ISME

INTERNATIONAL SOCIETY FOR MUSIC EDUCATION

Proceedings of the 32nd International Seminar of the ISME Commission on Music in Schools and Teacher Education (MISTEC)

St. Patricks College Drumcondra
Dublin, Ireland

18-22 July 2016

Editors
Smaragda Chrysostomou
S. Alex Ruthmann

Commissioners 2014-2016

Smaragda Chrysostomou, University of Athens, Greece (Chair)
Gabriel Rusinek, University Complutense de Madrid, Spain
Paulina Wai Ying Wong, Education University of Hong Kong, Hong Kong
Julie Ballantyne, University of Queensland, Australia
Marie-Louise Bowe, St. Patrick's College Drumcondra, Ireland
S. Alex Ruthmann, NYU Steinhardt, USA

Mission

The Commission on Music in Schools and Teacher Education (MISTEC) was established in 1976. MISTEC believes that music should be made available to all students in all schools and at all levels by professional music educators. The Commission further supports the premise that teacher education programs should aim to produce highly qualified future music teachers and support their continuous professional development. MISTEC believes in its international role as a body for promoting theoretical and practical innovation, research methodologies and policy development to meet the challenges faced by music educators worldwide.

The commission aims to promote and support:
- the development of research expertise in the field of music teacher education, including the creation of new methodologies;
- the development of theoretical innovation and new practical approaches for music teacher education;
- international collaboration between professionals from different regions of the world, including the setting up of joint research projects between different institutions;
- the exchange of multicultural resources and innovative teaching approaches between ISME members who work in teacher education.
- policy discussion aiming to share experiences between professionals and institutions from around the world; and
- colleagues around the world to influence the formation of educational policies so as to ensure that there will be quality music education for all children.
- The above Mission will be achieved by MISTEC through the promotion of activities such as biennial Commission Seminars, ISME World Conferences, the dissemination of research and information through various types of publications, and networking offered to ISME members.

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18th-25th July 2016

DCU St Patrick's Campus, Drumcondra, Dublin, Ireland

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About

The International Society for Music Education (ISME) was formed at a conference convened by UNESCO in 1953 'to stimulate music education as an integral part of general education'. ISME has persevered in its mission as a worldwide organisation for music educators that seeks to celebrate the diverse ways that people engage with, and develop in and through, music.

Every two years ISME hosts an international conference in different countries. Prior to the main conference, there are six themed commission seminars that take place in the region. This year, the main conference will be held in Glasgow while the Music in the Schools and Teacher Education Commission (MISTEC) will be held in Dublin.

MISTEC believes that music should be made available to all students in all schools and at all levels by professional music educators. The Commission further supports the premise that teacher education programmes should aim to produce highly qualified future music teachers and support their continuous professional development. MISTEC believes in its international role as a body for promoting theoretical and practical innovation, research methodologies and policy development to meet the challenges faced by music educators worldwide.

The MISTEC 2016 seminar, hosted by St Patrick's College, Drumcondra, includes an exciting array of presentations, workshops and posters. Delegates from around the world will gather to present their latest research and engage participants in dialogue and hands-on experience related to music teaching and learning.

Papers for MISTEC this year include a special focus on technology and its use and application in music education. Topics addressed include the use and effects of technology in music education while workshops demonstrate new and exciting applications in music teaching and learning.

MISTEC Commissioners

| Julie Ballantyne | Marie Louise Bov | Smaragda Chryso | Gabriel Rusinek | Alex Ruthmann | Paulina Wai Ying |
| **Australia** | **Ireland** | **Greece** | **Spain** | **USA** | **Hong Kong** |

Acknowledgements

We would like to express our sincere thanks to a range of staff in St Patrick's College Drumcondra/DCU Institute of Education for their assistance with this conference, without whose support an event such as this would not be possible:

Senior management
Professor Daire Keogh, President of St Patrick's College
Professor Fionnuala Waldron, Head and Dean of Education; Interim Dean of the DCU Institute of Education

Conference organising
Geraldine Healy

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National Concert Hall	St James' NS, Basin Lane, Dublin
National Council for Curriculum and Assessm	Waltons School of Music
	Cat and Cage, Drumcondra
	Restaurant104 Drumcondra

Mistec Working Group

Regina Murphy	Jessica Reilly (student volunteer)
Marie Louise Bowe	Jane Wade (student volunteer)
Yvonne Higgins	Barry O'Halpin (AV, technical)

Welcome message from the Host

Fáilte is fiche romhaibh!

Eighteen years ago this year, I was working as a research assistant and seconded teacher on a music education project at the Educational Research Centere based at St Patrick's College. At the time, ISME was a distant large organisation about which I knew very little. However, I was fortunate to have had a paper selected for the Music in Schools and Teacher Education Commission which was held in Kruger Park, South Africa that year, while the main ISME conference was held in Pretoria.
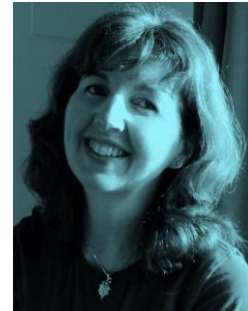
The experience was immersive, stimulating and formative. Several aspects stand out from that time – the enormously rich cultural experience of South Africa and its vast musical heritage, juxtaposed against the international community of educators; the strong sense of shared endeavour in meeting others from different countries who shared a similar passion and interest in music education in school contexts, and finally, the collegiality of the Commissioners and other delegates encountered in the many observations and insights they brought to the process of a week-long seminar. At the other end of Kruger Park that year, Nelson Mandela's 80th birthday was being celebrated, and echoes of education for social justice reasonated in the years that followed. In terms of transformational educational experiences, one could say that the bar was set very high by those MISTEC leaders of the time.

When Emily Achieng' Akuno, the former chair of MISTEC, opened the conversation regarding hosting the seminar in late July of 2014, the task seemed reasonable. To see beyond the logistics of event management leading to 2016, and instead to look at creating an enduring, transformational experience is a far greater challenge which remains open-ended. This final step is something that only we, as delegates, teachers, students and scholars can bring to this seminar process. So as we gather in the Seamus Heaney* Lecture theatre, let us
> Believe that further shore
> Is reachable from here.*

My sincere thanks to my colleagues in Drumcondra and the Working Group for their assistance with this conference, especially at a time of enormous change in the history of St Patrick's College, and to Smaro, the current MISTEC chair, for her persistence and vision in leading the Commission during the past biennium.

Bain sult as! Enjoy!

Dr Regina Murphy, PhD

Welcome message from the MISTEC Chair

Dear Colleagues

It is with great excitement that we welcome you to Dublin, Ireland for the 2016 Music in Schools and Teacher Education Commission Seminar. As an integral part of the International Society for Music Education, MISTEC serves to support, develop and maintain international collaboration, coalitions and strategic alliances and exchange of pedagogical resources, innovative teaching approaches and experiences between professionals and institutions from around the globe.

This year delegates from 11 countries around the world have gathered in Dublin to present their latest research and engage participants in dialogue and hands-on experience related to music teaching and learning.

We are happy to continue the newly established tradition of the Cultural Day, a day within the schedule dedicated to the music education and culture of our host country. We are excited therefore by Wednesday's programme, which will offer an insider's view of music education matters here in Ireland.

Also, this year's Seminar has a special focus on technology and its role, application and impact on music education teaching and learning. A large amount, thus, from the total presentations will be devoted to this theme with paper presentations discussing the use and effect of technology in music education around the world, together with hands-on workshops demonstrating new and exciting applications in music teaching and learning.

On behalf of the Commissioners, I would like to thank Dr Regina Murphy, our local host, and her colleagues at St Patrick's College Drumcondra for their kind hospitality and tireless work in making this event possible. We would also like to express our thanks to Marie Louise Bowe, a member of our Commission residing here in Dublin, for her dedication and enthusiasm for this important work.

Thank you all for traveling to Dublin for our MISTEC Seminar 2016!

I hope that during the next few days and through the exciting programme that we have prepared, you can all find something interesting, useful, positive and stimulating to take with you home.

With kind regards

Dr Smaragda Chrysostomou

Programme Schedule

MONDAY 18th July

Time	Description	Venue
From 11.30	MISTEC Check-In, Registration and Seminar Social Programme booking completion	Cregan Library Ground floor
1.30	Tea/coffee available	
1.45pm	Musical Prelude - *Beginning with a bang - from Brazil to Ireland*: MaSamba Samba with Pupils from St. James's Primary School, Basin Lane, Dublin	Cregan Library Terraced area (outside, weather permitting)
14.00	Welcome, orientation and opening remarks Regina Murphy, MISTEC Host Smaragda Chrysostomou, ISME Commission Chair Professor Fionnuala Waldron, Interim Dean DCU Institute of Education	Seamus Heaney Lecture Theatre
14.30	Pecha – Kucha Presentation: MISTEC Commissioners *Issues in Music Education across the world* Gabriel Rusinek: The design of a study for evaluating the impact of school music education in Spain Wai Ying Paulina Wong: Music service learning experience for connecting and engaging Smaragda Chrysostomou: Music Schools in Greece: new national curricula Julie Ballantyne: Problem-seeking, problem-solving: A new approach to work-integrated learning in music teacher education Alex Ruthmann: Lowering barriers to creative musical expression Marie Louise Bowe: Keeping an eye on the score; A co-constructed vision for music education	Seamus Heaney Lecture Theatre at the Cregan Library
15.30-16.30	**Paper #1** Effect of International Travel on Music Educator Development: A Case Study of Initial US/China Contacts	Janice Killian, John Wayman & Vallie Owens
17.30pm	**Welcome BBQ for MISTEC Delegates and Registered Guests**	**Staff Room / Quad Main Building**

TUESDAY 19th July 2016

Time	Description	Presenter
8.30	MISTEC registration	
9.00	**Paper #2** Technology in the planning for and implementation of musical arts education in Kenya	Emily Akuno
10.00	**Paper #3** The effect of synchronized video feedback on the teaching performance of preservice music teachers	David Rickels
11.00	Coffee Break	
11.30	**Paper #4** Exploring musical appreciation in primary school: The app Orelhudo	Ana Veloso
12.30	MISTEC & ISME Information session MISTEC Commissioners & ISME Board Liaison to MISTEC	Glenn Nierman ISME Board (via skype)
13.00	Musical Interlude: St. Peter's National School String Orchestra	Library foyer, ground floor
13.15	Lunch Break	
14.15	**Workshop #1** The re - 'app' lication of music teaching in the 21st century classroom. Using technology to reimage learning and creativity.	Bradley Merrick
15.15	Coffee Break	
15.45	**Paper #5** Digital teaching scenarios as a supplementary educational tool for music teachers	Elisavet Perakaki
17.00	Dinner – own arrangements	
19.00-21.00	**Dublin City Coach Tour – with story telling and multiple stops at sites of musical interest**	

