongoing triadic dialogue between the choir participants, the choir conductor/music educator, as well as the Finnish as a second-language teachers reflecting the emerging needs, wishes, and experiences of the choir participants. The equal approach to both music and language expression emphasises holistic experience dismantling the still-prevalent dichotomous view of musical versus non-musical ends of music and music education by blurring the boundaries between the disciplines. Our presentation explores the changes that the culturally and linguistically diverse choir participants experience and demonstrate in their second language expression during the LFBS-choir practice where the focus of musical activity is intertwined with language production. The first author is also the conductor of the LFBS-choirs. The data consists of individual interviews and language/phonological tests conducted with the volunteer choir participants in a one-year choir timeline in 2019–2020. The data is analysed through thematic and SPSS-statistical analyses. The early findings indicate positive changes at diverse levels of phonetic expression and perception. Theoretically, the study draws on the concept of change through activity theory and systems thinking. The equal

focus on music and language expression in the LFBS-choir practice is discussed in relation to the findings of the interviews and language/phonological tests. As a whole, the LFBS-choirs reflect the change due to the rapid growth of immigration in Finland and the subsequent new needs also in music education.

OSF

Pay Attention to the Music!

Fabian Lim

keywords: flow experience, music performance, musician, music teachers, musical theatre, student flow experiences

Many of our students perform music, but how many of them are able to perform with a directed stream of consciousness without being distracted? There are numerous studies on music performance ranging from music professionals to music students, regardless of musical ability and development, who had indicated they had experienced peak experience in their performance. Csikszentmihalyi proposes this state of mind as flow. Among several relevant variables giving evidence of flow is attentional focus ability. In this mental state, there is a sense of complete immersion and intense enjoyment in the activity while being acutely focused on the task. This discussion stems from my research on professional musical theatre musicians, who, through the study, have strongly suggested that they had experienced flow despite the repetition of performing the same music repertoire repeatedly in theatre productions. Most of the musicians studied also work as musical instrument tutors and band conductors and come into direct contact with music students. Similarly, as music teachers, many of us are also music practitioners in professional practice. We may have experienced being in the flow state while performing and even teaching music while unaware of our flow state of mind. If music teachers are aware of this phenomenon, and once armed with the understanding of this music performing consciousness, can these experiences be taught? Or can it be caught instead? I discuss various aspects of how we can potentially impart this experience of mindfulness and enjoyment in music performance to our students so they may share flow experiences.

Teaching and assessing aesthetic aspects of students' musical performances at aesthetic program in Swedish upper secondary schools: a qualitative study of music teachers' approaches to musical expression

Maria Lindberg

keywords: musical quality, one-to-one teaching, upper secondary school, assessment, teaching

Former research in Swedish context indicates that music teachers are likely to avoid assessing musical qualitative aspects in their grading. There is little research done in the Swedish upper secondary school that deals with courses that mostly are conducted through one-to-one teaching. My presentation reports on a project about how music teachers teach and assess music qualitative aspects in the courses Instrument or Singing 1 and Instrument and singing 2 at upper secondary school's aesthetic program in music. I formulated the following research questions: • What aspects of aesthetic knowledge do music teachers include in their teaching and grading? • What didactic considerations do music teachers in secondary upper school do regarding aesthetic aspects of students' music making and music creation? • In what ways do teachers relate their musical quality concepts to the syllabi writings and how do these interact when grading? The participants are music teachers at four different schools located in the middle of Sweden and the data for the study is produced through interviews and observations. The instruments represented are guitar, piano, drums and singing. Every teacher is interviewed two times and their lessons are observed 2–3 times. Interviews and observation are filmed, and they are transcribed verbally with comments on both musically and bodily movements, pausing and gestures. The last interview is based on a thematic analysis of the teacher's preceding interview and observations. For processing the data, thematic analysis will be used.

Protecting heritage and promoting diversity: Investigating lower- and upper-voice choirs in the United Kingdom as sites of education and ambition

*Elizabeth MacGregor and
Stephanie Pitts*

keywords: choir education, ambition survey

This paper presents the initial findings of a recent survey carried out by Sheffield Performer and Audience Research Centre in collaboration with the music education charity, Peterborough Sings! The survey sought to investigate factors affecting and supporting the development of musical education and ambition within amateur choirs. It was administered online during 2022, and collected data from participants in lower- and upper-voice choirs across the United Kingdom, including choir members (n=362), choir directors (n=78), and choir committee members (n=137) representing approximately 114 lower- and 93 upper-voice choirs. In this paper, we focus upon choir members' perceptions of musical education and ambition in lower- and upper-voice choirs. First, we outline different choirs' demographic characteristics, comparing the more recent spread of upper-voice choirs with the longstanding establishment of lower-voice choirs. Second, we discuss participants' perceptions of the aims of their choirs and their motivations for involvement. Although almost half of surveyed choir members (n=176) considered the main aim of their choir to be to improve performance quality, members of lower-voice choirs typically rated performance-related aspects (such as concerts and tours) of greater importance than their upper-voice counterparts. In contrast, members of upper-voice choirs attributed greater importance to sociomusical factors such as opportunities provided by rehearsals to forget life's demands and enjoy music-making. We explore the possible reasons behind these divergent perceptions, drawing on sociohistorical evidence for the different

roles of amateur choirs in their local communities and national heritage. Finally, we address the challenges facing these choirs, including those resulting from the COVID-19 pandemic. We outline members' perceived difficulties relating to the recruitment of younger singers, from more diverse backgrounds, and across voice parts. We conclude with preliminary recommendations for how amateur choirs may develop further opportunities for musical education and ambition while protecting their heritage and promoting greater diversity.

OSF

'Flexibility' and 'difference': Problematizing secondary level music education in Malta

Samuel Mallia

keywords: policy, EU, Malta, flexibility, success, difference, ability, post-structuralism, WPR analysis

In response to a number of 'strategic' goals set out by the European Commission, Maltese educational policy has been oriented towards ensuring that all learners are afforded "the opportunity to obtain the necessary skills and attitudes to be future active citizens and to succeed at work and in society irrespective of [...] status" (Educators Guide to Pedagogy and Assessment: Music; Directorate for Quality and Standards in Education 2015: 5).

Underpinning this policy goal is the presumption that educational provision is problematic for its lack of 'flexibility' in accounting for, and responding to, individual 'difference'. The Ministry of Education has therefore adopted a 'Learning Outcomes Framework' which claims to secure the curricular 'flexibility' necessary to facilitate responsive learning experiences which resonate better with 'difference'. Informed by the work of Michel Foucault and Carol Bacchi, this paper attempts to critically evaluate the discursive effects of this problem representation in relation to secondary level music education. Drawing on the analysis of policy texts issued by the Maltese Ministry of Education and the European Commission, the paper starts by evaluating fundamental assumptions underpinning this problematisation, with particular reference to the ways by which it draws on, and contributes to, discourses of 'success', 'ability', and 'potential'. It goes on to evaluate the ways by which these discourses (re-)define the boundaries of possibility for 'thinking about', 'doing' and 'being' in music and music education. Finally, the paper pulls out 'critical moments' from interview texts in which Maltese 'learners' and 'teachers' actively negotiated these discursive boundaries. These 'moments' serve as a tool for highlighting alternative ways of problematising and engaging with 'difference' and 'music education'.

Exploring Green's model of informal learning in the current music education landscape

Anna Mariguddi

keywords: informal learning, pedagogy, Musical Futures

This presentation focuses upon Green's model of informal learning (IL) in music education. Green's model is based upon how popular musicians learn music in the informal realm, valuing attributes such as student choice, aural learning and integration of musical components. The approach recognises that learning can be 'haphazard' at times, often acting as an antidote to problems attributed to the historical dominance of formal and traditional pedagogy, for example, low motivation and a lack of authenticity. Green's IL approach has sparked vast debate in the literature, and the complexity of key themes that have arisen will be discussed, including teacher role, student autonomy and marketisation. Over 20 years have passed since Green's 'How Popular Musicians Learn' publication, and current music education policy in England often favours more formal, traditional approaches. Western Art music repertoire, values and knowledge permeate through documents such as the Model Music Curriculum and the Ofsted Research Review for Music, suggesting strain between dominant ideologies and IL. Impact of lockdowns due to the pandemic resulted in a switch to online learning, causing restriction to in-person IL for lengthy periods of time. However, despite adversity, IL continues to inform practice in schools nationally and internationally and continues to be supported by Musical Futures. This presentation will explore some of the factors which contribute towards the prevalence and success of the approach in many schools, drawing upon empirical research. IL can offer the utopia of freedom for some teachers and can have the appeal of revolutionary change to remedy historical problems. However, to what extent IL theory has evolved beyond the original under-pinning research in some settings will also be considered. To conclude, implications will be proposed for the sustainability of the IL approach. Continued debate will be invited about the place of IL in current music education.

Exploring Young Children's Experience of Rhythmic Entrainment

Michelle Mazzocco

keywords: early years, entrainment, synchronisation, rhythm, music education, phenomenology

Although much research has been done on the phenomenon of entrainment and rhythmic synchronisation in young children, little has been devoted to the children's own perspectives on the process. In my presentation I show how I have brought a sociocultural perspective to this research question, emphasising how the children learn within a network of peers and adults. Relevant theoretical concepts such as joint attention, embodied learning and groove were also used. This study presents an exploratory case study of two Year 2 classes (age 6–7) in a classroom music setting in England. The Mosaic Approach provided a methodology to foreground the children's lived experience. Four contrasting curriculum interventions focused on rhythmic entrainment were observed and followed by reflexive group interviews, and data was further triangulated by a focus group and interviews with class teachers. Thematic analysis was then used to interpret central themes of the children's experience, and these were shown to intersect in productive ways with different social perspectives through changes in attentional focus. Although the children's experience of steady beat entrainment is varied, the social aspect of entrainment forms an integral part of the experience for most and cannot be separated from the response to the music itself. The reflexive elements of the research showed how children can develop a more nuanced and metacognitive understanding of entrainment, with implications for both classroom music teachers and researchers of entrainment.

DIY musicianship and its potential for lifelong learning

Lloyd McArton

keywords: DIY musicianship, lifelong learning, leisure, (un)popular music education, informal education, narrative ethnography

Despite the increasing awareness of and resistance to exclusionary practices prevalent in Canadian (and likely beyond) public education, Eurocentric paradigms continue to monopolize the constitution of musical learning. The large-ensemble mode of music education continues to reproduce positive musical experiences for some students (typically White and/or affluent), but little has been done to disrupt the large-scale deficiency of accessibility and inclusion inherent in such iterations of public education. Outside of formal education, musicians learn in different and evolving ways, reflecting the shifting landscape of music industry, technology, and culture. Though different by nature, musical learning in informal contexts is also heavily impacted by social and financial barriers. In an effort to address issues in both arenas and better understand the nuances of the latter, the research being reported on in this presentation, based in narrative ethnography, features the learning experiences of 24 independent musicians who belong to the 'indie' music scene in Toronto, Canada. Many of the participants are seeking to establish sustainable musical lives for themselves, yet the omnipotence of music industry gatekeepers and the high cost of living in Toronto require them to work full-time 'day jobs' in order to fund their musical endeavours. Further, they are also tasked with learning the skills and knowledge needed to effectively traverse financial and institutional barriers, in addition to those required to compose, perform, record, and market their music. Their stories and experiences offer an alternative perspective of musicianship and learning outside of formal education, centered around the benefits, drawbacks, and necessity of a "do-it-yourself" approach. Implications for the field of 'music education' in both formal and informal settings are considered in the theoretical frameworks of leisure and lifelong learning, with the aim to improve publicly accessible pathways to healthy and sustainable musical endeavours.

Implications of Neuroscience on Teaching and Learning Music

Edward McClellan

keywords: neuroscience, music teaching and learning, brain-based learning, effective teaching, the brain

The purpose of the study being reported in this presentation was to examine a breadth of research literature on neuroscience to provide ways that these findings influence our understanding of music teaching and learning. Although our knowledge of the way the brain works is still in its infancy, neuroscientists have made tremendous strides in music brain research over the past few decades. This explosion of information has created unprecedented opportunities in many fields, not the least in education, generally, and in music education, specifically. While psychologists and other researchers have completed examinations into what people do to become expert performers, neuroscientists have been studying the brain to understand what happens when people learn. Music-making is an extremely complex action that involves many different brain structures. Music processing functions are distributed throughout the brain. The conscious perception of auditory, visual and somatosensory inputs relies on primary and secondary regions in the cerebral cortex, while most other parts of the brain are intricately involved in the automatic or unconscious facets of music-making. One needs the motor control and coordination to enable dexterity at playing an instrument; the emotional centers of the brain and the neo-cortex have to communicate well with each other to enable emotional exchange through music; one needs the capacity to be creative; and special structures for remembering music are required. Brain-based learning (BBL) is a comprehensive approach to instruction using current research from neuroscience. It draws upon the structure and functioning of the brain and takes into consideration the rules of the brain for meaningful learning. The examination of neuroscience and specific findings related to music learning will conclude with implications of brain-based learning in music teaching and learning. Conclusions will outline principles and strategies that enable music teachers to effectively teach the diversity of learners in the music classroom.

"We don't know how to rhyme, but damn, we try!": Teaching rhyme's musicality

Susie McComb

keywords: rhyme, creativity, lyrics, cognition, aesthetics

Rhyme is frequently described as a “musical” device in song lyrics and poetry. It is also often considered to be an enigmatic, obfuscating and obstructive aspect of songwriting craft, with even accomplished songwriters such as Lady Gaga and Kurt Cobain taking to their own lyrics to complain of its difficulty. In this workshop we explore themes relating to rhyme, education and creativity in songwriting, considering the extent to which deeper and more detailed understanding of the cognitive underpinnings of rhyme’s aesthetic effects and perceived “musicality” might be of value to both songwriters themselves and those working with them in professional and educational settings. Drawing from my experience as a nationally competitive slam poetry champion successfully integrating concepts from music and language cognition into my own rhyming practice, I offer key ideas as to how those working with songwriters can incorporate an academic understanding of what rhyme is, and how it interacts with the human mind, into their creative conversations around lyrical language. Participants are encouraged to likewise share their experiences of teaching and working creatively with rhyme, songwriting and lyricists. In addition to more general discussion, participants also have the opportunity to experiment creatively with rarer rhyme forms such as parahrhyme, acrostic scrambling and reverse rhyme. Using lyrical examples from artists such as Bob Dylan, the Libertines and Public Enemy, I further explore how the perceived “dissonance” of parahrhyme can be explained with reference to academic literature on music cognition and speech perception. Similarly, I examine perceived “pitch” differences between differing vowel sounds, and detail how these can be exploited creatively in song lyrics by musicians more used to considering melodic pitch. Throughout the workshop, we evaluate how artists and educators alike may work towards

“mastery” versus “mystery” when working within rhyme’s complex constraints.

OSSE

A New Model of Music Motivation: The Self-Determination Theory - Music (SDT-M); What Instrumental Music Teachers need for effective whole class music delivery

Marie McNally

keywords: instrumental music teaching, motivation, self-determination theory, SDT-M

The effect of music education on the child has been widely investigated (Adams et al., 2010; Creech et al., 2010; Hallam & Himonides, 2022). Much research has considered the experience of the child (Griffiths, 2018), or the holistic effect on schools (Bamford & Glinkowski, 2010; Vispoel & Austin, 1993). Some has addressed policy (Savage, 2020), identity (Hargreaves et al., 2016), and more has explored quantitative data relating to instrumental uptake numbers (Hallam, 2010; Hallam et al., 2008; Lamont & Maton, 2008). However only a small amount of research has investigated the lived experience of the visiting music teacher (Baker, 2005). This paper focusses on instrumental teachers who engage in teaching an instrument to a whole class of around 30 children at once and the personal motivation of those teachers. The study was undertaken through a mixed-method approach comprising a first stage of (n= 154) questionnaires, followed by a second stage (n=18) semi-structured interviews, analyzed using thematic analysis (Braun & Clarke, 2006). It illustrates how motivation is both nurtured and maintained in that setting, and establishes the motivational needs that are being met, and those which are yet to be addressed. A new framework of motivation for music teaching has been developed based on Self Determination Theory (Deci & Ryan, 2010), namely the Self Determination Theory - Music (SDT-M). The use of the new model focuses on why the key components of autonomy, relatedness and competence in the context of this work may provide the basis for a needs analysis for the motivation of music teachers. In turn this may impact how music providers can best support teaching and learning. It is

hoped that by adopting this model of understanding, practitioners will have greater agency into regional policy, improve working conditions and positively impact the quality of music provision.

OSF

The Uncanny Soundscapes and Visibilities of Pandemic Emergency Remote Music Teaching

Laura Menard

keywords: pandemic, technology, sound studies,
pedagogy, mental health and wellness

Conducted at the height of the COVID-19 pandemic when almost half of the world's students continued to be impacted by partial or full school closures (UNESCO), the phenomenological study being reported in my presentation examined the experiences of four high school music educators in Toronto, Canada engaged in emergency remote teaching (ERT). The pandemic fundamentally altered the experience of teaching and learning music, particularly in Toronto, Ontario during the 2020–21 school year, when schools were closed to in-person learning for twenty out of forty instructional weeks. Participants' experiences of ERT are analyzed through the lens of the uncanny (Freud, 1955; Carrington, 2005; Loveless, 2019): of something familiar made strange. Emergent themes included the impact of ERT on participants' sonic environments; personal and pedagogical approaches; and the impacts on music teaching, learning, and performing through teleconferencing platforms. Findings have implications for pandemic-emergent music education, applications of technology, sound studies, pedagogy, and mental health and wellness.

Looping the Break: 'Difference' as Hip-Hop Pedagogy

Myrtle Millares

keywords: hip-hop pedagogy, community music,
equity in music education, decolonization,
narrative inquiry

Scholarly research in music education has, to date, yielded relatively few resources that critically engage hip-hop culture and its creative practices in order to broaden and diversify our pedagogies. This paper amplifies the voices of hip-hop artists from Toronto, Canada, who provide intimate narratives that illuminate creative negotiations amidst overlapping cultural imperatives. The stories of a DJ, a b-boy, and a rapper, reverberating through my research, call us to understand difference as an embodied, productive contribution that grows community. Through their insights and my own analyses as a b-girl in this local community, I invite a deeper understanding of how hip-hop culture creates knowledge, meaning, and learning frameworks that style identities through intentional, artistic Signification (Gates). As our current socio-political crises become more urgent, and as collective yearning for diversity and equity grows more earnest, we must respectfully and reciprocally engage the embodied, too often racialized, sounds and movements of communities of hip-hop around the world. To that end, this presentation concludes with a “call-to-action cypher” as we vocalize what we’ll do next to make real systemic change in music education spaces.

An exploration of the impact of psychological constructs on the experiences of former women band directors

Emily Moler

keywords: women, band director experiences, music teacher attrition, impostor phenomenon, vulnerability, perfectionism, feminism

Women band director experiences have been a topic of interest among music education researchers over the last 10–15 years. Many of these studies have highlighted the common experiences of women in the profession and challenges related to masculine gender expectations associated with this historically men-dominated profession. As a result, women participants have shared significant challenges and obstacles related to career entry, harassment, motherhood, mentor relationships and challenges related to professional identities. There is a need for further research on women band director experiences in order to better understand what other factors influence their experiences and their decisions to leave the profession or move out of band directing. In my study of former women high school band directors, I explore the experiences of women who have left the profession, or moved within the profession to teach at another level (i.e., elementary, middle school, or collegiate music education). Using Interpretative Phenomenological Analysis along with a feminist theoretical framework, I seek to understand the lived experiences of former women high school band directors and their reasons for leaving or moving within the profession, while also exploring how their experiences may have been impacted by psychological constructs such as, but not limited to, Impostor Phenomenon, vulnerability, and perfectionism. As a former woman band director, it is my hope that this research work will aid in informing preservice teacher education. Music teacher educators must seek to better prepare women for what they will experience in the field, while also equipping them with the tools to be successful, and ultimately prevent music teacher attrition. In this paper presentation, I share further background and

specifics of my study design, as well as preliminary findings, discussion, and implications for further research.

OSF

Relationship between master and student: developing a musician's self-efficacy

Weronika Molińska

keywords: self-efficacy, master–student relationship, music education, career path selection, art education

Professional development is a long-term process that begins in childhood and continues into adulthood. Research depicts that artistic education and a professional music career are associated not only with many general development benefits, but also with negative psychological consequences. Therefore, the characteristics of professionals and their beliefs about themselves will be shaped, right from the start of their education. Factors affecting students' well-being and progress are the students' perceived quality of the teacher–student relationship and self-efficacy, which is also the best predictor of musical achievement. Accordingly, a qualitative study was designed to increase knowledge of the specifics of music education, from the perspective of currently working professional musicians, and to determine what they believe may be responsible for the formation of a musician's sense of self-efficacy, and what, therefore, may determine their choices of career paths as an artist. I report on a qualitative study designed in the form of an individual in-depth, semi-structured interview conducted by one person—the author of the text. The interview data were analyzed using reflective thematic analysis to develop a perspective on the importance of self-efficacy in career path selection. Qualitative analysis demonstrates that in the formation of a musician's sense of self-efficacy and in their subsequent career choices, the image of the relationship with the lead teacher and the distinctive characteristics of music education are of greatest importance. The results are juxtaposed with previous research in educational psychology and pedagogy, emphasizing the importance of building an appropriate teaching atmosphere and strengthening a favorable teacher–student relationship in order to increase students' self-efficacy and the emergence of self-conscious artists.

Ethical Voice Teaching

Leah Murthy

keywords: ethics, ethical voice teaching, antiracism, racial injustice, students of color, teacher education, preservice teachers, inservice teachers, vocal pedagogy

At a time when students in the United States are becoming more racially and ethnically diverse, politicians are penning laws that threaten the livelihoods of educators who wish to discuss systemic racism. The last two years have been particularly contentious, with 36 states having implemented or proposed laws or policies banning discourse on racism in K-12 schools. Forbidding conversations about the United States' history of racial injustice could lead teachers to further reinforce Western norms of Eurocentrism and bodily stillness in music education, therefore perpetuating the oppression of students of color. Providing ethical music instruction in a fraught sociopolitical climate presents challenges, but educators can be prepared to work within strictures while still supporting students of color. In such settings, providing learning experiences designed solely for the benefit of students in a safe and just environment that promotes free expression can be considered a teacher's ethical duty. Ethical Voice Teaching (EVT) (Author, 2021) informed by antiracism (Dei, 2000) and the work of Regelski (2012) may provide vocal educators with the tools to actively support their students of color through turbulent times surrounding race and ethnicity. In this paper presentation, I employ data from the case study of a university vocal pedagogy course which was obtained from interviews and material culture and analyzed through the lens of antiracism to examine the students' perceptions of the usefulness of EVT in a U.S. state with laws that prohibit discussing racism. Preliminary findings suggest that vocal educator preparation encouraging repertoire selection that sustains student culture, presentation of sociohistorical context, and utilization of culturally appropriate transmission methods and styles of vocal production together with cognizance of White culture's influence upon vocal education can impact students' interest in teaching with a focus on student and community needs.

Singing Classical and “Pulling from My Jazz Roots”: Choral Teachers with Multiple Musical-Cultural Competencies

Leah Murthy

keywords: choral educators, multiple musical-cultural competencies, multi-centricity, multi-centric epistemology, culturally sustaining pedagogy CSP

Many American educators are inadequately prepared to teach Asian, Black, Indigenous, Latinx, and Pacific Islander students despite rising diversity in schools. Lack of preparation extends to choral educators, who are often taught that the Eurocentric paradigm of centering Western classical music and bel canto technique will benefit their students. However, students identifying with different musical cultures may experience this paradigm as cultural assimilation, silencing, and exclusion. Choral educators with multiple musical-cultural competencies who employ a multi-centric music teaching paradigm can support and expand students’ musical-cultural identities rather than silence and alienate students. Therefore, such choral educators could be particularly well-prepared to enact pedagogy focused on cultural and linguistic plurality, described as culturally sustaining pedagogy (CSP) by the theorist Paris (2012). This presentation imparts preliminary findings from a multiple case study of three American high schools with choral educators skilled in multiple musical cultures. Students’ perceptions of their educators’ teaching were the focus of the study. Data collection consisted of field notes from classroom observations and interviews of teachers and students over a seven-week period. Preliminary findings suggest that the students find that teachers’ multi-centric epistemologies expand and support their musical-cultural identities. The educator with the greatest number of musical-cultural competencies employed the most aspects of CSP (Paris, 2012), including utilization of students’ ways of knowing, critical consciousness, emphasis on community and relationships, cultural dexterity, and both supporting and expanding students’ cultures. The potential implications for music teacher education may include promoting a deep understanding of multiple musical cultures to

facilitate multi-centricity in the choral classroom, preparing educators to enact CSP for all students.

Paris, D. (2012). Culturally sustaining pedagogy: A needed change in stance, terminology, and practice. *Educational Researcher*, 41(3), 93–97.