WEDNESDAY 20th July 206

Time	Description	Presenter
8.30	MISTEC Registration	
9.00	**Perspectives on Policy and Practice in Ireland** (i) Policy developments: Implications for music education at primary level	Regina Murphy St Patrick's College
	(ii) Developments in Junior Cycle curriculum	Ben Murray National Council for Curriculum and Assessment
9.40	**Vignettes of Practice in Schools** (i) Waltons Music for Schools Competition	John Mardirosian Waltons
	(ii) National Children's Choir: Legacy, Impact and Future Directions	Anne Purcell, Mairéad Déiseach, Órla Gillan National Children's Choir
10.40	Coffee	
11.00	**Post-Primary Professional Masters in Education**: Student Teacher Research	Chair: Marie Louise Bowe
	(i) Music Education in the early Yyears: Connecting Hungarian practice to Irish policies	Holly O'Grady Trinity College, Dublin
	(ii) Factors influencing students' decisions to choose music in a secondary school in Ireland	Conor McManus Maynooth University
	(iii) Meaningful assessment within the changing landscape of Irish traditional music	Rachel Duffy Trinity College, Dublin
12.00	**From Schools to Community**	Chair: Yvonne Higgins St Patrick's College
	(i) Intergenerational Learning at St Agnes' Primary School Music Project	Sr Bernadette Sweeney
	(ii) MaSamba Samba School	Simeon Smith
	(iii) Choral conducting in education and in the community: Report on a postgraduate study	Laura Wickham St Patrick's College
13.00	Musical interlude: DkIT *Ceol Oirghialla* Traditional Music Ensemble	Daithí Kearney Dundalk Institute of Technology
13.15	Lunch	
15.00	**Coastal tour of North Dublin villages and historic sites**	**Coach departs from St Patrick's College main reception area**
18.00	Dinner – own arrangements	

THURSDAY 21st July 2016

Time	Description	Presenter
8.30	MISTEC registration	
9.00	**Paper #6** Social and musical notes on arranging from contemporary a cappella choristers	Jody Kerchner
10.00	**Paper #7** Integrative curricular activities to promote student engagement and motivation in the music classroom	Laura Cuervo
11.00	**Coffee Break and Posters**	
	Black, Pauline: Pedagogical change in the Scottish secondary school jazz combo	POSTERS Library Ground Floor
	Feng Ya: The issues and solutions to China national standard music teaching material	
	Hopper Patricia & Kathy Roberts: Staging a musical theatre number as a collaborative inquiry activity with students	
	Leung Chi Hin: Creating interactive musical scores with TapTab to enhance performance skills	
	Owens, Vallie: The effect of mode of instruction on collegiate students' preferences for world music and culturally familiar Music	
	Pierre-Vaillancourt Zara: Living and teaching music appreciation: Can you hear what i feel? can you feel what I hear?	
	Rivka Elkoshi & Yifat Shohat: Musicology and music education as inseparable fields of knowledge: Exploring Béla Bartók's educational piano works	
	Randles Clint: The modern band movement and music teacher education in the United States: Where are we going? Where have we been?	
	Schellberg Gabriele: Now I can't wait to make music with the kids!" Effects of an obligatory seminar for student teachers for primary school	
	Wayman, John: Instrumentalists in vocal methods: Analysis of student-identified transfers	
	Webb Linda: Music education practice across New Zealand: What is happening, necessary, and possible in primary schools?	
12.00	**Paper #8** The musical journey of pre-service teachers: Factors that influence lifelong musical involvement	Sharri Van Alstine & Alena Holmes
13.00	**Musical Interlude**: St Brigid's Choir Killester Conductor: Laura Wickham	**Chapel**
13.15	Lunch break	
14.15	**Workshop #2** The significance of our stories: Life history and narrative research methods as pedagogical tools in music teacher preparation programs	Nancy Dawe & Catherine Robbins
15.15	Coffee break	

15.45-16.45	**Paper #9** Growing in the spaces between: Examining a multi-stakeholder approach to improving music engagement outcomes for teacher and their students	Susan West
6.30pm	**DINNER and SHOW – City Centre: Belvedere Hotel** *own transport – local bus, taxi or walk*	

FRIDAY 22nd July 2016

Time	Description	Presenter
8.30	MISTEC registration	
9.00	**Paper #10** Innovation and preservation: Juxtaposing diverse pedagogies in music teacher education curriculum and practice	Frank Heuser & Lily Chen Hafteck
10.00	**Workshop #3** Fresh Education. It's bigger than hip hop	Jamie Ehrenfeld
11.00- 12.00	Coffee Break and **Posters**	Library ground floor
12.00	**Paper #11** Professional identity, teachers' ethics, and professional culture as context	Maria-Cecilia Jorquera-Jarar & Javier Duque
13.00	**Musical Interlude**: Winners of the Primary and Secondary School National Concert Hall "Song for '16" as part of the Centenary Programme Primary: David Adderley with Ammani Bengo, Scoil Mochua, Co Kildare Secondary: Eimear O Tuathail, Coláiste Iognáid, Galway	Heaney Lecture Theatre
13.15	Lunch Break	
14.15	**Workshop #4** From Tin Pan Alley to Taylor Swift: Remixing popular music	Adam Patrick Bell
15.15-15.45	**MISTEC Final Plenary**	

Abstracts: Papers

Emily Achieng' Akuno, The Technical University of Kenya, Nairobi, Kenya

Technology in the Planning for and Implementation of Musical Arts Education in Kenya

Musical arts comprise a significant portion of a child's development. With a large segment of childhood spent in school, education providers are hard pressed to plan effectively for these formative years, fully realising that what children are exposed to at this stage of development is significant for later choices and abilities. The learning of music in Kenyan schools today takes place in various forms, with children receiving different forms and quantities of attention. At the national government where education is managed, policy provisions for education in the arts at primary school are comprehensive and broad enough to allow for curriculum interpretation in ways that should facilitate a significant exposure of learners to tools used in modern day music making activities. This paper explores the planning vis-à-vis practice of education in a bid to determine the notions around technology and its application in music education at primary school level. It does this through a content analysis of curriculum documents thereby articulating the statement of the expectations of music teaching, and an analysis of observed classroom activities to assess the presence and use of technology. This leads to the articulation of a proposed tripartite agreement between philosophy, content and process towards an effective technology supported arts education at primary school in Kenya. The latter is premised on the theories of behaviourism and constructivism as grounding for the use of technology in the teaching and learning of music.

Laura Cuervo Universidad Complutense de Madrid

Interdisciplinary Curricular Activities to promote student engagement and motivation in music class

This research explores the perceptions of secondary school students during the composing process in music class, after fulfilling interdisciplinary strategies. The approach was mainly based on motivating students and placing greater emphasis on the musical creative processes through interdisciplinary activities. Moreover, analysis of group interactions within the composing course shed light onto the musical learning practices. This participatory Teacher-Researcher study is aimed responding to the following questions: a) how do students perceive the compositional process; b) what are the nature of their strategies for solving compositional problems; and c) how interdisciplinary activities contribute to a better understanding of students´ musical creativity processes and to the growth development of their musical productivity. The collected data includes field notes taken during classroom observations; semistructured interviewing; recorded videos and informal conversations with students and teachers. These were then sorted, coded, and corroborated through triangulation processes. Analysis of this data provided knowledge that students´ approach to composition tasks was in association to gender and to earlier experiences. Furthermore, these aspects were the principal creating arguments that guided the process from the onset. Data also supplied evidence that interdisciplinary learning influenced their composing skills and fostered new motivation. In addition, students believed that they gained more imaginative resources when they had worked the composition from different perspectives of knowledge and were able to produce more creative and original music.

Javier Duque Gutiérrez Escola Superior de Música de Catalunya Barcelona, Spain **Mª Cecilia Jorquera Jaramillo** Dept. Educación Artística, University of Seville Seville, Spain

Professional Identity, Teachers' Ethics, and Professional Culture as Context
The elements of teachers' professionalism from the postmodern perspective, established during the last two decades of the XX century, should be reviewed because of their inconsistency regarding research data and because of the theoretical gaps of this proposal. Following Baumann, conceptions of professional identity as flexible according to contingencies and professional culture, or even to the teaching profession itself, confined and atomized into the individual view on working activity, lead the teaching activity to be defined as a 'semi-profession' or 'liquid profession'. This is completely incompatible with permanent identity crises of teachers with no educational training, and with the historical struggle for professionalism in education. Furthermore, the surprising absence of ethics as a research element to be included into the construct of professional identity is opposed to its high value in comprehending deeply the relation between all the elements. Departing from a dialogical and complexity theoretical background, categories for analysis of identity, professional culture and personal ethics as a teacher are defined. A clear consistency between professional identities based on education, professional cultures connected to a critical attitude and innovation of the profession as a means for social transformation, and ethics of total commitment to the profession itself has been found. Initial education oriented to pervading into these categories is proposed as crucial in order to construct a useful, flexible and well-based professionalism, summing up, to lead to a music education profession devoted to service.

Frank Heuser & **Lily Chen-Hafteck** Department of Music, UCLA Herb Alpert School of Music University of California, Los Angeles (UCLA)

Innovation and Preservation: Juxtaposing Diverse Pedagogies in Music Teacher Education Curriculum and Practice USA
University music education programs tend to enculturate future teachers into very specific ways of knowing and being. Although traditional curricular structures might be an impediment to imaginative teaching practices, they can be crafted into a foundation for creative instructional endeavors. This paper describes a music teacher preparation program employing juxtapositional pedagogy as a curricular strategy to encourage future educators to include more diverse musics in their future work as well as to examine and reconceptualize traditional instructional practices. This approach places two contrasting music making traditions within conventional methods and/or pedagogy courses. Juxtapositions include pairing: (1) formal and informal learning in foundation courses; (2) music and pedagogy from diverse cultures in method courses; and (3) traditional violin and popular guitar instruction in student-teaching experiences. Concurrent learning in two contrasting traditions such as notation/aural music learning as well as formal/informal practices, creates instructional spaces in which the cognitive underpinnings of established methodologies are examined, questioned and discussed, and where new approaches to music learning might be explored. For example, instruction on classical clarinet and popular guitar are embedded in the music education foundations course. Students acquire fluency on the woodwind instrument via formal aural modeling of tonal patterns and songs by a mentor while the guitar is learned informally using the listen-copy-play approach (Green, 2002). Juxtapositions of this nature within a foundations course demonstrate how conceptual information can be informed and enhanced by music making. By combining different approaches to music making within a single class, future teachers develop insights into diverse music learning styles and alterative teaching methodologies. When used to

challenge conventional music education practice juxtapositional pedagogy becomes more than the simple addition of world music or popular idioms to the traditional 2 curriculum or the acquisition of basic performing and pedagogical competence in those styles. Instead this approach encourages an epistemology of emergence which moves pedagogical thinking away from that of just acquiring the skills necessary to reproduce established practices and towards questions about responding to evolving musical cultures and student interests. It suggests that a primary responsibility of educators is not to promote a particular way of knowing and being but rather to respond to and nurture the diverse musical and learning needs of students within their unique communities. Ideally, a teacher preparation program built on juxtapositional pedagogy prepares practitioners for success in traditionally configured school music programs and provides the understandings necessary for creating innovative instructional practices.

Jody L. Kerchner, Ph.D., Oberlin College/Conservatory of Music

Social and Musical Notes on Arranging from Contemporary A Cappella Choristers In this qualitative research project, I designed a case study to explore the social and musical interactions of a student-led, all-male, collegiate contemporary a cappella ensemble— The Obertones—as the members arranged and edited popular songs they performed in concert. The research questions I addressed were: 1. What is the nature of the group dynamic that facilitates musical arrangement and editing? 2. What are the processes by which student-led contemporary a cappella choral ensemble members arrange and edit popular songs for the group to perform? The primary musical and social themes that emerged (group cohesiveness, leadership, democratic and empathetic interactions, listening skill development, developing group sound, apprentice arrangers, and selecting repertoire) are reported here and applied to school choral settings, in an effort to inform choral directors and students about the social and musical rudiments necessary to facilitate a contemporary a cappella group's existence. Specific practical strategies for begin developing students' listening and arranging skills are also presented; they stem from the observational verbal interview data procured from The Obertones singers.

Janice Killian, PhD Texas Tech University, USA
John Wayman, PhD University of Texas at Arlington, USA Vallie Owens, PhD Candidate Texas Tech University, USA

Effect of International Travel on Music Educator Development: A Case Study of Initial US/China
International travel has long been touted as a life-changing experience. Currently, designers of curricula and programming in music and elsewhere pride themselves on a more global perspective (Mason, 2010), particularly in U.S. classrooms which exhibit diversity in terms of socio-economic status, gender representation, religious affiliations, learning abilities, and ethnicity (Holmes & Vanalstine, 2014). Further, a growing number of researchers have examined the positive effects of immersion in an unfamiliar culture on the world viewpoints of college students (Cao, Galinsky & Maddux, 2014; Maddux & Galinsky, 2009). Emmanuel (2005) and Power (2013) concluded that even a very brief time immersed in a different culture had lasting effects on the worldview of music educators. We reasoned that if unfamiliar cultural experiences positively affected pre-service teachers, international experiences potentially could benefit those who plan to prepare teachers. Thus we undertook a qualitative analysis of a physical and metaphorical journey from Texas, USA to the interior of China

experienced by seven current or future professors who prepare pre-service music educators. In May 2015, we traveled to Chengdu, China. Seven of us, all affiliated with Texas Tech University in Lubbock, Texas USA included two professors and five doctoral students. All travelers were experienced primary/secondary music teachers (3-16 years). Two of us had experience preparing pre-service music educators (5-25 years); the remaining five were studying to prepare pre-service music educators. The focus of this study was our experiences with Southwest University for Nationalities (SWUN) that has the special mission of admitting Chinese minority students (Tibet, Mongolia Yi, and others). Our primary goal at SWUN was to exemplify music education in the United States as well as to present our version of student-centered teaching and learning (Killian, In Press; Killian, Dye & Wayman, 2013). Thus we lectured, demonstrated, and eventually involved SWUN students in their own structured peer-teaching episodes. In addition we attended concerts, and observed music class demonstrations by Chinese children. Data included video of events, photographs, field notes and individual journal entries collected during our visit as well as reflections written immediately and five months following our return. Using established ethnographic case study procedures (Creswell, 2012; Miriam, 2009) we established the following emergent themes: Cultural Explorations and Understandings. Music Education and Music Teaching Methodology, Individual Events and Experiences, and Insights About Teacher Preparation. Results are discussed in terms of application to teacher preparation and implications for further research.

David A. Rickels University of Colorado Boulder Boulder, Colorado, USA
The Effect of Synchronized Video Feedback on the Teaching Performance of Preservice Music Teachers

The purpose of this study was to examine the effect of a Synchronized Video Feedback (SVF) approach to delivering formative feedback on the teaching performance of preservice teachers. The SVF approach consists of a video recording of a lesson taught by a preservice teacher overlaid with assessment feedback from the course instructor in the form of an audio track and graphical annotations. Based on results of a pilot study, it was predicted that preservice teachers who received feedback through SVF could perform better than those who received traditional written feedback. A secondary purpose of this study was to evaluate student attitudes in response to the feedback mode they received from their instructors. Preservice teachers in instrumental music methods courses (n =54) were recruited to participate from five universities in the United States. The study used an experimental pretest-posttest design with treatment and control groups to test the effectiveness of the SVF approach, using the Hamman & Gillespie's Survey of Teaching Effectiveness (STE) as the measurement instrument for teaching performance. Using repeated-measures ANOVA, there was a significant main effect for time for the total STE score and both subscales. There was no significant interaction between time and experimental group 2 for the total STE scale score or for either subscale alone. Based on an exit survey, the group receiving SVF was generally more positive in their evaluation of the feedback. The SVF group appeared to have a significantly stronger preference for receiving more of that type of feedback, while also feeling that the SVF approach helped them more clearly understand the specific elements of their teaching being targeted by their instructors for improvement. Recommendations for future studies included replication and expansion of this experimental design, using larger sample sizes and/or increased length of time for the experimental intervention as two possibilities for increasing the statistical power to detect what may be a small effect size. Future studies may also utilize a different measurement instrument that may be more confined in scope to the abilities of preservice teachers compared to the STE as a means of increasing inter-rater reliability.

Perakaki Elissavet Directorate of Secondary Education, Piraeus, Greece

Digital teaching scenarios as a supplementary educational tool for music teachers
Recently, the orientation of Greek music education in schools is connected to technology use integration in lessons. The Greek Ministry of Education tries to provide digital educational material to teachers encouraging them to introduce the use of technology in their classrooms. Even though, schools in primary and secondary education are not equipped sufficiently, teachers try hard to find ways to incorporate technology in their lessons. Under this perspective, the development of digital teaching scenarios is the last digital support to teachers, up to now. Teachers explore this supplementary digital material and adjust it to their students' needs and preferences. Selected, according to their qualifications, teachers designed and submitted digital teaching scenarios for teachers at the AESOP (Advanced Electronic Scenarios Operating Platform). They cooperated with a school advisor and a professor in order these ideas to be applicable and in compliance with the official curriculum. Specifically, in music education field, 5 music teachers participated in a vivid work team. But, how did other music teachers evaluate this effort? For this reason, a small scale research (pilot study) was organized in order to record through semi-structured interviews these opinions. The research took place before the application of these scenarios in their classrooms, so it records their first perceptions. Results highlight that although teachers were positive to incorporate these scenarios in practice, they found many obstacles, because of the insufficient technological infrastructure at schools. Though difficulties, they were willing to enrich their lessons with them, whenever it was possible. In conclusion, digital educational scenarios in music education motivate music teachers to incorporate technology use during their lessons. Though teacher willingness, the sufficient technological equipment for application must be provided.

Sharri VanAlstine and **Alena Holmes** University of Wisconsin-Whitewater

The Musical Journey of Pre-service Teachers: Factors that Influence Lifelong Musical Involvement
As the climate of education comes to a new crossroad, music teacher educators increasingly need to assess what kinds of experiences encourage students to become teachers. Our schools need great musicians who love to teach and to encourage student musicians to embrace education as a viable and fulfilling career path despite the uncertain times. If this is the case, we need to continue to build and develop our music course offerings preK-12 to encourage students, perhaps more than ever before, to develop their musicianship and love for music. This is the fuel they will need to feel compelled to forge a new pathway in music education. The purpose of this study is to discover factors that influence students' desires to participate in a music program within and outside school settings and their attitudes and values toward music and music education. These factors will be based on students' own musical autobiographies and how their preferences and experiences differ between music majors and non-music majors. The research questions are:
1. What are some factors that affect elementary education majors' decisions to participate in music classes and their willingness to incorporate music in their future classrooms?
2. How does musical participation amongst the family members of pre-service elementary or early childhood teachers effect their willingness to incorporate music in their future classrooms?
3. How does musical participation in "outside of school" music activities and private lessons effect pre-service elementary and early childhood teachers' willingness to incorporate music in their future classrooms?

A Mixed-Methods approach to research was used, utilizing a Triangulation Design. The participants were pre-service music education majors (N = 77) and elementary classroom majors (N = 83). Participants shared their musical backgrounds and experiences and how these factors contributed to their disposition towards music education. Results indicate there are some common educational and background factors that affect students' dispositions towards music education.

There was a statistically significant difference at $p \le .05$ for the group as it related to four factors regarding their own musical backgrounds. These factors were: instruments played by family members, number of music classes participants took in high school, participation in private music lessons, and number of music opportunities participants had outside of high school.

When the data was triangulated, there were seven important factors that affected the music majors' desire to teach music.

1. **Teacher:** Mentor; Friend; Great Performer; Teaching Style/Pedagogy; Desire to prove oneself
2. **Family:** Members participate in music; Support & investment; Opportunities to participate outside of school music activities
3. **Curriculum:** Opportunities to participate in different classes/ensembles; Private Lessons
4. **Success:** Competitions; Festivals; Solos; Ensembles; Awards; Not successful in other academic subjects
5. **Social:** Peer support; Travel; "Get away from problems"; Music camps
6. **Opportunity to Teach:** Love for children; Satisfaction with results
7. **Music:** Concerts outside of school; Love for particular styles of music; Great performers

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Exploring Musical appreciation in primary school: The app Orelhudo
In 2013 the educational service of Casa da Música, the main concert hall in Porto, devised specific software with the purpose to introduce musical listening and appreciation in primary schools on a daily basis – the Orelhudo (Big Ears). The present paper reports an exploratory case study that focused on the ways a group of 24 children, with ages ranging from 7 to 8 years old, tried to create sense from listening and appreciating activities prompted by their primary teacher when she introduced Orelhudo in the classroom. Acknowledging the idea that schools have a decisive role in promoting diverse and meaningful listening practices among children (Clarke, 2005; Regelski, 1996, 1998, 2004, 2008) the present study aims at further understanding the educational and musical purposes of the resources and activities developed by the primary teacher when she implemented Orelhudo in the classroom, and the ways her pupils responded to these same resources and activities. Data collection includes two semi-structured interviews to the primary teacher, two focus groups with her pupils, field notes and children's artefacts. Data analysis followed a pathway of coding, categorization, and interpretative accounts developed by the team researchers'. Findings suggest that when this app is approached in the classroom context in a holistic and transdisciplinary way, through activities that might prompt personal expression, communication and creativity, children seem to connect to Orelhudo in a thoughtful and meaningful way. Findings also suggest that the meanings created by children during these specific listening and appreciation activities, might

lead them to cope better with their inner and outside worlds, while also developing empowerment, autonomy and critical thinking. Acknowledging Orelhudo as a promising and innovative tool, the present paper aims to contribute to the discussion about what it means today to promote meaningful 2 listening activities with young children, and how the classroom teachers might approach these issues in a more effective way.

Susan West, Australian National University School of Music

Growing in the Spaces Between: Examining a multistakeholder approach to improving music engagement outcomes for teachers and their students
This paper presents the case for a differentiated form of in-service teacher training and support to increase music making in schools and school communities. It emerges from a longitudinal practice-led research model that uses Educational Design Research to inform repeated iterations of practice. The Australian National University Music Engagement Program (MEP) operates across and between three government bodies: the Australian Capital Territory Arts portfolio, 'artsACT', the Education and Training Directorate, and the Australian National University. Rather than hamper its development, this positioning has allowed the MEP to develop a practice-based approach that offers a possible model for other jurisdictions. In particular, two key elements that have developed are its independence from any one set of mandated rules or outcome, and its funding model which makes it free to its users. The paper explores these key features and other related findings, concluding with two short case studies of users who have helped contribute to the on-going development of the Program.