<https://doi.org/gcv663>

OSF

The influence of accessible musical instruments on parity of access and experience in whole-class ensemble lessons for children with additional needs in England

Emma Nenadic

keywords: accessible instruments, special needs, instrumental learning, whole class ensemble tuition

Whole-class ensemble tuition (WCET) provides primary school children with the opportunity to learn a musical instrument through their local Music Education Hub (MEH). England's National Plan for Music Education (DfE and DCMS, 2022:29) states that 'it is important that all children in the class take part' in WCET or smaller-group tuition. However, children with additional needs can face significant barriers in taking part alongside their peers, with some cases of children being excluded from WCET altogether. Employing a mixed-methods methodology across three MEHs situated within the English midlands, this paper reports on two successive evaluations which took place during the academic years 2021–2022 and 2022–2023. They explore the lived experiences of a range of participants including children, MEH music teachers, school-located teachers, parents/carers, MEH and Project Leads who took part in the Inclusive Access to Music Making (IAMM) project led by music charity The OHMI Trust (OHMI) in partnership with Creative United. Considering a range of viewpoints, this paper will present several important findings from the evaluations highlighting the importance of the IAMM project and the work of OHMI. These findings include: the overall effectiveness and impact of IAMM's programme of support for improving parity of access to music-making in WCET classes; how the IAMM project enabled young people with additional physical needs to progress in their musical learning, and how the innovative assessment approach adopted by

OHMI highlighted previously unknown barriers to music-making, thus breaking down assumptions.

OSF

Blurred Lines and Queered Spaces: An Examination of Teachers' Visions of Multi-Styles Curricula

George Nicholson and Matthew Rotjan

keywords: multi-styles string music education, queer theory

The multi-styles approach to music learning has gained considerable traction within the string community. Originally called “alternative” or “eclectic” styles, multi-styles includes musical practices from close to 30 identified styles. The values of this approach within a classroom are multiple; incorporating various genres decenters the western classical canon, allowing for more inclusive curriculum, robust exposure to various forms of music, and a way to increase life-long love of music. Adding the multi-styles approach into curriculum, however, may not be easy: New pedagogies may be different from those needed for Western classical music, the primary style most practicing teachers have studied and performed. While professional resources have been developed to assist teachers navigating new forms of music making, the decision to start incorporating multi-styles into curriculum can present a challenge as an unsupported leap in an unknown direction. Our presentation reports on a study we undertook to examine how string teachers implement a multi-styles approach into their P-12 string class curricula. Questions guiding this study are: How do school orchestra teachers describe their visions for a multi-styles approach to curriculum? What planning and action is taken in order to enact their visions, including program and infrastructure changes, additional resources, professional development? Data were collected through a qualitative interview design and analyzed through a queer theory lens. Themes include blurred visions of multi-styles, stepwise shifts in curriculum and pedagogy through a both/and and student-centered approach, and the utilization of human resources over materials. We found that multi-styles is not a smattering or style-tour: there is breadth found within the curriculum, but also depth in particular styles that are relevant to the teacher and the

students. However, the name itself of this approach caused dissonance, leading towards a vague future. Implications provide implementation suggestions for teachers new to multi-styles and new avenues of research in this line of inquiry.

OSF

Musical parenting in the Norwegian schools of music and arts. Findings from an interview study among parents, teachers, and headteachers

Siw Graabræk Nielsen and Anne Jordhus-Lier

keywords: musical parenting, classed parenting, school of music and arts, concerted cultivation, inclusion/exclusion processes

The Norwegian publicly financed municipal schools of music and arts offer extra-curricular activities in music and other art forms to children and adolescents. The aim is to provide music education for all children, regardless of social and economic background. Nevertheless, the schools exhibit inclusionary as well as exclusionary traits. Earlier research in Norway shows that attendance is highly stratified by social class, ethnicity, and gender, and that family economy and parents' level of education are relevant factors in this respect. From research on development of expertise, we know that parents play an important role in guiding their child into music activities and accommodating for a home environment where the child's music making is given space and value. Thus, the aim of this paper is to discuss how musical parenting is conceived among parents of music students as well as among music teachers and headteachers in schools of music and arts. Through a Bourdieusian-inspired framework and by borrowing Lareau's notion of concerted cultivation, we explore different classed connections in musical parenting, and ask: RQ1: What does it mean to be a school of music and arts parent? RQ2: How do the parents perform this role? This paper is based on data from a qualitative interview study conducted among 14 parents of music students, 11 music teachers and 5 headteachers. The interviewees belonged to five strategically sampled schools of music and arts situated in different parts of Norway. Using a reflexive thematic analysis and while keeping the two research questions in mind, the initial coding and categorisation was a data-driven process. Tentative results show that different conceptions of musical

parenting emerged and that these differed regarding to level of attentiveness and engagement in their child' musical activity. Overall, these conceptions may also be seen as representing different forms of middle-classed parenting.

OSF

Instrumental music learning in early childhood: Exploring a kinemusical approach with pre-schoolers learning to play the DooD

Luc Nijs

keywords: instrumental music learning, early childhood, music and movement, collaborative learning, creativity

The earlier children learn, the better. This adagio of current times has led to an increasing number of programs for instrumental music education in the early years, not in the least spurred by the recent emergence of child-friendly versions of traditional woodwind and brass instruments. Yet, learning to play an instrument in the early years is not undisputed. It is sometimes argued that it is best to wait at least until the age of 6 or 7 years old to start a wind instrument or that before learning to play an instrument, children need to develop other musical skills. Studies on learning to play an instrument in the early years are nevertheless very scarce, and little is known about the teaching and learning process in iECME. One might even ponder the question whether, despite more playful modes of teaching, iECME isn't merely starting earlier with the same teaching approach (individual, technique-oriented, repertoire-based) as still widely adopted when teaching older children. The goal of the presented research was to explore instrumental early childhood music teaching and learning, adopting an innovative approach focused on embodied, collaborative and creative learning. In a longitudinal (8 months) explorative practitioner research study, six 5-year-old children learned to play a child-friendly version of the clarinet, attending a weekly one-hour lesson, thought by the author. Lessons combined a kinemusical approach (movement activities with(out) the instrument, with a multimodal approach (drawing, visual prompts), and composition. Furthermore, to support parents in joining their child's learning process, a dedicated website provided materials (explanations, songs, tasks). Data collection encompassed pretests (self-regulation, personality and home environment), questionnaires (lesson

experience, practice behavior, global experience), and a video recording of each lesson. Data analysis and findings are presented.

OSF

Developing musical creativity through movement: navigating the musical affordance landscape

Luc Nijs

keywords: movement, musical creativity, music education, affordance navigation

Schools too often undermine creativity, said Ken Robinson, the educationalist who has changed thinking on schools. In his famous TEDtalk “Do schools kill creativity?”, he argues that the undermining of creativity results from being too focused on children’s heads rather than on their bodies. In line with Robinson’s observation, music education has been criticized for a lack of creative approaches, and a focus on disembodied learning experiences. In this presentation, I argue that the development of creative approaches to music education needs a deeper understanding of the embodied processes that underlie creativity, especially with regard to the use of the body in music learning. Using a dynamic, relational, and action-oriented perspective on creativity, I present a novel approach to the conceptualization of musical creativity, connecting the creative interaction with music to the concepts of affordance navigation, metastability and cognitive flexibility. Next, I elaborate on how body movement may support creatively exploring the musical environment and developing a deepened musical understanding through purposeful affordance navigation. I end with the implications for music education.

Music teacher education: stuck in traditions or oriented towards the future?

Silje Onsrud and Øystein Kvinge

keywords: music teacher education, music curriculum, recruitment, ideology, discourse

In times of big changes and challenges for societies around the world, there is a need to ask how to educate under such conditions. Concerning music teacher education it can be relevant to consider how to adjust the music subject to big challenges such as climate change, migration, war and pandemics. Another relevant question is how music teacher education can prepare for an unknown future. We have been part of a research project investigating the status of music teacher education in Norway, and looking for the possibilities for future music teaching. In this presentation we report from a part-study of this project investigating local plans and job advertisements from the ten institutions offering music in the new five-year generalist teacher education in Norway. The aim has been to identify values and ideologies constituting the music subject locally in how content, learning outcome, activities and assessment forms are prioritized, and how working staff are recruited. By using elements from Norman Fairclough's critical discourse analysis, we find that since several ideological processes are simultaneously at play within the new generalist teacher education, different tensions appear in the music subject. We discuss five discursive tensions, which we identify as 1) musical skills versus pedagogical skills; 2) activity-orientation versus reflection-orientation; 3) academic orientation versus artistic orientation; 4) research-focus versus teaching-focus; and 5) future-orientation versus tradition-orientation. We find that despite preserving traditions and values through concepts such as cultural heritage, cultural diversity, youth culture, and music as an activity subject, the national framework for the music subject in generalist teacher education is quite open and flexible for changing conserved traditions in the music subject and adjusting for contemporary and future needs.

Advancing equality, diversity and inclusion in the composing field: lessons learnt from the UK and Finland

Heidi Partti and Kirsty Devaney

keywords: EDI composing, gender-segregation, composing, pedagogy

The professional field of Western art music composers continues to be one of the most gender-segregated occupational fields in the arts. For example, in the UK, the number of women shortlisted for a British Composers Awards every year (26% women in 2018), or receiving BBC Proms commissions (18% women in 2019) discloses that women continue to be underrepresented in the profession. Barriers to the professional composing field are multifaceted and experiences of discrimination are intersectional. Research has repeatedly found socio-economic background to be a key factor in access to the creative industries, and access to ongoing high-quality music education is becoming the preserve of those who can afford it. The multiple forms of inequality, discrimination, and exclusion can and must be addressed in all the domains of society by advancing attitudes, language, policies, and practices that further equal opportunities for all. Addressing these concerns around equality, diversity, and inclusion (EDI) is also a matter of significant concern for music education, as music conservatoires and higher education institutions, in particular, act as gatekeepers to the professional music industry. In our presentation, we report on our study which explored the phenomenon of gender-based segregation in the composing field from the viewpoint of occupational choices. The qualitative multicase study contains two recent educational projects, Equity in Composing in Finland and Young Composers Project in the UK, both of which had an explicit aim of advancing EDI in composing. Based on the analysis of participant interviews, we examine the perceptions from young people on what it is to be a composer, and how the two projects offered diverse and alternative narratives of composing practices and pedagogies. We suggest that a broader understanding of the growth of musical expertise and the focus on the participatory processes of learning are vital in our efforts of advancing EDI in the composing field.

"We Have a Voice:" Informal Learning Practices and Processes in One High School Choral Program

Aimee Pearsall

keywords: informal learning, choir, democratic learning

Choral teachers in the United States tend to prioritize direct instruction, centering Eurocentric music while limiting democracy and student autonomy. Students of all ages have reported that learning informally in schools yields musical growth and feelings of ownership, autonomy, motivation, and engagement. However, research related to Informal Learning Practices and Processes (ILPP) within choirs remains scarce. In my presentation I report on a case study I undertook to explore ILPP within the context of one public high school choral program. Research foci included the exploration of the values, benefits, and challenges of students and their teacher when engaging with ILPP in a choral context. Using a conceptual lens that included both social constructivism and Wright's adaptation (2015) of Bourdieu's Theory of Practice (1986), the researcher centered questions such as: (a) How can music teachers place students' musical identities at the foreground of the curriculum? and (b) How can music teachers value students' habitus and capital? In this case study, I purposively sampled one school choral teacher who facilitates and plans for ILPP in his classes. Mr. Cohen and 24 of his high school students (ages 14–18) served as participants in this study. Data sources and types included three semi-structured teacher interviews, 39 semi-structured interviews with students, 30 hours of observation, and artifacts. To ensure trustworthiness, I engaged in triangulation, member checking, and peer coding. The data analysis yielded multiple themes, including (a) We have a voice, (b) Explore music the way we want, (c) Teacher support is necessary, (d) Collaboration strengthens community, and (e) Skills transfer between formal–informal tasks. Results suggest that choir teachers consider challenging both the convergent structure of school as well as the large ensemble industry standard, instead choosing to prioritize place-based, reflexive teaching and student voice.

Music Education between Audience Development and Social Responsibility. Learning and Participation managers' perspectives on their work in music institutions

Axel Petri-Preis

keywords: music education and social responsibility, learning and participation in classical concert, life perspectives of learning and participation managers, concert halls and societal relevance

Ever since the 1980s, European music institutions, such as concert halls and orchestras, have been establishing comprehensive learning and participation activities. Initially, the aim of these activities was, on the one hand, to provide access to the cultural heritage for social groups that had previously been under-represented in concert life and, on the other, to reach out to new audiences. This has resulted in formats such as children's concerts, moderated concerts for adults, and concert-accompanying formats, all of which are still employed today. They fulfill an affirmative function and are intended to introduce people to the core programme of music institutions, which itself remains untouched. Facing comprehensive societal transformation and decolonial, power-critical and discrimination-critical discourses, especially in the wake of the #metoo and Black Lives Matter movements, classical concert life has increasingly come under criticism in recent years as classist, racist, sexist and eurocentric. As a reaction, this has led to new collaborative, transcultural and inclusive formats, which are centrally driven by the learning and participation departments and their staff. The new formats are intended to address a diverse audience and to recognise, in the sense of cultural democracy, the fundamental plurality of culture and music. This increasingly places learning and participation managers in a field of tension between, on the one hand, affirmative audience development that aims at institutional

stabilisation, and, on the other hand, social engagement that has a potentially transformative effect on the institution. In my paper I present findings from an interview study that I conducted with learning and participation managers from music institutions in Austria and England. I show how they position themselves and their work between audience development and social responsibility and which strategies they develop to mediate between individual convictions and organisational goals.

OSF

Autoethnography and music education

Chris Philpott

keywords: autoethnography, values, tensions, resolutions

This paper explores the autoethnography of a music educator. Autoethnography as method examines Kierkegaard's apocryphal assertion that although life is lived forwards it can only be understood backwards. Using the self as a lens can shed light on the making of a music educator from what might appear a serendipitous professional life. In the paper I undertake a brief critical appraisal of autoethnography as method, which is not without its controversies surrounding its relationship to 'the truth' and where the methodology looks to the arts rather the sciences for its 'rigour', and I present a personalised autoethnographical case study of a music educator. This is undertaken by examining snapshots of biography which uncover values (for advocacy and social justice), tensions (such as intuition versus analysis) and iterative resolutions. It will be argued that these values, tensions and resolutions are inextricably entwined in relationships made with institutions, ideas and people from birth onwards. The analysis mirrors key issues that have challenged music education over the last 60 years with a central binary of 'meaning' versus 'concepts' as powerful musical knowledge. Finally, it will be argued that autoethnography as method has epistemological resonances with themes emerging in the personal case study. Autoethnography is not simply about uncovering what makes us, why we believe what we do or how we justify those beliefs. It is also about how those beliefs are iteratively confronted by life and ideas, and the ongoing impact of this confrontation on us. The process can be messy, uncomfortable and challenging, but with the promise of transient resolution, the adaptation of values and agency. If we are to understand our relationship to and act upon crucial themes such as decolonisation and social justice in music education, then we first need to understand ourselves as music educators.

Using Eye Tracking to Understand Beginning Student Perception and Chunking Awareness during Sight Reading Performance

Pamela D. Pike

keywords: chunking, cognition, eye tracking, sight reading

Researchers and psychologists have undertaken preliminary studies tracking the eye movements of expert pianists with at least 10 years of training to understand more about the top-down cognitive processes involved with eye fixations, pattern recognition and eye-hand span in effective sight reading. Although music educators have explored possible cognitive processes and teaching strategies to help novice musicians improve sight-reading skills, to date, few studies have explored the eye movements of beginning musicians to understand if such learning strategies alter these eye movements in ways that improve sight-reading performance. In the study being reported on here, I sought to compare the eye movements, pattern recognition and sight-reading performance between two groups of beginning adult piano students. All participants had been studying piano for 17 weeks prior to the experiment. A pretest was administered to gather baseline scores for individual sight-reading performance and t-tests revealed that control and experimental groups were comparable. During the experimental phase, the control group (n=30) rehearsed sight-reading examples without teacher support for 15 minutes, twice a week, for six weeks. Concurrently, an experimental group (n=30) used instructor-led chunking strategies for 5 minutes, prior to rehearsing the sight-reading examples independently. Students' pretest and posttest data were gathered using the Aurora 250Hz screen-based eye-tracking hardware along with recordings of their performances on a Clavinova CVP 430 digital piano and video camera. Results were analyzed individually for eye fixations, pattern groupings, eye-hand span and performance accuracy; control and experimental groups were compared. There were significantly shorter eye fixations, more musical chunks recognized, slightly larger eye-hand span and higher

performance scores for the experimental group. These exploratory findings suggests that chunking drills employed in lessons might help beginning adult students improve sight-reading ability through pattern recognition. Sample eye movements from each study group will be shared and implications for teaching practice will be explored during the presentation.

OSF

A posthuman paradigm for early childhood music: Musical play as mycelial embodied polyphony

Jessica Pitt

keywords: early childhood music, early childhood education, posthuman new materialism, creativity, music pedagogy

Inspired by Sheldrake's study of fungi in 'Entangled Life' (2020) and Barad's ideas of entanglement (2007) this conceptual paper explores music-sound-play with young children, caregivers, educators and artists as a mycelial embodiment of polyphony. Each human, a hypha (filament-strand of a system), steering towards appealing sound-movement-play prospects, embodying the communicative system that flows through them and intermingles with all matter on earth. Musical utterances, expressions and movements are constituted by, and entwine with material, human, acoustics, and the environment. Music as a relationship with the world, intra-acting (Barad, 2007) and commingling (Sheldrake, 2020). As an embedded researcher within an early years arts organisation, I put to work ideas and findings from a number of recent research projects to explore a paradigm of posthuman new materialism as a framework to interrogate music education pedagogies for very young children. By expanding ways of understanding through entanglement, young children's playfulness and music-making is rich, situated, dynamic material for gaining insight about music as sustenance for, and expression of life — a complex, intra-active, wild system that communicates through, and within, living and non-living matter, with visible 'fruits' emerging in various forms. Ages, phases and stages of development are less useful here, rather this view of music asks for a pedagogy that focuses on the creation of opportunities and affordances for musical play to understand how children create and embody sound. This requires the teacher to 'do' and say less, watch more, and to hold the space for the bursting forth of ripe and ready musical expressions. Through this pedagogical approach children and adults can experience a sense of becoming-with music, with the world. This brings early childhood music pedagogy into the spotlight as an important area to theorise

about the purposes of music, education, and music education practice and research.

OSF

Elementary General Music Teacher Responses to Trauma Sequelae

Erin Price

keywords: elementary general music, trauma-informed pedagogies, special learners

Exposure to physical and/or sexual trauma can have lasting psychological ramifications, impacting the development of brain architecture. Changes after trauma (sequelae) may require that students receive specialized support and may lead to misdiagnoses of emotional/behavioral special education needs. Students recovering from trauma have been found to benefit from the establishment of safety and community, which music classrooms could potentially provide. In this presentation, I report on a study in which I examined how an elementary general music teacher perceived, identified, and responded to displays of trauma-influenced sequelae, behaviors, and potential triggers, and how these reactions impacted the classroom environment. Conducted in a special education setting for students with advanced behavioral health needs, my instrumental case study included two phases of data collection, framed within the principles of Trauma-Informed Care. To establish a profile of the classroom environment and to determine the extent in which trauma history might influence the behaviors of the students, biopsychosocial evaluations, special education documents, and intake documents were archived in phase one of the study. Interviews with school personnel were also conducted. In phase two of the study, classroom observations, interviews, and journaling were used to better understand the abilities of the music teacher to identify potential trauma triggers and reactions, and to document the teacher's response to trauma and potential barriers present within the music classroom. My thematic analysis revealed moments of shared connection or disconnection between the music teacher, students, staff members, classroom environment, and school community. Hallmarks of trauma responses including hyperarousal, intrusion, constriction, dissociation, doublethink, and disempowerment were present. Responses made in moments of connectedness de-escalated trauma responses and moments of disconnectedness pointed to a need for specialized pre-/in-service teacher training, trauma-informed communication, removal of barriers to instruction,

and additional research surrounding trauma responses in the field of music education. Implications for music educators and researchers are discussed.

OSF

Imposter Feelings of Undergraduate Music Education Students

Baker Purdon

keywords: imposter phenomenon, undergraduate students, music education

Imposter phenomenon (IP) is the psychological construct describing potentially harmful feelings of fraudulence and fear of exposure as an intellectual phony in generally successful individuals. I describe the purpose of my study which was to investigate the IP feelings of undergraduate music education students. A total of 411 undergraduate students completed a survey that included the Graduate Music Student Scale and demographic items. Results indicated that imposter feelings were present in a substantial majority of participants. Participants' imposter feelings were more frequent and severe than reported in most recent studies. Demographic variables had minimal effect on reported imposter feelings. Based on the potential harm caused by strong imposter feelings, these findings should concern students, faculty, and program leaders.

Music education, environmental sustainability and climate change: a review of recent research, practice and innovation

Ross Purves

keywords: music education, environmental sustainability, climate change research and practice review, initial teacher education

This presentation offers a critical review of recent research, practice and innovation characterising music educators' responses to challenges of environmental sustainability and climate change. In recent years, the urgent and pressing nature of these global challenges has begun to influence thinking and action well beyond traditional locations in science and geography disciplines. We have witnessed themed music education conferences and seminars in several countries, along with the publication of growing amounts of research, theoretical and professional literature in the field. Curricular materials and professional development courses have been produced featuring stimuli for creative work, suggested performance repertoire and guidance for student assignments. There are also examples of high-profile, funded partnerships in community music outreach projects. Some sector organisations are now considering their environmental impacts and carbon footprints, following examples set within the broader music industry. The presentation teases out issues and debates running through these various developments, asking what can be learnt about music education's contributions to the grand environmental challenges of our time. How and where can our community make the biggest differences? What responsibilities does each of us have in terms of what we teach, how we practise and the resources we use? How might we integrate parallel drives to promote cultural and economic sustainability in music making and learning? Practical implications of these kinds of questions are offered in the context of current work to develop new taught provision in this area on University College London's Secondary School Music PGCE (initial teacher education) programme.

Emotional abuse in classical music education in Finland

Anna Ramstedt

keywords: social imaginaries, classical music education, power hierarchies, emotional abuse, psychological abuse

Based on interviews with fourteen Finnish cisgender female classical musicians, this paper sheds light on the under-researched subject of emotional abuse in classical music education. Emotional abuse is defined as patterned deliberate non-contact behavior, such as verbal abuse and emotional neglect (Stirling & Kerr 2008). In this research material classical music teachers' emotionally abusive behavior included rejection, neglect, humiliation, unwarranted anger, cruel comments, vindictive behavior, altering between affection and ignorance, and intentionally setting up a student for failure. I explore what kind of social imaginaries (Gatens 1996) – beliefs, representations, images, symbols and narratives emerge from the interviewees' experiences of emotional abuse. I argue that emotional abuse in classical music education is associated with the beliefs that classical music and the quest for excellence is more important than the student's well-being. Based on the findings of the interview material, I suggest that individuals are valued in accordance with their musical skills. Further, emotional abuse is even normalized, as it in some cases is seen as justifiable behavior that emerge from these beliefs. Lastly, I outline what are the actions that a researcher can do to facilitate change. The consequences of allowing emotional abuse continue to be unaddressed leaves individuals at risk of long-term harmful and devastating effects that such behaviors can have on their mental and physical health and well-being.

Facilitating inclusive socio-musical spaces for newly arrived migrant children

Felicity Rinde

keywords: inclusion, socio-musical spaces, musical participation, newly arrived children

This paper presents an ethnographic case study of the role of musical engagement in helping foster an inclusive school environment in a Norwegian primary school with an introductory class for newly arrived children. The data collection instruments were participant observation, interviews with pupils, teachers and school leaders, and field conversations. In three published articles I applied lenses of interculturality, musical participation and inclusion to the pupil, teacher and school leader perspectives in the study. I subsequently combined these concepts in the notion of inclusive socio-musical spaces to analyse how newly arrived children's musical participation plays out in socio-musical spaces in school: what happens in these spaces, how they are facilitated, and on whose terms; what characterises inclusive practices in such spaces; and obstacles to such spaces being inclusive. The findings show that while musical engagement in school can serve inclusive purposes, music can also have exclusionary effects through tacit majority-culture notions of what music is, or of acceptable ways of responding to music in the classroom. While music can act as a marker of belonging in school, the study illustrates how music can also signal non-belonging and be a marker of outsider status. The study highlights a number of potential obstacles at individual, organisational and discursive levels to the facilitation of inclusive socio-musical spaces. Discursive obstacles can lead to blindspots in practice linked to tacit knowledge, majority privilege, and teachers' construction of music and inclusion. Intercultural competence and cultural humility were found to be necessary to the facilitation of inclusive socio-musical spaces in culturally diverse classrooms. For socio-musical spaces in schools to realise their inclusive potential, teachers need to be aware of how certain music activities can reinforce markers of belonging and non-belonging, and to complement

reproductive music activities with collaborative, creative music activities not tied to specific cultural categories.