Abstracts: Posters & Workshops

Pauline Black, University of Aberdeen, Scotland

Pedagogical Change in the Scottish Secondary School Jazz Combo
This study examines what goes on in a secondary school in Scotland where the teacher/researcher adopted changes to pedagogical practice within the school jazz combo as a result of personal enculturation in jazz. Teaching and learning followed Rogoff's (1991) three-stage socio-cultural design moving from an initial apprenticeship model through one of guided participation to one of participatory appropriation. Although this study is a single case it may offer insight into the pedagogical methodology employed, documenting the changes required in moving from a more teacher-directed pedagogy to one in which social-constructivist approaches and an informal music pedagogy (Green, 2009) were adopted. The experiences of the young people, along with the perceived impact of the participants' active engagement in music making through jazz will be discussed. A qualitative case study design was selected for this study and after gaining informed consent from participants data were generated from a range of sources, principally semi-structured interactive interviews using archival data (such as video and audio artefacts.) Participants, through interview elicitation techniques were asked to recall beyond the immediate timeframe. Interview data were transcribed verbatim and analysed for over-arching themes using interpretative phenomenological analysis. Evidence in this study has shown that Rogoff's (1991) participatory appropriation model was perceived to be beneficial by the young people. Three key themes emerged as perceived benefits: (a) personal effects, (b) social effects and (c) musical effects. The development of confidence was seen as the main outcome of learning in the jazz combo. This study may suggest that learning in an active participatory setting and learning with pedagogy more appropriate to an informal learning style (Green, 2009) was found to empower the young people and according to their own perceptions, this allowed them more autonomy to make decisions and enhanced their leadership skills. This study may suggest that culture along with associated performance practices and social skills should all be considered when considering jazz pedagogy. The informal learning environment in the formal educational establishment may be more desirable for the jazz learning experience.

Dr. Chi Hin Leung, The Education University of Hong Kong

Creating Interactive Musical Score with TapTab to Enhance Ensemble Experiences in Modern Music Ensemble
With the support of Hong Kong Science & Technology Parks Incu-App Programme and Google Empowering Young Entrepreneurs (EYE) Program, a new online software called TapTab is developed. Users can create an interactive musical score and interact with the recorded performance in both solo and ensemble setting by logging in to the system with a web browser or on a tablet device. With the use of TapTab, new experiences in ensemble playing are developed. This research investigates how these new experiences enhance ensemble experience in a composer ensemble called EdUHK Modern Music Ensemble (MME). Data is collected through semi-structured interview with MME composers and players, survey, on-site observation, and field notes taken.

Dr Bradley Merrick, Barker College, Sydney NSW, Australia

The re - 'app' lication of Music Teaching in the 21st century classroom: Using technology to reimage learning and creativity.

Drawing upon the current development of a new Australian Curriculum, and emerging approaches to the use of mobile technologies, apps, web-based tools and varied modes of interaction (web, apps, social media, collaborative projects, iBooks etc), this workshop will explore the integration of current research into effective learning (self-assessment, collaboration, project-based learning and blended learning) across a range of syllabus contexts and activities designed for classroom application in the music curriculum. This will include the exploration of a variety of different 'apps', examples of music software and classroom tasks that explore the creation, integration and application of music through a multitude of different perspectives and learning experiences.

Using the new comprehensive Australia Curriculum framework that integrates the key learning experiences of Performance, Aural, Musicology and Composition in the classroom, this workshop will aim to present a broad range of activities and thinking that reflects current curriculum development and emerging approaches to teaching in the 21st century classroom.

Dr. Catherine Robbins, University of Manitoba, Canada
Dr. Nancy Dawe, University of Toronto Schools, Canada

The significance of our stories: Life history and narrative research methods as pedagogical tools in music teacher education programs

Context

> "[Reflecting] on my experiences growing up and [making] connections with what I am doing now, and [realizing] how my entire life... has completely informed how I teach today--that's been a really powerful tool for me... It makes you look at all the individuals that you're working with... and realize that they all have very complex, complicated, incredible lives, and that every experience they have helps them form who they are, and *you're* one of their experiences." ("Kate," research participant, in Dawe (2012))

The climate of music teacher education is continually shifting. Preservice programs must prepare students to face classrooms with culturally diverse student populations and a variety of musical experiences. How do we prepare future music educators for such a climate? How do we foster empathy for the multiplicity of experiences and perspectives that students bring to our classrooms? What understanding of self do they carry into their future classrooms?

Purpose

This workshop presents teaching tools that emerged from our respective research studies involving choral music educators, conductors, and music professors. These studies focused on the development of a heightened understanding of self as revealed through narrative. The resultant tools now serve as staples of our teaching practices with both secondary and post-secondary music students. Our workshop will help music teacher educators discover ways of inviting students to explore the relationship between their musical life histories and their developing knowledge, thereby better preparing them to engage with diverse social, cultural, and political contexts in their future teaching.

Goals

Participants will develop an understanding of the significance of making connections between their musical life histories and their professional practice by striving to understand how their beliefs, values, and assumptions regarding music-making have come to be formed.

Additionally, participants will develop an understanding of how life history and narrative methods can be used as effective tools for personal-professional development as well as meaningful pedagogical tools in university teacher preparation programs. Finally, participants will leave with concrete ideas for applying these methods to a variety of contexts in pre-service teacher education, including music education classes, ensemble rehearsals, and music methods courses (e.g., general, choral, instrumental).

Prof. Dr. Gabriele Schellberg, University of Passau, Germany
"Now I can't wait to make music with the kids!" **Effects of an Obligatory Course for Student Teachers for Primary Schools**
In Germany, every teacher teaches music in his or her classroom even though the majority has not undergone formal training as a music teacher. These teachers have therefore often no or little confidence in their musical abilities. In order to train teacher
students an obligatory university course was introduced in Bavaria for student teachers who have not chosen music as a subject. For the present study an evaluation was undertaken that looked into the attitudes of student teachers who think of themselves as not musical gifted, but who are required to attend a music methods course at the university. The study also explores points of interest like the students' musical background and how they rate their own musical gifts. Possible effects of the course on the assessment of their musicality are investigated by means of an exploratory questionnaire. The results show an evident increase in confidence. The study also tries to find possible explanations for the increasing self-efficacy in student teachers during a method course and the (more) positive attitude towards their future music lessons as well as higher personal ratings of their musicality.

Zara Pierre-Vaillancourt M.Mus., doctoral student Université Laval & Valerie Peters Ph.D., full professor, Université Laval

Living and Teaching Music Appreciation: Can You Hear What I Feel? Can You Feel What I Hear?
This interactive poster is an invitation to think about music appreciation (or music listening) and to take part in a music appreciation experience. Reimer and Wright (1992) state: "The foundational interaction with music is listening" (p. 231), but what is Music Listening or Music Appreciation? First, you will be invited to propose keywords to define what music appreciation means to you. Given that music listening is profoundly connected to cultural beliefs and values (Elliott & Silverman, 2014), it will be interesting to observe how these beliefs and values impact the construction of participants' definitions of music appreciation. Second, to understand a young music student's perspective on music appreciation, participants will be invited to immerse themselves in a music listening experience based on the felt and the perceived emotional components of a musical work. Using music appreciation tools based on research (Gabrielsson & Juslin, 2003; Schubert, 2003, 2010; Sloboda, 1992) and effective teacher practices, this listening activity places the student (participant) at the center of the music listening experience, and helps him/her to identify the felt and perceived emotions linked with musical elements of the work. The last part of this poster experience is a reflection on teaching practices and the way music appreciation is presented to music education undergraduate students. Teaching materials for music appreciation with young people are often limited to a listening guide or questionnaire. While the creative component of music listening is sometimes present in music appreciation activities for children (e.g. musical maps, movement, etc.) (Kerchner, 2000), it is frequently neglected in

teaching materials for youth. When understood as a creative experience, music appreciation becomes a way for young people to make sense of the music they are listening to and express themselves. How could we inspire music education students to create meaningful music appreciation lesson plans? Could technology be of some help to teach and experience creative music appreciation activities?

Linda Webb, University of Canterbury, New Zealand

Music education in New Zealand primary schools: What is happening, necessary, and possible?

Access to music education learning for children throughout their primary schooling continues to be problematic, because the large majority of generalist primary teachers are not adequately prepared for teaching music in schools (Australian Music Association, 2006; Boyack, 2012; Bresler, 1993; Cameron, Dingle & Brooking, 2007; Collins, 2014; Cooper, 2006; de Vries, 2015; McCullough, 2005; Rohan, 2005; Warden, 2011; Webb, 2002 & 2012; Wiggins & Wiggins, 2008).

This PhD research proposal is driven by the identified need to contribute to the case for the development and implementation of a realistic professional learning and resourcing framework that builds teacher capability and enables music education be delivered to all children in New Zealand primary schools (Barker, 2008; Beals, Hipkins, Cameron & Watson, 2003; Boyack, 2010; Drago-Severson, 2009; Education Review Office, 2012; Hipkins, Cowie et al.,2011; Ministry of Education, 2007 & 2011; Webb, 2014 & 2016).

To explore what music education practice might look like to achieve access for all primary school children, it is proposed that the following three aspects be examined: In the first instance, understanding what is happening for children in and out of the school classroom in relation to music education opportunities. Generalist classroom teachers, music curriculum specialists, and socio – cultural experts actively involved in school music education programmes will be invited to participate in a short survey at this initial stage.

Based on survey responses, a selection of participants representing a range of contexts, will be given the option of continuing into phase two. Semi-structured interviews will explore if there is a shared understanding amongst these music educators of what is necessary in terms of access, curriculum entitlement, and the music education subject knowledge required of the teacher (Abbiss, 2014; Beauchamp, 2010; Benedict, Schmidt et al, 2015; Choy, Chong, Wong & Wong, 2011; Heimonen, 2006; Hill & Robertson, 2009; Hofkins & Northen, 2009; Hourigan & Scheib, 2009; Koutsoupidou, 2010; McPhail, 2014; Pascoe, Leong, et al., 2005; Webb, 2016). Finally, in spite of widely documented challenges, investigating music education models that demonstrate what is possible for future generations. Four of the stage two participants will have the opportunity to be involved in participatory action research professional learning and development modules. These school based case studies will include examining 'what they say they do, and what they actually do' (Price, 2008, p.28), using video interview analysis stimulated recall (Delaney, 2011), based on reflective practice (Schon, 1983 & 1991) and social constructivist theory (Gergen, 2015; Lock, 2010; McPhail, 2016; von Glaserfeld, 1989).

This qualitative study will collect descriptive data using narrative inquiry to construct meaning from the various perspectives (Schmidt, 2010; Denzin & Lincoln, 2000), and be compared with international practice and trends. (Elliott, 2011; Heimonen, 2006; Regelski & Gates, 2009; Swanwick, 2008). The results of this research have the potential to provide a shared understanding of what is happening, necessary, and possible for music education in primary schools relevant to 21st century education practice (Abbiss,

2015; Arostegui, 2011; Drago-Severson, 2007; Elliott, 2011; Garvey Berger, 2010, 2012; Gilbert, 2013), and to advocate for every child's right to music as part of a broad education in New Zealand.

Technology in the Planning for and Implementation of Musical Arts Education in Kenya

Emily Achieng' Akuno, The Technical University of Kenya, Nairobi, Kenya

Background

The Kenyan primary school-age child has traditionally been granted opportunity to participate in activities that ensured learning through play, with relevant gadgets at his/her disposal. Some of these gadgets were created from children's imagination to serve the purposes of childhood activities. To this end, there are children's music instruments (Zake, 1986) and occasions for music training that begin at childhood (Omondi, 1980; Akuno, 2005). These would allow the child (learner) to come into contact with the requisite technology for the various skills and trades at an early age. Education as practised in school today involves the use of a variety of resources at all levels of education. Digolo (1997) and Mwangi (2000) articulate available resources for the teaching of music at secondary school and teacher training college (tertiary institutions), detailing not only music instruments, but also other equipment. At the time of their research, they just fell short of using the word 'technology'. With this word now a common terminology in Kenyan discourse on development and training, there are continuing indicators that national development occurs where there is great training in science and engineering. Consequently, the question that begs is whether (Kenyan) music education accommodates technology in teaching and learning at primary school. A look at the syllabus documents provides indicators of the experiences government has planned for the delivery of knowledge and development of skills in music. The document further provides guidelines for teachers on what resources they may wish to gather and employ to deliver the curriculum. A survey of school music activities in selected primary schools[1] demonstrates the status of technology use in the teaching of music. These two complimentary pieces of information provide the basis for the interrogation of the presence of technology and its application in primary school music education in Kenya.

Conceptual Underpinning

The study is premised on the need to ensure that primary school education in and through music is adequately resourced. This implies the need for a clear understanding of the place of technology in general education, and specifically, in music education. 'To produce more meaningful learning, (computer) technologies need to be designed according to sound learning theories and pedagogies' (Schacter, & Fagnano, 1999, p. 1). The link between tools, content and procedures demands a careful balance so that meaningful learning experiences are provided for learners.

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[1] Ongalo Primary School, Nyawara Primary School in Kisumu County, and Maliera Primary School in Siaya County, Kenya, observed in the course of the Music for Literacy Development Project (2013-2014)

Discussions of education theories that are applicable to technology education call for a combination of behaviouristic and constructivist theories as the better approach for education. Ebert (n.d.) states that whereas tools can be behaviouristic in nature, classroom implementation of technologies is heavily constructivist in conception. The relevant theories of behaviouristic nature are reinforcement, verbal behaviour and social development (Ebert, n.d., p. 2). The use of technology as source of immediate feedback on achievement or performance augurs well for behaviourism, where behaviour is constructed and sustained by its consequences. Positive or negative reinforcement either sustains or thwarts behaviour, and hence learning. While that is maintained, constructivism asserts that learning happens when one does something, and is therefore associated with skills development. Experimentation subsequently leads to more learning, because learners engage with the environment at deeper levels with each experience.

The second theory that is found useful is situated cognition, where learning occurs when situated within a specific context (Myers & Wilson, 2000 quoted in Doak, n.d., p.5). The context of learning is the community (cultural or professional), available tools for the discipline and the physical world. Learners' active participation in this realm is achieved as they interact within this space where knowledge is located, together with associated tools (technology). Knowledge is developed as learners participate in 'knowledge-using activities in authentic situations (Myers & Wilson, 2000, p. 71 in Doak, n.d., p. 5). The authentic situation implies relevant music-making resources.

Situated cognition defines learning as a social construct. Its outcome is expressed in actions of people as they interact with communities (of practice). Culture therefore becomes a powerful mediator of learning, to great advantage since it characterises the society for which learners are socialised. When culture is accommodated in planning for education, question of cultural relevance are settled. Since learning is situated in a community, it involves interaction with tools and artifacts of that community. Music education in Kenya should then involve learners' interaction with music tools (instruments and equipment) currently applied in Kenya. The tools assist and motivate interactions, and so technology is seen as 'a piece of the learning environment' (Doak, n.d., p. 5), a context for learning, and a medium through which knowledge is developed.

Rationale for Technology

Early discussions of technology in the sphere of education locally alluded to it as the antithesis of culture. Where technology was the twin of science, the arts and humanities did not feature in the discourse on education for development, giving the impression of a great divide between science and technology on one hand, and arts and culture on the other. Music belonged then to the second category, not considered relevant or a priority for education. Where the arts are considered support subjects, there is little if any investment that can lead to appropriate technological facilitation towards relevant teaching and training, irrespective of their proven contribution to the national economy.

Technologies for education in music are not confined to the use of computers. Today, a large percentage of children have access to or get to experience the use of technology at some point or other (Doak, n.d., p. 2). The world as a whole is quite technical. Every community has its specific technologies – the tools - and knowledge that it employs to ensure ease of business, however basic or sophisticated. The workplace for which learners are training is full of technology. Their training ought to prepare them appropriately to operate in this wider world (society) as well as the world of work, with their appropriate technologies.

Music practice worldwide is influenced by technology. Kenya's soundscape was affected soon after World War II by returning soldiers who carried back their military band experiences. It was further enhanced in the 1960s from the recording studios based in Nairobi that served a large region of the continent of Africa (Ondieki, 2010). Despite this early presence of modern technology in the industry, the uptake of the same in education has not been reciprocal. Inclusion of this in the formative years of learning provides grounding for its use later in life. It has been stated that a technologically rich learning environment 'can increase self-esteem and enthusiasm for learning' (Doak, n.d.:4), though experience also records some learners intimidated by the same. To counter this, early introduction is essential, so that children's natural curiosity overrides their insecurity.

Methodology

The study was a survey of technology in public primary school music education. This was achieved through a document analysis focusing on the syllabus (Ministry of Education, Science and Technology, 2002) as the document that contains the planning for primary school music education; and the analysis of the resources in use for teaching music in selected primary schools. The observations made in the selected schools involved cataloguing tools and equipment available for music. The collected data facilitated the interrogation of technology in both the planning for and implementation of the primary school music programme in public schools.

Findings

Music education is provided for at all levels of education in Kenya. In practice, it is grouped with other arts subjects into the Creative Arts subject at Primary School where, however, it is not examined. At secondary school, it is a stand-alone subject, offered as an elective by a few of the schools.At tertiary level, it is compulsory to all learners at Teacher Training College where teachers for the primary school are prepared.

Table 1: Technology in the planning for and practice of primary school music education

Item	Planning	Practice
Mode of engagement	Practical, hands-on through projects and performance	Quite theoretical, with little use of music-making resources

Goals and Objectives	National goals – No. 6: *promote respect for and development of Kenya's rich and varied cultures* explained as '*Education should instil in the youth of Kenya an understanding of past and present cultures and their valid place in contemporary society…blend the best of traditional values with the changed requirements that must follow rapid development in order to build a stable and modern society*'	Exposure to traditional music and instruments provides experience of indigenous cultures. The rich modern culture that is part of learners' experience is barely explored.
	Objective No. 7: *provide the learner with opportunities to develop aesthetic values and appreciate own and other people's culture*	Achieved through participation in music making (singing) with items from different cultures; there's minimum exposure to music tools and equipment
	Objective No. 13 *develop awareness and appreciation of the role of technology in national development*	No evidence of such knowledge being passed
Resources	Syllabus lists songs, music instruments and costumes	Listening to music from playback resources; Music instruments used to accompany singing and dancing.

Discussion

The focus of this study was technology in the planning and practice of music education at primary school. From the data above, the planning, in terms of curriculum documents, explicitly states that learners should be exposed to different aspects of culture. They are also expected to encounter and understand technology for music in relation to national development (Objective 13). The resources listed include music instruments, but no other gadgets that could enhance learning.

Constructivism positions culture as a vital context for education. As a cultural expression, music learning requires involvement with all the elements that lead to an appreciation of its aesthetics. These include the tools for its understanding and performance - technology. The observations present an education practice in primary school that is wanting, because schools hardly have resources, neither traditional not modern. There is very little technology to support education, a situation that denies learners exposure to the crucial tools of the trade for which they are preparing. Learners are expected to 'build a stable and modern society' but there is a disconnect between planning and practice:

1. The overall teaching practices in which music technology is denied prominence and local realities in which technology is an integral part of music experience;

2. Curricula provisions that call for a learning experience that should assure the nation of technologically knowledgeable practitioners, yet dismal application of these in teaching and learning;

3. Implementation is not optimum – so deficiencies of the education system are felt in all the subjects – deficiencies connected to facilitation and unclear policies. Poverty is 'most formidable hindrance' (Andang'o & Mugo, 2007), where poverty is the inadequacy of resources to effectively meet set tasks and mandate of music education.

Constructivist theories area useful in laying the foundation for curriculum design, hence planning for education. Using multimedia technologies allows learners better control and freedom to manipulate their learning environment. Teaching and learning that is also more problem-solving oriented allows learners to investigate and adapt relevant technologies for their learning, and develop skills for the use of the same. This too is heavily constructivist, where 'learners construct their own knowledge based on their own experiences' (Ebert, n.d., p.5). Appropriately selected technologies facilitate the development of translational and performing skills, which is achieved through engagement with the technologies during learning. But this planning must be grounded on a theory that sustains the practice for effectiveness. Technology helps to create a rich learning environment. This is only useful when the planning for learning is tailored to students' capabilities. Through this theory, technology is seen as a tool for helping learners become effective learners (Ebert, n.d, p. 8). It enhances the learning experience.

Conclusion

Both behaviourist and constructivist theories offer grounding for education that ensures both knowledge and skills absorption, confirmed through appropriate learner behaviour. Constructivists' provision for the community as a context of learning demands that the technology in use within the community (of practice, i.e., the music industry) become part of the learners' learning environment. This requires adequate planning and clear articulation of the role of technology in this learning. From the discussion above, technology is inadequately accommodated in the Kenyan primary school music education. Despite the explicit objective statement, the syllabus does not articulate resources or content that would achieve this expected outcome. This is a consequence of lack of coordination between planning, content and delivery of curriculum, due primarily to lack of a stated guiding principle.

A tripartite collaboration among policy makers, curriculum developers and teachers (Andang'o & Mugo, 2007) will boost a technology supported music education.
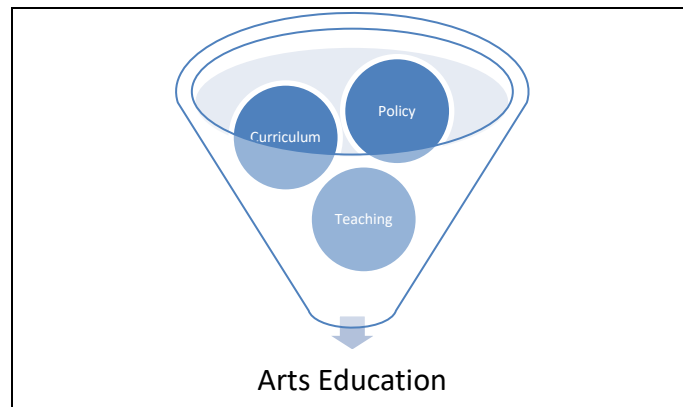
Figure 1: The Policy-Curriculum-Teaching collaboration

Overall educational philosophy informs the policy statements. The latter is seen as a comprehensive statement that defines technology as a means and not an end, an enabler and not an objective of education in music.