OSF

Olivier Messiaen's synaesthetic vision and Trevor Wye's tone colours: Using visual colours to enhance instrumental teaching.

Megan Rowlands

keywords: colour, tone, performance, flute teaching, synaesthesia

Olivier Messiaen was one of only 4% of the global population to experience synaesthesia, an experience in which “stimuli applied to one of the five senses produces responses in another sense” (Bernard, 1986). Related most closely to ‘coloured hearing’ (referred to here as ‘composer’s chromesthesia’), Messiaen has explored synaesthetic experience in detail within his publication: *Traité de rythme, de couleur et d’ornithologie* (1949–1992). The composer proposes an experience of colour with relation to pitch and modality, stacking colours on top of each other to produce a harmonic or chordal progression. Trevor Wye similarly discusses colour within his *Practice Books for the Flute* (1980), suggesting that each major or minor has its own ‘colour’ that can be replicated through the tone of the flute. From past experience, I can attest that in the majority of cases, flute students do not engage with the concept of an explicit colour with relation to tone, and so can struggle to understand how to choose an appropriate tone colour for a particular piece of music. This paper will therefore propose a new model for instrumental teaching, combining Wye’s tone colours with the idea of communicating an ‘explicitly composed’ colour to an audience. My recent research has shown that Messiaen has interspersed his ‘composer’s chromesthesia’ into his compositions, using visual colours to match the style or narrative of the musical passage. By combining this with Wye’s metaphorical tone colours, it provides an opportunity for students to engage with colour more directly, relating colour to style/tone, and providing more flexibility for performance approaches. First-hand video evidence will be used to supplement this paper, taken from a concert that used colour as an explicit method of communication for listeners as well as performers.

Being Human/Being Musician: Co-constructing a counter-archival decolonial praxis in Trinidadian Higher Music Education

Eleanor Ryan

keywords: decolonising higher music education, pedagogy, affect, ontology

The Jamaican philosopher and decolonial theorist Sylvia Wynter has argued that White and Western ways of being are overrepresented in our present modernity and have colonized the concept of what it is to be fully 'human'. Considering an extension of this ontological argument to how we become 'musicians' through the day-to-day experiences of Higher Music Education, my research asks to what extent and by what pedagogical and affective means are Higher Music Education institutions sustaining coloniality and how is this experienced and potentially mitigated by students and faculty? Furthermore, what might decolonizing pedagogies be or become in Higher Music Education? This presentation discusses the methodology and initial findings from a practice-as-research project that aimed to imagine and develop a decolonial praxis in instrumental performance education. Working with a small group of third, and fourth-year undergraduate music students in Trinidad, we co-constructed a praxis —a thinking-doing spiralling pedagogy— which moved continuously between discussions of Caribbean decolonial theory and performance practices and students' counter-archiving of their daily experiences within a conservatoire-style institution. This counter-archiving, which focused on affective resonances as embodied sites of knowledge-making, explored the often unseen and unheard aspects of student experiences of instrumental performance studies. It revealed the extent to which students individually employ mitigation strategies and complex performances of being to manage their studies and, as they developed their decolonial theoretical knowledge, the extent to which students could identify how coloniality within education was orientating and impacting their experiences. The potential for a decolonising pedagogy emerges with close attention to affective resonances,

which recentres and problematises what we mean by sound, listening and performance as political, ethical, and ontological. This, in turn, opens new potentials for human/musician performance as a site of relationality and critical-creative praxis.

OSF

Teachers' perspectives on children's musical games in Greek school playgrounds

Regina Saltari

keywords: children's musical games, school playground, teachers' music class informal practices

This paper reports findings from a study investigating teachers' perspectives on children's musical games in school playgrounds. The research took place in nine primary schools in Greece and lasted for 6 months. Data was collected through semi-structured interviews and informal discussions with N=15 teachers, of which eight were general teachers, five were music teachers, one was PE teacher, and one was Drama teacher. The interview data was analysed following the thematic approach. Analyses of the research data showed that teachers believed that children did not know any musical games and would need to learn these through relevant school projects. They claimed that children today do not play as they used to in the past due to them spending most of their free time on new technologies. For the teachers, musical games were a valuable tool to achieve educational aims, such as teaching the beat, the rhythm, as well as memory, collaboration, and socialisation skills. However, they tended to use traditional musical games which they knew from their own childhood and which mainly appealed to young students. The results of the study showed that what teachers claimed is happening in the playground with regard to children's musical games comes in contrast with findings from previous relevant ethnographic research. They were unaware that children play musical games in the school playgrounds usually in pairs or small groups, and that their repertoire is constantly changing and shaped by technology. There are implications for the music class deriving from this study. Observing musical games at breaktime is a way to get to know the students and their musical interests. Channels of communication between classroom and playground would allow for formal practices to be inspired by elements that children incorporate in their informal practices, such as reciprocity, social bonding, and movement.

Governance or Governmentality: Grassroot Policy and Music Teacher Leadership

Patrick Schmidt

keywords: teacher leadership, policy, music teacher education, curriculum

Music Education, as other segments of society, exist today under the challenge for organizational, programmatic, and relational reconfiguring of values, practices, and priorities. The now acute social and cultural demands placed by a need to engage in the diversification and decolonization of educational settings, place our field squarely within a culture change environment. Yet, regardless of discursive engagement in social media and general scholarship related to various aspects of equity (gender, race, ethnic, economic), social justice, and the need for structural renewal, little research exists in music education that help us understand pathways in which concerted policy action efforts emerge when moments of high disruption exacerbate demands for adaptation and change-oriented action (Lundgren et al., 2018). This presentation explores the impact of an embedded understanding of policy practice (Sutton & Levinson, 2001) onto the perceived value of personal policy action by music leadership actors and their role shaping curriculum as well as teaching and learning practice (both with official and informal roles). The work is framed by theories of policy change and how they may emerge and be structured in moments of punctuated equilibrium (Baumgartner et al., 2006). The presentation is based on data from a larger policy ethnography project (Castagno & McCarthy, 2017). An interview-based qualitative approach (Letherby, 2003) was selected highlighting the tensions between macro challenges (cultural, economic, social) and their manifestations at the local level. The study engaged with a total of 38 interviewees, from a diverse set of backgrounds and labor experiences in higher education, public schools, as well as community or non-for-profit organizations in South and North America. It contributes to the field by offering one understanding of how leaders navigate cultivating or forestalling equitable and socially conscious music educational practices and opportunities today.

Preparing conservatoire students for the music education workforce: institutional and industrial perspectives on instrumental teacher education in England

Luan Shaw

keywords: conservatoire, undergraduate music student, instrumental teacher education, instrumental teacher training, pedagogical training, music education workforce, music service, music education hub

A skilled music education workforce is essential to ensure longevity of music-making for future generations of young learners, and access to high-quality instrumental music tuition remains crucial for school-aged pupils. Yet, there is currently no compulsion for conservatoires and other Higher Education Music Institutions in England to play their part in providing high-quality pedagogical training in order that their graduates are best equipped to support musical learning in children and young people. Perspectives on instrumental teacher education obtained through interviews with academics at six English conservatoires were triangulated with questionnaire responses from senior leaders of 66 music services (regional organisations involved in the day-to-day delivery of instrumental/vocal lessons and ensemble provision in and outside schools across England). Findings revealed perceived challenges pertaining to the privileging of performance activity in conservatoires; inconsistencies in undergraduate-level pedagogical training across the conservatoire sector, and a mismatch between employer expectations and conservatoire graduates' preparedness for and commitment to a career involving instrumental teaching. Closer collaboration and dialogue between institutions and employers is recommended to ensure that instrumental teachers are trained appropriately before, during and after their transition into employment, to meet the needs of the modern music education sector.

"Here's to Song": Experiences of Amateur Singers in an Intensive Adult Choral Camp

Julia Shaw

keywords: adult music learners, amateur singers, aging, choral music, case study

The study reported in my presentation contributes toward a body of research investigating how music teaching and learning unfolds across the lifespan by exploring participants' experiences in a choral camp specifically intended for adult music learners. Attendees spent one week away from their everyday lives to fully immerse themselves in singing. The camp was therefore an ideal focal point for an intrinsic case study, providing a bounded system in which the phenomenon of adult amateur singing manifested intensely. Social capital theory and adult learning theory provided lenses through which adult amateurs' perspectives on and experiences with singing were described and interpreted. Participants included the camp's arts administrator, the choral conductor, and 15 singers. Data sources included three semi-structured interviews with each participant (totaling 30 hours), ethnographic field notes composed during observations of the week's social and musical activities (totaling 28.5 hours), and supporting documents. I analyzed the data through an inductive, iterative process featuring the constant comparative method and Creswell's data analysis spiral. Participants characterized their singing experiences as mentally stimulating, socially engaging, musically challenging, and simply, "fun." They perceived the following benefits of participation: intellectual challenge of learning new skills, satisfaction derived from the rehearsal process, sustained vocal technique during the process of aging, and peak aesthetic experiences. One theme revolved around participants' value for collaborative effort and social connection, which was particularly salient in the wake of the Covid-19 pandemic. Another primary theme involved singers' awareness of the passage of time and desire to derive meaning from life experiences. They frequently referenced ineffable musical experiences that they perceived as improving the quality of their lives. Participant views gleaned in this study support theorization about the distinctive needs of adult amateur

musicians, and are rich with implications for arts administrators, conductors, or educators who aim to engage this population of music learners.

OSF

Musical agency and the young pianist: A pedagogical strategy to support self-regulated learning, explored through aspects of competence and autonomy from the learner perspective

Gill Shaw

keywords: instrumental teaching and learning, musical agency, learner perceptions, self-regulated learning, self-determination, competence, autonomy

While music education research is rich in social-constructivist and learner-centred philosophy, Western Classical instrumental teaching is considered an instructivist and teacher-led domain. To support musical agency in young musicians, there is a need to synthesise existing literature, allowing practical strategies to be explored which bring theory into practice. The research being reported in my presentation aimed to explore learner perceptions of an existing strategy, known as the Termly Review, to support musical agency in one-to-one piano lessons. A pragmatic, case study approach was adopted. Piano students aged 9–15, used to working with the Termly Review in my own teaching practice, participated. Data collection took place in two phases, at the beginning and end of the Spring term. In each phase, quantitative data were collected from 28 participants through an online, Likert scale questionnaire. Termly Review sheets provided qualitative data analysis in Phase 1, and further qualitative data were collected in Phase 2 through semi-structured interviews with a purposive sample of eight participants. Findings suggest that participants working with the Termly Review process tend to perceive themselves as competent and autonomous. Aspects of competence and autonomy emerge from the qualitative data within four common themes: i) the learning environment, ii) personal response to goals and challenges, iii) metacognition, goal setting and time management, and iv) perception of technical and musical skill. A framework of musical agency in one-to-one

piano lessons is proposed, synthesising literature and practice. When aspects of competence and autonomy emerging from the data are viewed through this framework, they can be considered to represent support of musical agency within the one-to-one instrumental lesson, indicating that the Termly Review offers one possible effective strategy. Key findings offer insight into broader aspects of musical agency and the benefits of monitoring and supporting self-regulation and self-determination.

OSF

Ecopsychological, Ecofeminist, and Ecojustice Education Considerations for Music Education

Tawnya Smith

keywords: ecopsychology, ecofeminism, ecojustice education, music education

Multiple environmental crises pose increasing threats that are likely to impede human thriving and may, if left unchecked, lead to human extinction. For music education to remain relevant in a time of accelerating environmental crises, we as educators must reposition our aims in two important ways. First, it is critical we join with educators in other fields to deconstruct unsustainable worldviews and ideologies and replace them with sustainable ones, through changes to both curriculum and practice. Second, it is equally important to focus music learning on the project of fostering healing, recovery, coping, resilience, justice, and community cohesion, as both children and adults may have already entered an extended period of instability and challenge the result of such crises. In this theoretical paper, I draw upon ecojustice educators and ecofeminist scholars to describe the ways that many of the discourses of modernity (e.g. individualism, consumerism, anthropocentrism) contribute to the current environmental crises; and in turn, how much of the structured education in the Western world contributes to the perpetuation of such destructive thinking and action. I also draw upon ecopsychology—a field that draws upon ecology and psychology to reestablish the emotional bond between humans and nature—to address the emotional and spiritual dimensions of doing such critical work and of coping with environmental crises. Because radical ecopsychology is a critical ecopsychology that combines critical ecojustice and ecofeminist perspectives with ecopsychology, I turn to Fisher’s triangular model to explain how the bifurcations of psyche/nature, psyche/society, and society/nature are at the root of the environmental crises and how transitioning to a less fragmented worldview is key to moving toward a more healthy and sustainable future. Through this framework, I offer sketches of a less fragmented perspective and then apply those ideas to music education practice.

Improving Assessment and Increasing Diversity in Instrumental Music Education

Alden Snell, Lisa Caravan, David Stringham and Michael Stewart

keywords: assessment, diversity, instrumental music education, standards-based instruction

Assessment in United States instrumental music instruction typically prioritizes group performance. Much emphasis is given to festival or contest scores that do not measure individualized, standards-based learning and achievement. This is problematic in context of ongoing efforts to prioritize individual student musicianship as defined by four artistic processes of performing, creating, responding, and connecting. An additional challenge is curricula firmly ensconced in Western European repertoire, leading to lack of student awareness of and exposure to musics of diverse ethnic and cultural identities. To improve assessment, we have developed a web application to enhance instruction through activities that promote individual student assessment and alignment with learning standards and repertoire students are learning. Conceived as a community of practice drawing from expertise in disability studies, human-computer interaction, and music teacher education, students who use the web application are invited to (a) learn melodies and bass lines extracted from repertoire they are learning, (b) engage in musical creativity, (c) reflect (respond) on their progress, and (d) draw connections between the repertoire they are learning and their experiences both in and out of music. To improve student access to diverse musics, we are expanding content in the web application to provide access to new music from composers representing various races, ethnicities, gender identities, and cultural traditions. In Fall 2022, we premiered a flex arrangement for intermediate band and orchestra by an underrepresented composer. We are currently striving to develop a sustainable commission model for more new music. In this presentation, we share findings from our current study: documentation of approximately 300 students learning diverse repertoire through use of the web application, including the

recently commissioned piece. We also share our experiences commissioning and premiering the new piece with two high school ensembles. We conclude with current initiatives and plans for future research.

OSF

Exploring teacher self-perceptions of technology, pedagogy, and content knowledge, identity, and adaptability

*Cynthia Stephens-Himonides and
Margaret Young*

keywords: TPACK framework, teacher identity, teacher adaptability, technology in music teaching and learning, technology and gender in music teaching and learning

Music teaching and learning were substantially affected by the transition to online learning during the COVID-19 pandemic due to its reliance on multisensory and auditory-motor interactions requiring theoretical and applied (practical) skills. Due to the restrictions imposed by lockdown measures, music teachers were required to not only adapt to new technologies but also immensely modify their pedagogies within this new context. In our presentation we report on a project we undertook to investigate teachers' self-perceptions of identity, adaptability, and knowledge of teaching with technology since COVID-19, and how teachers may have incorporated newly acquired technologies and pedagogies along with possible transformed identities into their teaching practices. Extending the Technology, Pedagogy, and Content Knowledge (TPACK) framework to include teacher identity and adaptability, in addition to teacher knowledge, a researcher-developed measurement tool was distributed to music teachers which also included open-ended questions on the type and role of technology in their teaching and what teaching or technology practices they intended for future use. The quantitative and qualitative results demonstrated significant differences between the participants' ages and gender in terms of pedagogy knowledge, identity, and adaptability. The implications of this project inform teacher education by providing a means to critically examine the intersections between knowledge, identity, and adaptability when assessing the effective use of technology in music teaching and learning.

Creative Collaborations: Gamelan Performance, Alternative Education Provision for Disengaged Young People, and Music Teacher Education

*Cynthia Stephens-Himonides and
Maria Mendonça*

keywords: community music and gamelan, cultural perspectives, music teacher education, ethnomusicology and music education

In England and Wales, regional styles of Indonesian gamelan (particularly Javanese) have played an influential role in several areas of music education, from the National Curriculum for Music (ages 7–14) to postgraduate ethnomusicology training, to prison rehabilitation. In this presentation, we focus on a recent research project that investigates the role of gamelan performance in alternative education provision for disengaged young people, exploring the interface between gamelan, ethnomusicology, training music teachers, and performance as a methodology of inclusive learning. Hosted by Kingston University (UK), the project centered on a series of workshops on the Music Department's Javanese gamelan ensemble, led by an ethnomusicologist, with groups of young people from Anstee Bridge, a local alternative learning programme for young people facing emotional challenges that cause them to disengage from education. Another strand of the project involved students from the MA in Music Education at Kingston, who had participated in a series of classes with the ethnomusicologist on Javanese gamelan performance and workshop techniques, before assisting with the workshop sessions. Two questions guided the research. In what ways might gamelan performance support young people who are disengaged from mainstream schooling? And how might music education postgraduate students from a western art music background who teach and learn in curricula related situations with traditional student populations respond to participating in these workshops? The principal researchers—a music education specialist and an ethnomusicologist— discuss the outcomes of the research, and explore the

challenges, opportunities and potential of collaboration between these two music subdisciplines.

OSF

Improvisation for all? Personality and self-regulation as mediators in the flow inducing effect of task instruction.

Jo Stijnen, Filip Verneert, Luc Nijs and Peter Van Petegem

keywords: improvisation, task instruction, learner characteristics, flow, constraint-led pedagogy

Ashley (2016) considers the core notion of improvisation “that of constraint: of the scarcity of [cognitive] resources, in real time, that humans can utilize for making music when they are not following a predetermined plan of action.” Early research on improvisation focused on the cognitive machinery, mainly in adult expert (jazz) improvisers and on the installment of an improvisational grammar. From the turn of the century, improvisation pedagogy gradually came detached from jazz and broadened its scope to other genres, aims and assumed competencies. The vision a teacher adopts when implementing improvisation in instrument lessons is often grounded in his or her personal values, subjective theory, intended purpose and own educational experiences on the subject. Moreover, the vision will guide the didactic practice for instance in choosing didactic aims and strategy. However, when setting up efficient and effective learning processes, learner characteristics should also be taken into account. Instead of adopting a “one-size-fits all” approach for all students based on a comprehensive theory on musical improvisation, it might be fruitful to modify improvisational practice according to the learner’s characteristics in order to increase his task involvement. To find out the differentiated effect of improvisation instruction on student’s flow, we conducted a field experiment in instrument classes. Participants were sixty intermediate level instrument students who did four improvisation tasks in small groups. The tasks differed on two constraint variables: the amount of freedom in use of musical parameters and the amount of preparation time (independent variables). After each exercise, pupils were probed for three flow indicators: sense of control, positive emotion response and absorption of concentration (dependent variables). Data were analyzed with pupils’

personality traits and level of self-regulation as covariates. The presentation features the results and implications for improvisation didactics from the perspective of constraint-led pedagogy.

OSF

Developing an online intervention on effective practice and performance preparation for conservatoire piano students

Akiho Suzuki

keywords: intervention, music practice, higher education, self-regulated learning

Intervention studies are common in research, and the field of music education is no exception. However, most of these studies usually report an evaluation of the intervention, while the process of how the intervention was developed is rarely reported in detail. An intervention development study is a study that describes the process of turning an initial idea for an intervention into something that is ready for preliminary testing (e.g. a pilot study). Reporting this development process allows the intervention to be more transparent and reproducible, while potentially providing useful guidance for other researchers looking to develop interventions. This paper describes and discusses the process that was undertaken to develop an online intervention that aims to help conservatoire piano students practise and prepare for performance effectively. Several studies were conducted to gather the information necessary to design the intervention including a systematic review of existing interventions for effective practice; an interview study with conservatoire piano teachers; a questionnaire study with tertiary music students about their preferences; and a questionnaire study with conservatoires about modules addressing effective practice. Furthermore, I reviewed the literature on music practice, self-regulated learning, effective design of online interventions, and self-regulated learning interventions in other domains. I present key findings from these studies and reviews, and discuss how they informed the content and design of the intervention. I discuss the factors that need to be taken into consideration when designing an intervention for music students and the challenges that can arise. It is hoped that the findings will be of use to researchers wishing to design interventions for music students, and

encourage more publications of intervention development studies in the future.

OSF

The official and the lived Music Curriculum through the music teachers' lens

Nopi Telemachou and Natassa Economidou Stavrou

keywords: curriculum reform, teachers' voice, teachers' perceptions, curriculum implementation

For the past three decades curriculum scholars have been focusing on teacher's role in the curriculum design. It is strongly supported that teachers are active stakeholders both in curriculum design and in curriculum implementation. In addition, for any educational reform to be smoothly put into action, it should firstly gain the teachers' acceptance. As the academic coordinators of the design and implementation of the National Music Curriculum in Cyprus, we sought to find out, how we could most effectively revise/ enrich/ improve the music curriculum. Accordingly, we decided to investigate primary and secondary schools music teachers' views on and attitudes towards the official and lived Music Curriculum and listen to their suggestions for improving music teaching and learning in Cypriot schools. We recruited sixteen participants from all over Cyprus using purposeful sampling. The research questions seemed to be most effectively examined through semi structured group interviews because of the need to construct a deeper understanding through participants' hands on experiences and reflections. Interviews were transcribed and thematic analysis was conducted. Results indicate that the content of music, which currently seems too demanding, crowded and overloaded with information, should be diminished and focus on the "core" musical skills, knowledge, attitudes and behaviors. Music teachers require more freedom to take decisions on the why, how, when and what of music teaching and learning and they repeatedly referred to the need for Music, as a school subject to be attractive and relevant to students. Findings suggest that music teachers should be encouraged through in-service training to take risks, become more creative in selecting material and pedagogical

methods and negotiate the official Music Curriculum to meet the needs, interests and experiences of their students.

OSF

Singing and Sounding: An investigation of teacher perspectives on the use of the vocal tract in singing and wind instrument playing

Frith Trezevant

keywords: vocal tract, wind instruments, singing, concurrent study pedagogy, interdisciplinary collaboration

In my presentation, I describe a study undertaken by me to investigate wind instrument and singing teachers' perspectives on the use of the vocal tract in singing and playing. It was prompted by observations in my singing teaching practice, over a period of 20 years, of an emerging pattern amongst singers who are or who have been wind instrumentalists, whereby they seemed to have hyperactive patterns of vocal tract use, such as tongue and jaw tension, difficulty releasing these in order to optimise singing, and who had additional tension issues which showed up in their singing sound. These issues seemed to define them as a distinctive group of students. This research was undertaken to investigate the relationship of pedagogy to the dual identity of those concurrently studying wind and singing —students who are using the same parts of the body, everything from the breathing mechanism to the lips, for different purposes. For reasons of length, the study was confined to an investigation of vocal tract pedagogy. Semi-structured interviews were conducted with 10 teachers of singing or of wind instruments, who were working with advanced young musicians aged 11–18, at junior conservatoire level, where all students study more than one instrument. Results showed a diverse use of common terminology such as 'open throat', indicated the embouchure as a possible site of hyperactivity in singers, clarified the uses of singing in the wind instrument lesson and the role of functional anatomy in teachers' own learning, and highlighted interdisciplinary curiosity among teachers around a shared knowledge base. The presentation concludes with a discussion of the implications for practitioners, such as interdisciplinary communication, and the broadening of wind and singing teacher training to

include both disciplines, which may be useful in creating an understanding of the demands made by concurrent study.

OSF

“So, I started to experiment...” Experienced music teachers’ self- directed learning in technology-infused environments

Angeliki Triantafyllaki

keywords: technology, ICT, self-directed learning,
music teachers

Few studies report on experienced music teachers’ thinking about their own learning when deeply challenged by novel circumstances. This knowledge is important for the development of in-service professional development programmes that account for experienced teachers’ independent and purposive learning. Additionally, with the swift emergence of digital technologies and new areas of knowledge, music teachers are called upon to creatively carve new pathways for their own learning within new technology-infused environments. Viewing “teachers as active agents who self-direct their learning”, this poster presentation reports on experienced school music teachers’ narrative accounts of (i) their learning pathways into novel technology-infused teaching and learning environments and (ii) their perspectives of their self-directed learning (SDL) initiatives in the light of the emergency school closures of 2020–21 in Greece. Narrative interviews were carried out, using “critical incident” charting tools (Rivers of musical experiences) to encourage participants to map key points in their learning journey. This enabled participants to act as co-researchers and provided a more nuanced understanding of the participants’ learning experiences, specifically in how their signalled turning points were developing or hindering their learning. Findings revealed that teachers’ SDL was not only a pragmatic response to a real-world problem. It was initiated from strong feelings of self-worth, of personal and professional identity, of who teachers’ were at that particular point in time and who they were being called upon to become. It was conceptualized also as a creative learning process, involving risk-taking, on-the-spot decision-making, problem-solving and thinking ‘out-of-the-box’ when creating new material artefacts. Importantly, music teachers’ stories

highlight the complexities of lifelong learning, during a time that is unstable and fluid. In a post-pandemic world, it is perhaps more than ever crucial to draw out stories such as these and be attentive to the learning experiences that they narrate, be they hindering or supportive of teachers' learning pathways. Implications for focused CPD for music teachers' at different stages of their careers are discussed.