The content of education is articulated in the curriculum. It is both the knowledge and skills to apply that knowledge in meaningful ways and towards gainful experiences. These include the manipulation and translative skills, exercised through the use of resources external to the human body. This presents technology as an integral component of the curriculum.

The process of music is vital to the teaching activities. These are a series of related actions whose outcome is increased intellect and ability in music as a field of knowledge. The knowledge includes appropriate technology for music and the skills for the utilisation of that technology. It is therefore evident that technology is integral to the planning and execution of the teaching of music.

Planning starts with policy statement. Policy includes government's intention for education in general, and music education in particular, and its view of technology in music education. It includes the declaration of what we want to teach in the name of music, and what resources should facilitate this teaching. The African academy today talks of musical arts education in recognition of the complex range of expressive activities that traditionally define music-making in indigenous cultures. Education must therefore be informed by realities of human interactions and relations, culture and economy, where technology is included.

Practice covers matters of curriculum articulation, resources identification and allocation and the actualisation of the learning programme(s). The planning would include how we want to teach this subject and what tools we want to use for this purpose. Teaching and learning approaches of a participatory nature are advocated from a number of authors in the discipline (Wanyama, 2006). This, where practised, ensures learners' participation in activities that characterise the industry for which they are training, and should make them more effective and efficient users of pertinent technology.

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Professional Identity, Teacher's Ethics and Professional Culture as Context

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Background

Research literature on music teachers' professional identity bases generally on the postmodern view (Derrida, Foucault, in philosophy; Gergen, Baumann, in social sciences). However, research in the field of professionals of general educational systems went further to dialogical stances (Bakhtin, 1981; Marková, 1994, 2006; Wertsch, 1997, 1991). We place these ideas into the complexity paradigm (Morin, 1994) which allows comprehension of inconsistent evidence or clearly contradictory data in relation to postmodern literature, or even questions overlooked by this literature (Akkerman & Meijer, 2011).

Following the postmodern view, professional identity construction takes place mainly on an individual basis and it is composed by many sub-identities. Individuals change over time, constructing and transforming their personal and professional identity, adapting to different professional contexts. This means that their professional identity always fits or is coherent or harmonic in relation to their professional practice. The most clear inconsistent evidence is the teachers' 'professional identity crises', generally researched because they tend to turn into chronic crises. The most researched factors on the origin of any teacher's professional identity crises may be the following: a) the quick changes of contexts and professional culture, which appear to prevent from adapting and updating professional identity as postmodernism postulates. This is the case of Secondary teachers in Spain (Bolívar, Fernández, & Molina, 2005); b) the education in a professional culture not corresponding to the final real profession, where discovery by means of practice and intuition is insufficient in order to abandon the initial professional identity or at least to make it flexible, adapting it to the real profession of teaching. This situation gets worse when formal systems of initial education (in music, conservatories) do not reflect the whole professional reality of a field (knowledge and competencies in music education) or when they even omit it. There is broad literature on this evidence in the field of music education since the '80s (Duque & Jorquera, 2013). A similar situation causes professional identity crises in Secondary teacher education in Spain (Bolívar, 2007) as well as in most of Europe. Furthermore, the first pioneering psychological studies on personal identity (Mead, 1982; Erikson, 1983) deeply influenced research on professional identity. Since the first postmodern researchers in education (Connelly & Clandinin, 1988; Nias, 1989) professional identity has been understood as a reflection of personal identity, getting to the point of transferring and applying – with little clarification – theory and conceptions from the second to the first (Bolívar, 2006). This way, individual construction and individuation processes, characteristic to personal identity, were prioritised and *legitimated* in the professional identity acquisition process. At the same time,

professional culture as a basic referent for the profession and as a product of a collective effort in constructing a model of the profession lost its value. This postmodern prioritising of individuality shows its inconsistency, again, when researching into the beginning and struggle for teachers' professionalism during the XX century (Labaree, 1999). Clearly, a community of professional identities creates professional culture. However, when facing absence of academic, social and working recognition as a profession, professional identities – individually understood – will not be capable of transforming a context with which they maintain a relation of adaptation.

A third characteristic of postmodern research in teacher's professional identity is the little or lacking interest towards the role of ethics when constructing professional identity. Here, as there is no relevant applied research, inconsistency is reflected in existing theoretical research. Searching for our own identity by means of the ethics of caress as a way of taking responsibility for the other in Lévinas (1991); the *habitus* as ethical disposition within the components of identity in Bourdieu's (1980) heterostructuralism; the *identifications with* as a form of recognising ourselves in a profession's norms and culture, and evaluating ethically as an inclusion process from the identity's *idem* in Ricoeur (1996); the biographical-narrative method conceives personal identity as connected to the narrator's commitment to his/her narrative, that is, to his/her ethics (MacIntyre, 1987), and Taylor's (2006) need of taking care of ethics as a prerequisite in order to comprehend personal identity. It appears that the reason for postmodernism neglecting ethics when studying professional identity is related to leaving the pre-modern and modern absolute referents behind, especially those as *vocation* referring to substantialist identities (Parsons, 1909). Following the idea of identity as non innate and as a construction, Taylor (2006) posed the need to go back to ethics, and described two contemporary orientations: a) ethics as something *visceral*, as an unnecessary field of reflection, because the ethical behaviour belongs to our genetic code and expresses itself be means of altruism as a form of adaptation and biological survival; b) ethics as a specific construction of thinking and human culture, which is independent from our biology and oriented towards the construction of an *ontology of the human* (Taylor, 2006, p. 22), establishing one or more models of the human. Postmodern professional identity regards visceral or biological ethics as a model for comprehending why professional identities not corresponding to the real profession and professional culture lived as work do not need to pose any dilemma related to this inconsistency. From the dialogical and the complexity perspectives, ethics is an active factor contributing to the comprehension of professional identity.

Finally, in this study we assume the idea of professional culture in its broadest sense, following Armengol (2001), as the set of meanings (intangible culture) and structures (tangible culture) which support and mediate those meanings shared by a community of professionals. In the end, it is equivalent to the profession itself.

As a consequence, the present study aims at

-   Describing and researching into the importance of a person's ethics related to his/her work as music teacher;

- Exploring relationships between the teacher's ethics, professional identity and professional cultural contexts, searching for the most defining in a well-structured teacher's professionalism;
- Contributing with key-referents to be included in music teachers' initial education.

Research design and method

We assumed a general qualitative perspective based on collecting data by means of biographical interviews. However, comprehending the relations between professional identity, professional culture, with ethics involved in assuming the first as well as the second, led to an approach including symbolic interactionism when analysing the meanings elaborated by the person herself on her professional identity, her cultural professional contexts and her action as a teacher, and structuralism, outlining the value of cultural professional realities when entering into the profession and that s/he has to consider as compulsory referents when constructing her identity and her teaching ethics. So, this study refers to the complexity paradigm when combining two of the three great branches of qualitative research (Flick, 2007). Its method stems from Bourdieu's review on biographical narratives (Bourdieu, 1994), outlining their necessary link to the contexts the narratives tell about. It also bases on Ricoeur's (1996) conception on personal identity both in using hermeneutic exegesis when the person performs from the *idem* identity in order to know the *truth on oneself*, as well as the mediating role between the *idem* identity and the *ipse* identity, allowing the narrative identity to emerge.

Following Michel (2014) – reviewing Bourdieu and Ricoeur –, when analysing and interpreting data from biographical interviews we refer to the following axioms: a) the narrator is not the absolute owner of the sense (Michel, 2014, p. 58). This means that in professional contexts the individual does not integrate meanings immediately; b) data from the narrative deserve to be trustworthy from the hermeneutic perspective, that is, from the *attestation* process (Ricoeur, 1996), and not from doxa or belief. This means that as researchers we analyse biographical data not as *'I think that'* but as *'I believe that'*, as a way to get closer to the testimony and trusting the power of telling, doing, narrating oneself (Michel, 2014).

As a consequence, biographical interviews are subject to content analysis (Glaser & Strauss, 1967; Strauss & Corbin, 1990; Strauss & Corbin, 1994), assuming an 'etic' more than an 'emic' perspective (Angrosino, 2102, pp. 96-97). So, the codes used come from analysing topics from the above mentioned literature review. Summing up, we use referential and not emergent codes (Seidel & Kelle, 1995) within a global inductive research process. This way, the codes are the product of a first approach to analysis.

Participants

The sample (Glaser & Strauss, 1967) is based on *theoretical sampling*, using Denzin's (1989) *triangulation of data*. Cases come from different places, moments, institutions and professional profiles, within the field of music education. Furthermore, developing

theoretical sampling, the criterion of sampling by *analytical induction* (Znaniecki, 1934) was used, including cases that reveal the most uncommon or unusual aspects regarding the theory being developed.

Seven teachers participated, 5 men and 2 women, aged 30 to 45 years. Three participants – 2 men and a woman – teach music education at universities in South America; two men teach music at a Conservatoire in a town with a population of 34.000 people, in Europe; finally, a man and a woman teach at a Municipal School of Music in a neighbourhood of a large European city.

Data gathering and analysis

Data gathering is carried out by means of semi-structured interviews that – according to the interaction between them – in some moments appear to be *narrative interviews* (Hermanns, 1995), and in some others they could be *episodic interviews* (Flick, 2000). Interviews outline the diachronic biographical narrative regarding presence of music along the person's life. As the researched topics appear during the narrative the interviewer comments on them in order to deepen into the aspects considered.

Data analysis consisted in coding using categories derived from the theoretical background (table 1).

Categories for professional identity derive from former studies on the topic (Duque-Gutiérrez & Jorquera-Jaramillo, 2014): *performer-performer-performer* identity (PPP), *performer-performer-teacher* identity (PPT), *performer-teacher-teacher* identity (PTT), and *teacher-teacher-teacher* identity. The tags chosen are identities drawn up as tools for comprehending reality. They rarely could appear in a uniform way with the features mentioned

Professional culture, broadly understood from literature (Armengol, 2001), and in music education as teacher's instructional models (Jorquera Jaramillo, 2008; 2010), is considered as clearly represented in professional models in education (Gimeno & Pérez, 2000) and in traditions in teacher education (Liston & Zeichner, 2003). Professional culture in music education, therefore, can emerge as *academic culture* (CA), *technical culture* (CT) or *instrumental* educational rationality (Horkheimer, 1973), *practical traditional culture* (CP1), *culture of reflective practice* (CP2) (Schön, 1992, 1998), and *critical culture* (CC), based on the *communicative reason* (Habermas, 1981a, 1981b). Regarding the topic of ethics as commitment to profession, following Taylor (2006), there is a *visceral ethics* and a *cultural ethics*. Furthermore, we add a third category, as a particular splitting of Taylor's EC: *ethics of rejection* (ER). Every case is tagged with the person's hidden name (first two letters), gender (M/F), and institution where the person works at present (U=university; C=conservatoire; E=school of music).

From the interviews' review categorizing their content we derive a first level of analysis and results (table 2).

Professional Identity	Professional Culture	Ethics of the teacher
PPP, *perfomer-perfomer-perfomer*: desires to practice only as a *performer* or other music profession, but not as a teacher.	CA, *academic culture:* master classes; imitative learning; research and innovation only on the subject matter; no need or rejection of pedagogical knowledge.	EA, adaptive or *visceral ethics*: oriented to survival; omits linking professional identity and professional culture in his/her practised profession.
PPT, *perfomer-perfomer-teacher*: accepts teaching, but limited to working time, and as a means for earning life.	CT, *technical culture*: music education as natural scientific knowledge (biology, neurology); rationality of education mainly as instrumental or technological reason; educator as a technician in methods.	EC, *cultural ethics* or ethics of commitment: starting from professional culture, constructs human models connecting what the person is to what he/she does (professional identity to profession).
PTT, *perfomer-teacher-teacher*: his/her competencies regard education too; is active in getting and improving them in professional development.	CP1, *practical traditional culture:* working activity of teaching the subject as sole source of pedagogical knowledge; isolated reflection or in small groups; relives received educational tradition and avoids changes which are understood as aggressions.	ER, *ethics of rejection*: struggles actively to abandon music education while declaring that it is an important professional field but not his/hers.
TTT, *teacher-teacher-teacher:* tries to base his/her professional competencies on music education.	CP2, *culture of reflective practice:* extraordinary evolution of CP1; education as metacognitive, individual process, centred on mastery of reflection before, during and after teaching action directed to transmitting the subject's content.	
	CC, *critical culture:* 'communicative rationality'; education as complex scientific knowledge; practice and research in music education in tight relation to critical social transformation.	

Table 1: categories for data analysis (to be read vertically, without horizontal correspondences).

Tag	Professional Identity	Professional Culture	Ethics of the Teacher
DXME	**PPP** After almost two decades devoted to teaching, he develops only performing. In spite of great personal efforts doing this, he will continue doing it.	**CA** He does not deny anything of the tradition received, but he does not believe in any system and doubts on everything. So he constantly researches on different forms of performing the masterworks of the traditional repertoire.	**ER** He always liked teaching, but he prefers teaching to advanced and older students because he can transmit more contents. Teaching to small children implies responsibility. He plans to devote to performing and quits from teaching.
GFMU	**TTT** He has been interested in education since adolescence. Chooses music education and regards himself as an educator.	**CC** Begins his professional development thanks to an educational exhibition. Continues his education in a Masters Degree. Searches for professional opportunities outside the conventional school system.	**EC** He values committed teaching in the country as 'marvellous'. Considers he can adapt to diverse situations.
ISMU	**PTT** He likes teaching, even with no pedagogical education. He planned his education in order to achieve the goal of being a music teacher at university.	**CC** Questions and problematizes his profession as university music teacher.	**EC** Committed to allow his students achieve autonomy in learning, responding to their learning needs.
JMMC	**PPT** After a decade in teaching, he does not look for pedagogical education. Understands pedagogical knowledge as belonging to dialogues between colleagues in leisure time.	**CP1** Professional culture begins and finishes in the classroom, with the teacher, so that it is not possible to change anything in his practice as a teacher and it is not ethical to change it.	**EA** Society and families have changed, and training in education is useful only to protect yourself from them. In the end, the main thing in teaching is transmitting contents.
QQMC	**PTT** Educated as a prodigy child, he received much pressure to become a performer. He delayed this decision until he understood educational organisation as 'his matter'.	**CP2** Understands learning as a teacher connected to his professional practice and by means of contributions of experts in education. He looks for renovating methods in the classroom.	**EC** Around the age of 20 he decides not to devote to performing. In teaching he looks for something motivating to assume commitment.
TQFE	**TTT** In general school she discovers music. Since her conservatoire studies she rejected the academic 'rituals', and sees herself as a teacher. Looks for education for teaching at university and conservatoire.	**CC** Assumes and learns culture of music education from the perspective of educational sciences with a critical and socially transforming orientation.	**EC** From the first moment she realises that Conservatoire did not give her the educational training she needs. So at university she got a degree in elementary music education, and at the Conservatoire she got another degree in music teaching. At present she attends a PhD in Education.
VEFU	**PPT** She graduated in sociology and music. Considers herself an 'intuitive' teacher.	**CP1** Establishes a parallel between her learning experience in popular music and her educational action, showing particular interest towards the classroom.	**EA** Shows interest in continuing her education attending a PhD in music and not in education. She recognises she knows little about teaching.

Table 2: Synthesized data from every case, according to their relevance related to each category of analysis.

Interpretation and conclusions

1. Professional identities whose pedagogical components are more relevant are tightly related to ethics with the strongest commitment of the person to the profession of music educator.
2. Ethics of commitment is related to professional cultures which look for transforming society through education or at least have a large reflective ability (QQMC: CP2 – EC).
3. As a consequence, it seems to be clear that there is a tight relation between the 'more pedagogical' identities, the ethics regarding profession as a central space of commitment, and the appropriation of a professional culture in music education connected to educational change and its power of social transformation, i.e. as a profession devoted to service.
4. Institutional working contexts (university, conservatoire, school of music) are not consistent in determining none of the three aspects considered. This could indicate that identity, culture and the professional's ethics belong deeply to the individual, and that they settle during long socialization periods. This way, they are independent from working settings when the latter do not match with the three aspects, which are already anchored within the person.
5. As a consequence of 4, critical professional culture is achieved not only by means of formal pedagogical education, but also looking for an intense and ethically committed professional development.

If a professional identity, constructed with ample pedagogical components, relates to a professional culture devoted to change and innovation in and with education, as well as with a strong commitment to the teaching profession, it appears to be that educational systems allow detection, education and professional development of music teachers and educators guiding themselves to unite the three aspects presented. This conjunction is recommended and highly necessary in order to configure a music education profession coherent in relation to the demands of the educational tasks. Finally, the non-logical absence of analysis of ethics and its different aspects when constructing the music educator's professionalism shows the need to explicit the underlying agendas in the epistemological views of researchers. This would allow overcoming the postmodern position, and take *all* the aspects of the process into account, placing us into the complexity perspective as our own to face the XXI century.

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Innovation and Preservation:
Juxtaposing Diverse Pedagogies in Music Teacher Education Curriculum and Practice

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Purpose and Tradition in American Music Teacher Education

The primary purpose of music education programs in American universities is to prepare individuals for teaching positions in public schools at elementary and secondary levels (K-12). The K-12 school curriculum has remained relatively unchanged for decades, focusing on the large ensemble model of instruction, which includes band, orchestra and choir classes. As a result, university music education programs follow this model in designing their curriculum. This approach to professional preparation excludes individuals with interests in world music, popular idioms, or teaching in community settings. Although excellent bands, orchestras and choirs remain in the forefront of K-12 music programs, there are an increasing number of public schools looking for educators who are also versed in teaching various world music styles such as mariachi, popular music, and have skills in music technology. Additionally, privately funded organizations such as Education Through Music (http://www.etmonline.org/) and El Sistema music programs (http://elsistemausa.org/) seek music teachers with qualifications in both traditional and non-traditional modes of music instruction.

Realizing that the established model is no longer adequate for addressing the current diverse musical cultures where the American students live in, reformers hope to replace tradition with a variety of vernacular offerings, trying to impose a radical reconceptualization of music education practice. At the same time, preservationists are determined to protect and maintain current practice. Yet it does not need to be either black or white. It is important to develop curricular procedures that prepare future teachers for the large ensemble tradition still prevalent in American schools while simultaneously challenging future teachers to become curricular innovators as they progress through their careers. Thus, both innovation and preservation are necessary.

This paper explores an approach to music teacher education that has been introduced in the authors' institution. Juxtapositional pedagogy pairs contrasting musical learning experiences that would usually be taught in separate methods classes and places them together in a single instructional setting. Such couplings create spaces where the nature of musical thinking and learning processes can be critically examined and redefined. This enables university music education programs to be restructured so that traditional and innovative methodologies can be creatively

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combined for the expressed purpose of revitalizing music teacher preparation. From the student-teachers' and teacher-educators' experiences practicing juxtapositional pedgagogy so far, it promises a forward-looking undergraduate curriculum that preserves the tradition and envisions an innovative future without adding to the already overburdened course load expected of music education majors.

A Juxtapositional Curriculum
The standardized music teacher education curriculum in the USA usually includes method courses that focus on developing skills in a particular methodology such as Kodaly, Orff, Dalcroze or Gordon, providing basic knowledge in vocal and/ or instrumental pedagogy, and/ or acquiring rehearsal strategies to prepare large ensembles for public performance. This enables novices to begin their professional lives with a basic command of the information and music-making skills currently taught in elementary and secondary schools. This preparation however, tends to be prescriptive rather than generative and does little to nurture innovation or reflection about the potential multiple purposes of music in a person's life. Recognizing the need to accommodate tradition and to simultaneously nurture dispositions that might encourage change, the authors' music education curriculum (see Table 1) juxtaposes informal with formal music learning experiences as well as conventional music education methods courses with newly created counterparts from world music. This encourages the comparison of different instructional approaches and allows future teachers to develop their own critical evaluation of what effective teaching practice should be.

In addition to requiring work in music theory, history, and performance, students complete the music education curriculum (Table 1) which consists of (1) a core set of courses for all students interested in music learning and teaching, and (2) the additional classes necessary to qualify students to eventually pursue a teaching credential. The core courses include (a) two courses that examine the foundations of music education, and (b) four comparative classes that juxtapose traditional methods courses with a contrasting approach. They are reconceptualizations of traditional courses such as introduction to music education, elementary, instrumental and choral music education methods that have been designed to include juxtapositions (see the equivalent traditional courses in italics in Table 1).

Foundations courses
Learning Approaches in Music Education – *introductory course*   Musicality and Creativity in Childhood – *elementary general music*
Comparative approaches: 4 juxtapositions grounded in music making
String ensemble (written notation) & mariachi (aural tradition) – *strings method*

| Formal choir (written notation) & Gospel choir (aural tradition) – *choral music* |
| Snare drum (written notation) & selected world drumming (aural) traditions – *percussion method* |
| Jazz pedagogy (written notation with improvisation) & iPad Band (creativity, composition) |

Credential Requirements (for students interested in certification)

Woodwinds
Brass
Vocal pedagogy
Conducting
Curriculum design, evaluation and assessment
Student-teaching

Table 1. Music Education Curriculum based on Juxtapositional Pedagogy

Aural learning is a central component of this curriculum. Thus, several of the pairings juxtapose a written tradition with a musical style that is generally not notated. These juxtapositions place music making at the core of the music education program and serve as the basis for contextualized discussions about the foundational principles of music learning. By discussing their experiences in music making and learning that take place in the context of these pairings, future teachers acquire a wider range of understandings and instructional tools than might be possible in a traditional music teacher preparation program. This approach supports one of the greater goals of music study in a university setting which is that of engaging students in the processes of discovery and creative thinking in a discipline so that they become adept at exploring ways to increase the relevance of their discipline to society. These course pairings extend the field of music teacher preparation beyond the acquisition of rudimentary performance skills on instruments and beyond the development of a narrow range of specific rehearsal methods needed to replicate traditional school ensembles. Instead, the juxtapositions help future teachers develop flexible pedagogical understandings that can be applied in a wide range of settings rather than specific methodologies that are only applicable in traditional ensemble settings.