OSF

The Indigenisation of Music Education – Connecting with the Land

Beth Tuinstra

keywords: decolonising and indigenising music education, land-based music education, equity, diversity, inclusion, culturally responsive music education, culturally sustaining music education

Decolonising and Indigenising music education has long been an area in which there has been very little awareness within the global field of music education, but it is becoming ever more prevalent. As decolonisation and Indigenisation gains more prevalence within music education, it is essential that a “pan-Indigenous” lens is completely avoided within efforts to decolonise and Indigenise music education, as there are many distinct Indigenous peoples around the world. Each Indigenous nation has their own culture, language, ways of living, ways of being, and ways of knowing; and these cultures, languages, ways of living, ways of being, and ways of knowing are rooted in each Indigenous nation’s connection to and relationship with the Land. It is from the Land that Indigenous peoples are shaped, and Indigenous cultures spring from connections to and understandings of the Land. Indeed, connecting with the Land, including through Indigenous musicking, is essential to upset colonial narratives and to undo the continuing impacts of colonisation. Within this presentation, I outline my own experiences with reconnecting with the Land during the process of reclaiming my Indigenous Mi’kmaw identity, and the impact that reconnecting with the Land of my Mi’kmaw ancestors has had on my music education philosophy and teaching practices.

How to look like an expert performer? Self-critiquing performativity for the concert stage

*Olivia Urbaniak and Helen
Mitchell*

keywords: expert music performance,
performativity, music education, experiential
learning, self-evaluation

Expert performers create a ‘theatre of performance’ to enthrall their audiences on the concert stage. They understand the power of sight to sway audiences’ responses and choreograph and rehearse their stage behaviour. Music performance students are eager to learn about experts’ strategies for performativity and gain autonomy over their performance preparation. In our presentation we report on our study into emerging music professionals’ self-evaluations of their performances following a series of performance workshops, where they experimented with stage entrance, stage presence and peak performance strategies. Roleplaying activities encouraged music students to consider performance by sight as well as sound. Five early-career performers (M=4, F=1) took part in a two-hour Zoom workshop about evaluating their performances. Participants were asked to watch short excerpts of themselves performing in workshops, and rated the excerpts from most to least favourite. Participants discussed their impressions with the group and reflected on their developing performance personas, and identified their most successful strategies to achieve optimal performativity. Participants welcomed the opportunity to self-critique their performances for performativity with trusted peers. They observed the audience’s viewpoint of their performances firsthand, and realised the effect of stage persona on the perception of performer. They were captivated by performances with visible passion, conviction and compelling stage demeanour. Participants were intrigued by how easily they could discern performers’ mindsets visually and praised the positive effect of confidence on body language. In group discussions, they reflected critically on their performance mastery and this novel experience

encouraged self-directed learning for future performances. Results confirmed the importance of harnessing sight in performance and the value of self-evaluating effective strategies for the concert stage. This experiential learning opportunity facilitated critical thinking about the perception of music performance and promoted the transition from music student to emerging music professional.

OSF

Heterophonic enactments of Kodály-inspired professional learning in the Australian secondary music classroom

Anna van Veldhuisen

keywords: Kodály, professional learning, music teachers, pedagogy, secondary teaching

Zoltan Kodály's efforts towards improving Hungarian music education in the first half of the 20th century were deeply nationalistic and rooted in the European socio-political climate of the time. Despite the non-prescriptive nature of much of Kodály's original writings, his name is now associated with a specific and codified teaching method that has been preserved in pedagogical literature and professional learning courses internationally. Up to 10% of surveyed Australian classroom music teachers employ the approach, despite recent criticism that it is often employed in an overzealous manner without consideration or response to contexts and classrooms far from its place of origin. Despite these tensions, and almost a hundred years since Kodály was working in Hungary, there is a lack of research that describes what Kodály-inspired practice looks like today, and what impact Kodály-inspired professional learning programs have on educators. This presentation will report on a research project designed to address this gap in the literature. Narrative inquiry methodology has been employed (using interview and lesson observation methods) to depict five Australian secondary music teachers' interpretations and translations of the Kodály approach following their participation in Kodály-inspired professional learning. Enactment theory has been used to provide a framework for exploring the individuality of teachers' interpretations, and the contextually situated nature of their classroom translations. Like a common melodic line running through the data, there are commonalities and shared beliefs amongst the participants. However, each individual teacher emphasises differing aspects of the approach and represents a subtly distinct variation of Kodály-inspired practice. Thus, individual enactments of the Kodály approach in the classroom are heterophonic in nature, and often personal and contextual. This research provides a small-scale example of how teachers can be impacted by professional learning, and how

personal and professional context can influence what teachers take away from these experiences.

OSF

Supporting the training of community musicians through Cognitive Apprenticeship: students musicians' reflections from facilitating Therapeutic Community Music for others in an Arts-Based Service-Learning programme

Maria Varvarigou

keywords: cognitive apprenticeship, student musicians, arts-based service-learning, therapeutic community music reflections

This paper reports on the methods that student musicians adopted to plan for facilitating Therapeutic Community Music (TCM) for others and to reflect on their practice. TCM refers participatory 'musicking' in the service of any health agenda (Ansdell, 2014; Bonde, 2011). These experiences were part of a Service-Learning programme that aimed to enhance the student musicians' academic knowledge, facilitation skills, reflection on feelings and assumptions about facilitating TCM for others; and to develop socially responsive knowledge addressing considerations associated with the service offered. The six methods of Cognitive Apprenticeship (Collins Brown and Newman, 1989), namely: modelling; coaching; scaffolding and fading; articulation; reflection; and exploration, were adopted as a framework to support their planning, action, and reflection. Students' reflections revealed that this framework helped them (1) become more conscious of their planning and facilitation practices through using specific vocabulary, shared by all students to articulate their experiences and their learning; (2) reflect critically on what was successful about their TCM sessions alongside the challenges they faced, how they linked theory with practice and what to do differently in the future; and (3) make conscious decisions about when and why they used each method, based on the mode of facilitation (hierarchical, cooperative or fellow traveller, Jones, 2005) that they wished to adopt. Students musicians generally preferred not to adopt

hierarchical approaches to facilitation. For example, they (a) encouraged the participants to express ('articulate') their feelings and views about the TCM sessions, their learning processes, as well as their choices of repertoire; and (b) adopted 'scaffolding and fading' more than 'modelling'. This paper contributes to existing research on supporting the training of community music facilitators by providing examples of how a structured framework could aid with planning, practice and reflection.

OSF

Introducing a “Sound centred approach to Music Education” in early childhood: Reflections and challenges for Music Education

Ana Luísa Veloso, Clarissa Foletto and Joana Freitas Luís

keywords: Sound Sonic environment, early childhood affordances, teleomusicality, democracy, inclusion

In recent years, and in an attempt to move towards a more inclusive and democratic Music Education, some scholars have criticized hegemonic Eurocentric approaches to music teaching and learning, suggesting instead a departure from sound and sounding phenomena as larger categories that might incorporate children’s diverse trajectories and life experiences. Following this initial quest, in this paper we aim to investigate what strategies and tools might more easily afford young children with meaningful interactions with sound and the sonic environment that surrounds them in educational contexts. To attain this goal, we developed an exploratory study focused on the implementation of a “Sound centred approach to Music Education”, evolving through an action research project in a Portuguese non-profit association with 12 children aged from 12 months to 4 years old. Data for this paper refers to 10 forty five-minute sessions carried out between April and July 2022, and includes participant observation, field notes, informal conversations with children and video and audio recordings. Data analysis was developed using the lenses of the concept of musical affordances, and the related concepts recently developed by Schiavio and colleagues (2017) of “teleomusicality” and “teleomusical behaviours”. The analysis suggests that the development of teleomusical acts was conveyed through a set of “key experiences” (Denzin, 1990, Stringer, 2005), characterized by moments of profound engagement and prompted by those tools and strategies that fostered new opportunities for children to interact with sounds through processes focused on attentive listening and on creative exploration and

experimentation. A discussion follows about the major implications of this study, specially focused on the concerns already mentioned before respecting a more inclusive and democratic Music Education in early childhood.

OSF

Thinking ahead: The Use of Mental Training in Young Violinists' Skill Development

Fiona Vilnite and Mara Marnauza

keywords: mental training, violin teaching, violin learning

Mental training has been employed successfully by experienced musicians, but rarely explored with younger learners. Considering its benefits, however, including the use and development of inner hearing and predictive, feedforward processes, adapting the concepts of mental training for systematic use with younger learners is actual. The aim of the mixed qualitative–quantitative study being reported here was to investigate how mental training can be adapted for assisting young violinists in developing these inner, feedforward processes. Nine violin students (average age 8) participated in a series of five exercises that included: 1) Alternation of sound perception and movement with physical playing, 2) A melodic composition game combined with motor and auditory imagery, 3) Movement with deliberate pre-hearing (auditory imagery), 4) Sound perception, followed by sound reproduction (imitation) and 5) A conceptual-verbal exercise to illustrate the process of mental imagery formation and its externalisation. Results after the first exercise indicated 7 out of 9 had improvements in intonational range ($t = 2.59$, $p = 0.032$) and all had timing improvements ($Z = 3.162$, $p = 0.002$). After the second exercise students were singing or quietly humming pitches before playing them on their instruments, indicating some level of pre-hearing and seemed more confident pre- versus post- exercise. The other exercises included improvements in left-hand posture, attention, and awareness of imagery formation.

Undergraduate Music Education Students Experiences with Intentionally Disruptive Pedagogy

Brian Weidner

keywords: curriculum, disruption, undergraduate

In this presentation I argue that previous research has documented self-replicating cycles in teacher education in which teachers teach using models in which they previously learned. I point to how the undergraduate degree presents an opportunity for pre-service teachers to interrupt these self-replicating cycles through deliberate experiences with and focused pedagogy in alternative practices. The intention of this interruption is to help pre-service teachers see alternatives to their own experiences and make informed decisions about the classrooms they will build themselves. I describe a case study which investigates the experiences of undergraduate students at one mid-sized, private American university where the curriculum includes intentionally disruptive pedagogies. The disruptive elements of the curriculum emphasize music for all learners; the use of constructivist, concept-driven ensemble practices; and the application of individualized philosophies for music learning. This approach reacts to the regional trends for performance-driven curricula with multiple barriers for social and economic access that are situated in an educational landscape that emphasizes standardized markers of excellence. Student-participants included first through fourth year students who were interviewed in October 2022 about their music experiences prior to undergraduate studies, their core beliefs as music educators, their visions for the classrooms they will build, and the impacts of their studies on their perspectives of the profession. Analysis of data focused on hypothesis codes derived from the program's existing curriculum and descriptive emergent coding based in student-participants' experiences and beliefs. While analysis of this data is ongoing, preliminary analysis suggests that sustained experiences with new approaches or settings for music education are particularly poignant in interrupting self-replicating cycles, especially when paired with ongoing in-school practicums. Students have been particularly aware of discriminatory experiences of students from minority backgrounds and lower socio-economic

status which have historically occurred in many ensemble classrooms and the steps that can be taken to develop more inclusive classroom spaces.

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Fair access to music education? Geographic and socio-economic inequalities in music education opportunity across England

*Adam Whittaker, Martin Fautley
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keywords: British music education, national plan for music education, inequality in music education, socio-economic factors in music education, musical qualifications, music education policy implications, musical progression routes

This paper reports on research into issues of access and opportunity in English music education. Recent data on the uptake of qualifications and musical activity, when combined with geographic and socio-economic data, shows clearly that there are significant ‘cold-spots’ of musical activity across the country. These are correlated closely with other measures of socio-economic disadvantage and raise important social justice issues in the music education sector. This has potential major implications for the sector at large, including: 1. Damage to the future pipeline of young musicians 2. Aspirations for a more diverse workforce being increasingly challenging to realise 3. Unequal and inequitable access to progression routes and development networks for young musicians and the workforce alike 4. Entrenching existing value systems and perceptions of success This paper draws together different national datasets to locate these cold-spots and to investigate the complex factors which impact on musical opportunity and access in these areas. Founded on policy discourse in music education, it traces the ways in which Government policy in secondary schools, recent non-statutory curriculum guidance, and the new National Plan for Music Education are impacting on attitudes towards music in schools. It finds that government prioritisation of STEM subjects and concomitant de-prioritisation of music has adversely affected schools and young people wishing to study music as an optional subject at age 14+. Whilst recent non-statutory guidance is providing

aspirations, and potentially setting expectations, these are likely to be challenging to realise in the current climate for many schools, educators, and organisations. This paper has ramifications beyond the local, and these are presented for the international community to examine some of the factors at play in a music education ecosystem made up of a patchwork of providers, responsibility, and accountability.

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Caring for Our Planet: A World Apart or Same Difference? Online Collaborative Composing Across the Miles

Emily Wilson and Pauline Black

keywords: composing, music technology, teacher education

The 2022 UN climate change conference highlights opportunities that the arts and music education have in responding to the ongoing climate crisis through the creation of artworks as activism. Digital music technology tools for creating have been shown to support a range of outcomes and may contribute to climate change education more broadly which we have observed as music teacher educators in Aberdeen, Scotland and Melbourne, Australia. We undertook a collaborative online music and video creation project with our students: *Caring for Our Planet: A World Apart or Same Difference?* This experience was facilitated using Soundtrap for Education, a cloud-based digital audio workstation. 10,427 miles, music education students worked in groups of six with a mix of Aberdeen and Melbourne in each group. They gathered video of their local environment that was meaningful to them and then created music. To examine our experiences of facilitating this project, we undertook collaborative self-study research as music teacher educators. Data collection included reflective discussions and analysis of project artefacts including music and video creations and end-of-project reflections. In this workshop, we examine our experiences of facilitating this project and share examples of students' work. We discuss musical and extra-musical outcomes, and challenges. We argue for greater attention to the affordances of digital collaborative music technology tools to facilitate real-world composing projects. Workshop participants will undertake a version of the project. They choose an image that captures an aspect of their local environment and then use Soundtrap to create music using any device including a mobile phone or laptop. Finally, participants reflect briefly and share ideas for similar projects with young people or within teacher education.

An Examination of Two Chinese Opera Performance Recordings: Implications for Cross-Cultural Music Pedagogy

Kexin Xu

keywords: Chinese opera, cross-cultural music pedagogy, culturally responsive teaching, inclusive learning

As a significant national art heritage of China, Chinese Opera combines music, dance, and martial arts with unique vocal techniques, instrumentation, and visualization to reflect traditional Chinese culture and values (Ho & Law, 2019; Miller & Church, 2015). However, there is limited extant research examining the influence of Chinese opera on cross-cultural music education and pedagogical initiatives. The purpose of the historical research being presented here was to analyze pedagogical implications of two rare Chinese opera performance recordings located at the Indiana University Archives of Traditional Music. Questions guided the research are: Who were the performers and which repertoire was performed? What combination of vocal techniques and instrumentation unique to the Chinese opera tradition were employed? What are the pedagogical implications from this performance practice, and how do they impact a cross-cultural approach to music education? I employed immersion and saturation as the primary research methodology (Volk, 2003). Primary sources included the two Chinese opera performance recordings titled *Hide Out for Life and Love* and *The Ruse of the Three Kingdoms*, background information on the performing organization, a detailed synopsis of the stories of the two operas, texts and scripts, and instrumentation. Findings revealed two distinct Chinese opera genres that employed vocal qualities and techniques unique to Chinese musical traditions. The productions engaged traditional Chinese instruments, including Hsiao ku (small drum), Ta lo (big gong), Ching hu (short form of Er hu), and Er hu (long fiddle). The synopsis offered the historical context of the two Chinese operas and provided formative learning materials about China with historical and cultural relevance. The uncovering of the performance recordings contributes to the understanding and incorporation of non-

Western vocal techniques. It offers new perspectives on establishing cross-cultural music pedagogies and curricula, valuing global educational exchanges, and promoting inclusive learning environments for culturally and ethnically diverse learners.

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Self-Efficacy, Intrinsic Motivation, and Self-Worth of Middle School Singers: A Pilot Study

Kexin Xu

keywords: self-efficacy, intrinsic motivation, self-worth, vocal music education

Numerous researchers have employed Likert-type scales to measure salient psychological constructs, including students' self-efficacy beliefs, intrinsic motivation, and self-worth for music learning (Austin & Miksza, 2012; Evans et al., 2012; Renwick & McPherson, 2002; Ritchie & Williamon, 2011; Zelenak, 2015). However, few researchers have investigated the effectiveness of scales designed to measure self-efficacy and motivation among singers and the roles these constructs play in vocal music education. Building from three theoretical frameworks—Self-Efficacy (Bandura, 1997), Self-Determination Theory (Deci & Ryan, 1985), and Self-Worth Theory (Covington, 1984)—the purpose of the pilot study was to assess the reliability of four adapted measures of psychological constructs. Participants included 31 middle school students ($N = 31$) who were enrolled in a public middle school choir in the Southwestern United States. The sample consisted of 63.9% female ($n = 23$), 16.7% male ($n = 6$), and 5% genderfluid ($n = 2$) students in the grade levels of 27.8% sixth grade ($n = 10$), 36.1% seventh grade ($n = 13$), and 22.2% eighth grade ($n = 8$). Each participant was provided a link to complete the questionnaire using the IU Qualtrics survey software. Cronbach's Alpha revealed strong internal consistency of the items of the measures: Voice Performance Self-Efficacy Scale ($\alpha = .87$), Self-Efficacy for Singing Questionnaire ($\alpha = .76$), Intrinsic Motivation Inventory for Singing ($\alpha = .89$), and Self-Worth Scale ($\alpha = .89$). Pearson Correlation revealed a significant, moderate, positive correlation between students' self-efficacy and intrinsic motivation for singing, $r = .63$, $p < .001$, 95% CI [.35, .80]. The scales can be employed to examine the psychological constructs pertaining to adolescents' singing experiences, which will help educators (a) understand how ability beliefs can impact vocal training and singing experience and (b) recognize potentially maladaptive student

beliefs (e.g., anxiety, fear, self-doubt), which could lead to a variety of problems.

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Music training for children with reading disorder: Preliminary results of a Randomized Control Trial

Maria Ioanna Zavogianni, Maja Kelić and Ferenc Honbolygó

keywords: music interventions, music therapy, reading disorders, dyslexia

Previous music trainings have shown to facilitate improvement of linguistic (e.g. phonological awareness, categorical perception) and cognitive processes (e.g. phonological working memory) in children with reading disorder. Entrainment-focused trainings have shown improvement in phonological and reading skills. In our presentation we report on our study which aimed to assess the effectiveness of a newly developed training for the improvement of linguistic and cognitive deficits related to reading disorder. For this purpose, we conducted a Randomized Control Trial (RCT, Clinical Trials ID: NCT05137353) with three phases: pre-training phase, training phase, and post-training phase. Children between 8 and 11 years old with reading disorder were recruited for the purpose of the RCT trial. Neuropsychological (i.e., Raven's Colored Matrices and digit span task from WISC-IV), behavioral (3DM-H: Differential Diagnostics of Dyslexia Maastricht — Hungarian adaptation, and a lexical decision task) and electrophysiological (Event-Related Brain Potentials (ERPs) measurements were conducted. The children were randomly assigned to a music or a spelling intervention; they received weekly sessions in a 3-month timeline. The music intervention consisted of a series of music activities (e.g. nursery rhymes, rhythmic stimulations, music reading). The spelling intervention consisted of activities which focus on practicing spelling words in a computerized environment. Finally, the post-training phase, which matched the pre-training phase, was conducted. In the pre-training phase, we expect low scores in digit span task, reading fluency, pseudoword reading tasks, and not statistically significant Mismatch Negativity responses during the ERPs measurements. However, in the post-training phase, we expect the positive effects of the music intervention in the following domains: auditory

discrimination of phonemic changes within pseudowords, phonological encoding/decoding, reading fluency. With this study, we can highlight the significance of music interventions as a remediation tool aimed for children with reading disorder; in this way, such types of interventions could be established as frequent practice in evidence-based practices.

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Descriptive statistical analysis of Music Theory Exam from Advanced Placement (AP) annual reports (1997–2021): A Chinese teacher's perspective

Le Zhang

keywords: AP, music theory, music theory and solfeggio, college entrance music exam

AP Music Theory is one of many subjects in American AP program. The purpose of this study is to explore differences in music theory exam participation and performance by analyzing data from AP annual reports in the past 25 years. To have a deeper understanding of the development of this international music exam, research questions are as follows: 1. Judging from the participation of candidates, what development and changes have AP music theory experienced? and 2. How do candidates of different genders, grades, and races perform differently on the AP Music Theory Exam? Results show that although the number of test takers has grown rapidly, test scores have shown an overall downward trend. At the same time, in the AP music theory exam, male candidates have more participants, and their scores are better than female candidates; although the number of 12th-grade candidates is significantly higher than that of 11th-grade candidates, the average score is not as good as 11th grade; Among the candidates, Asian American performed the most prominently. Compared with the similar music theory examinations in China, there are many aspects worthy of study in reforming the examination system and the statistics of examination data.

Research on the O2O model of music Education in Normal University based on the framework of TPACK

Yi Zhou

keywords: TPACK, music education, O2O

The O2O model of music education curriculum in normal university is an inevitable choice to respond to the strategic needs of the national "Internet +" era, to adapt to the inevitable requirements of the times for educational development, and to cope with emergencies. The O2O model helps to promote the modernization of music education in normal university and promote educational equality. The purpose of the study being reported is to explore the O2O model of music education in normal university based on TPACK theory. Through surveys and interviews, as well as classroom observations, we find that the O2O model of music education in normal university needs to organically combine the three aspects: (1) pre-class guidance; (2) in-class research; (3) after-class improvement, make full use of the advantages of online and offline teaching, improve teaching efficiency and cultivate high-quality music education students.

The impacts of Covid-19 lockdowns on professional and personal lives of freelance creative collaborative musicians

*Katie Zhukov, Margaret Barrett
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keywords: pandemic, lockdowns, performing arts, musicians' resilience

The global pandemic has severely disrupted the performing arts sector, with research documenting economic, professional and health impacts on musicians. The psychological effects of lockdowns have been recognised but little is known regarding their personal and professional impact on creative collaborative artists. In this presentation we report on our qualitative case study which employs a resilience lens to report the perspectives of freelance creative collaborative musicians from the city of Melbourne, the Australian city which experienced the greatest period of lockdown in the country. In-depth interviews were carried out with nine participants. These semi-structured interviews probed individual music career histories as a creative collaborative musician, personal and professional Covid-related impact, lockdown adaptations in creative practice and future outlook. A thematic analysis was completed, according to the guidelines from Braun and Clarke (2012). Three main themes were identified: professional impacts (loss of work, loss of artistic identity, professional coping strategies), personal impacts (mental health issues, personal coping strategies, relationships) and future professional outlook (developing new professional skills and directions, positive and negative future outlooks). The findings demonstrated acute loss juxtaposed with positive adaptations and personal growth. The capacity to bounce back from loss and to even expand their collaborative practices was perhaps only possible owing to a number of resilience resources, including a well-established collaborative network, strong interpersonal relationships, creative skills and coping strategies. However, positive adaptation, labelled as “resilience”, may have

masked vulnerability to the far-reaching effects of the Covid-19 pandemic which at the time of writing remain largely unknown.

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Hybrid-musicianship: Multi-musical Identities and Perspectives in/through U.S. Undergraduate Music Education Programs

Chad Zullinger

keywords: multi-musicianship, cosmopolitan, hybridity, identity, teacher preparation

Rather than viewing themselves in a single musical role, multi-musicians create, arrange, and perform in ways that involve a variety of tools, techniques, and approaches. Hybridized environments allow musicians the opportunity to engage in these roles through musical understandings as performer, composer, arranger, or producer. Environments where a singular notion of musicianship is prioritized, however, may inhibit multi-musical participation. Although preservice music education programs may point towards broad definitions of musicianship and suggest substantial change, schools of music in the United States often frame a singular notion of “musicianship” as legitimate, thus constructing barriers for potential applicants and limiting multi-musical identity inclusion. In my presentation, I draw from work on cosmopolitanism and cosmopolitan musicianship (Partti, 2012) to consider possibilities for change in preservice music teacher education programs. Cosmopolitan musicianship suggests that “the nature of expertise can be best understood by shifting the focus from an individual’s cognitive processes to a ‘relational network’ of people who are taking part in shared activities” (p. 7). Therefore, cosmopolitanism is possible when people from a variety of places and understandings connect through membership in a community despite coming from a variety of understandings and backgrounds, including those which may be musical. I argue that embracing this conception can potentially realign how the field of music education conceives of the boundaries between creator and audience, maker, and consumer. I then suggest that this realignment has implications for both how and why music is created in and beyond the classroom.

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