This multi-faceted approach expands undergraduate music education beyond the standard realm of K-12 teacher training and offers professional preparation in teaching for individuals intending to work in both private and/or community settings. Representing a radical break from current practice which teaches directly and only to the state certification set of competencies, the curriculum provides preparation for K-12 teaching positions as they are currently defined (band, orchestra and choir), the skills and concepts necessary to redesign programs in the future, and the understandings necessary to work in community venues.

Juxtapositional Foundations: Formal and Informal Learning

Functioning as the introductory course in music education, *Learning Approaches in Music Education* challenges students to acquire music-making skills on secondary instruments aurally without notation and to contrast a formal approach to music instruction with informal learning processes. These two learning modes include systematic aural transmission, which is employed extensively in jazz and numerous non-western musical traditions, and informal learning, which as described by Lucy Green (2002), is the way popular musicians tend to develop their performing skills. Because most future music teachers acquire their music making skills in notation based instructional settings, the difficulties they experience while learning music aurally serves as an excellent forum for reflecting on the nature of music learning in relation to the major learning theories (e.g., behaviorist, cognitive theories, and constructivist theories).

Formal music learning is experienced as students learn and teach one another on the clarinet using the Gordon approach. This highly structured method provides music education majors with the framework necessary to play the instrument and to plan and present effective lessons to their peers. This also provides the opportunity for students to understand the mental processes involved when playing by ear, which can be challenging and yet a perfect catalyst for examining the learning process. The formal instructional practices experienced by learning the clarinet are juxtaposed with the informal approaches to learning that are employed by popular musicians. This is accomplished through learning the guitar using the listen-copy-play approach described by Green (2002). This researcher found that informal learning is distinguished by 1) students choosing the music they learn, 2) listening to and imitating recordings, 3) working in friendship groups, 4) learning without structured guidance, and 5) mixing listening, performing, improvising and composing throughout the learning process. Involving students whose own musical skills have been acquired primarily through music notation and formal instructional practices in informal learning experience challenges deeply held convictions about the ways music should be learned.

Developing formal assessments might seem out of place in a course that explores informal learning. However, instead of providing instructions and templates for rubric creation, the students use the Internet to explore the topic of assessment. This process allows them to explore assessment and rubric creation in a constructivist manner. In this course, students create rubrics for evaluating learning on both the clarinet and guitar, use their rubrics to evaluate each other's performance, and then reflect on effectiveness of their own and other students' rubrics. Their rubrics are never formally graded. Instead, self-reflection and input from their peers results in refinements in the evaluation tools they are creating and using. By having students create formal assessments in this class, while juxtaposing these with informal reflections and discussions about the application of these assessments, music

education majors begin to develop an understanding of and an appreciation for evaluation in our field.

Similarly, *Musicality and Creativity in Childhood* brings students to an in-depth study of how young children learn music both formally and informally, and explores how informal musical experiences can be incorporated into elementary general music classroom. Students start with a video analysis of young children's natural music-making activities at home, comparing and contrasting their musical experiences within and outside school settings. Besides learning the traditional music education theories and pedagogies, students have practicum in an elementary school where they have to design and teach music lessons on diverse musical styles to four- and five-year-olds. In order to be effective in motivating these young children to develop an understanding and appreciation of diverse musical cultures, the novice teachers need to observe and understand how children learn and develop teaching strategies that apply and adapt traditional music education methods. The significance of learning through concrete experience before abstract theories has become evident during the field experience, reinforcing the informal learning experience where the use of the ear and body is an important part of music lessons. It can be quite a challenge for the new teachers to break away from the formal learning processes they experienced throughout their own education. Observation of young children's responses in the music classroom serves as a persuasive signal to these novices that this is the way to advance music education.

Juxtapositional Music Education Method Courses: Music and Pedagogy from Diverse Cultures

Two juxtapositions are included in the music education method courses. Each course pairs a form of music making that is transmitted through notation with a tradition that is acquired aurally. The inclusion of mariachi, world drumming and Gospel choir in the string, percussion and choral methods, for instance, allows the music education program to take advantage of the incredible resources available through Department of Ethnomusicology. The goal of these juxtapositions however is not to simply add additional prescriptive methods courses from different musical traditions to the curriculum, but instead to use these pairings as catalysts for reflecting about music making and pedagogy.

In the string ensemble/mariachi course students compare and contrast several of the beginning string method books that are used in schools as they develop basic playing skills. By working with different texts, they begin to acquire the pedagogical understandings necessary to analyze a variety of approaches to teaching beginning string technique and to understand the crucial role the choice of a method book, the skills of the teacher and the effective selection of ensemble literature can play in student learning. The mariachi portion of the course is taught aurally and requires that students learn to play and sing a repertoire with which most are only peripherally

familiar. This learning challenge is a direct contrast to the orchestral portion of the class and provides the opportunity to discuss how pedagogical traditions evolve, how aural skills are acquired through each approach, and how the social conventions that are unique to each tradition result in very different performing practices.

The choral music method course requires students to learn the pedagogies of both Western classical and Gospel music. In contrast to the notation-based learning and the stress on a "perfect choir sound" that involves a good blend, balance and intonation in singing Western classical music, Gospel music serves as a useful juxtaposition for developing understanding of choral music pedagogies. As a genre of "soul music", the expression of one's inner feelings precedes the beauty of the sound. In addition, aural learning, improvisatory nature and integration of movement to its singing performance that characterize Gospel music provide students an opportunity to explore music learning processes outside their comfort zone. The pairing of these two choral music repertoires has shown to be a challenge that pushes students in expanding their understanding of music and music education practices.

The jazz pedagogy and iPad Band course pairing is emerging and evolving almost as quickly as applications for tablet computers are created. High quality pedagogical materials are readily available for teaching both the ensemble and improvisational aspects of jazz (see Dunscomb & Hill, 2002; Steinel, 2000; Sorenson & Pearson, 1998). In many respects, the methods for teaching this improvisational art form have become quite prescribed. In contrast, formal instructional materials for iPad Band are not yet published. Some of the excellent texts designed for music technology offer insights that can be adapted to iPads (for example see Watson, 2011). However many of the musical applications available for tablets are highly intuitive and require almost no formal instruction, especially when the tablets are used by digital natives. The very presence of iPads in a class seems to encourage a constructivist approach to learning and students are extremely willing to use them to create and arrange music for ensemble performance. The contrast between student constructed technology based learning experiences and the well documented methods available for jazz instruction provides opportunities to discuss how a pedagogical approach becomes formalized as performance practice in an area moves from infancy towards maturity.

Juxtapositional Student-Teaching Experiences: Traditional Violin and Popular Guitar Instruction
Following the juxtaposed learning experiences during the first three years from their music education courses, students have to apply their learning into juxtapositional student-teaching experiences. Initial pre-service teaching experiences take place in two elementary schools where novices are assigned to work with intact classes of 30-40 fourth/ fifth grade students for a period of 10 weeks. At one school, the student teachers provide traditional class violin instruction and at the other the novices present

popular guitar classes. The curriculum for both the violin and guitar was designed by the university mentors and is carefully sequenced with clearly defined instructional objectives to provide a structure that helps student-teachers focus on basic playing and classroom management skills. As this program developed, it became apparent that the relatively free learning environment and large size of the guitar classes (up to 40 children in each) results in noise and management issues making the adoption of a purely informal approach to instruction extremely challenging for beginning teachers. This requires novices to adopt aspects of direct instruction and the types of fundamental drill protocols employed in the violin class. However, the pedagogical practices they develop in the guitar classes influence their teaching in the more formal violin teaching novices seem more willing to experiment with aural learning, rhythmic movement and improvisation. The juxtaposition of providing both violin and guitar lessons to large classes during student teaching moves novices beyond the comfort zone of their classically focused training. This type of "cross-fertilization" field experience provides important insights that transform both novices and teacher-educators alike into well-versed music educators.

This attempt at blending of traditional and popular instructional practices during student teaching suggests that beginning teachers may require more in-depth preparation to effectively teach popular music in schools and forces them to question their understanding of the very nature of music teaching and learning. Classical and popular music are not just distinct musical styles, but also different musical experiences requiring musicianship skills of a different nature. Classical music training stresses accuracy and prescribed techniques. Popular music allows more freedom and promotes aural learning. Experiencing music, particularly rhythm, through the ear and body, expressing musical understanding through the freedom to move and improvise, are the essence of popular music experience. Although Green (2008) advocates informal learning practices when teaching popular, it appears that even when working in this style of music, beginning teachers may need to add some formalized procedures and classroom protocols to their instructional practices. As teaching popular music in schools becomes increasingly prevalent, it will be especially important for new teachers to acquire a wide range of instructional and management skills. Helping novices learn how to employ and balance both traditional classroom protocols and popular methodologies in their teaching as well understanding how to transition between these different approaches are an essential part of preparing future music educators.

Conclusion

The juxtapositional approach to curriculum development offers a means for simultaneously preparing music educators to teach in traditional large ensemble settings and to develop the dispositions and understandings necessary to create alternative learning environments in the future. This approach might be applied at

different points and in different ways during professional development of music teachers. Ideally, a juxtapositional pedagogy will allow prospective teachers to move beyond the stereotype of "teaching as they were taught" and will enable them to generate creative curricular solutions to meet the needs of their own future students.

When used to challenge conventional music education practice juxtapositional pedagogy becomes more than the simple addition of world music or popular idioms to the traditional curriculum or the acquisition of basic performing and pedagogical competence in those styles. Instead this approach encourages an epistemology of emergence which moves pedagogical thinking away from that of just acquiring the skills necessary to reproduce established practices and towards questions about responding to evolving musical cultures and student interests. It suggests that a primary responsibility of educators is not to promote a particular way of knowing and being but rather to respond to and nurture the diverse musical and learning needs of students within their unique communities. Ideally, a teacher preparation program built on juxtapositional pedagogy prepares practitioners for success in traditionally configured school music programs and provides the understandings necessary for creating innovative instructional practices.

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"Social and Musical Notes on Arranging from Contemporary A Cappella Choristers"

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This paper is based on a qualitative research case study that I conducted with members of a contemporary a cappella group, The Obertones. Small groups of student singers who use no instrumental accompaniment, arrange the popular songs they perform, and are independent from formal teacher instruction are considered "contemporary a cappella groups/ensembles" (McDonald, 2012), an addition to some American school music programs. In this study, I explored the social and musical interactions of a student-led collegiate contemporary a cappella ensemble as the members arranged and edited popular songs they performed in concert. The research questions I addressed were:

1. What is the nature of the group dynamic that facilitates musical arrangement and editing?
2. What are the processes by which student-led contemporary a cappella choral ensemble members arrange and edit popular songs for the group to perform?

Over the course of four months, I gathered observational and interview data as I examined the contemporary a cappella ensemble's social and musical interactions. I was keen on exploring the "process approach" that existed within The Obertones' creative endeavors (Sawyer, 2003, 2012), specifically music arrangement that occurred in- and outside of their rehearsals. Verbal data were coded and analyzed using the *HyperResearch* software program. The primary themes that emerged are reported here and applied to school choral settings, in an effort to inform choral directors and students about the social and musical rudiments necessary to facilitate a contemporary a cappella group's existence.

Meet the Contemporary A Cappella Choir

The Obertones, an all-male, extracurricular, contemporary a cappella choir at Oberlin College, was founded in 1984 and now includes 13 singers—nine returning members and four new members of the group. Only one of the members is studying vocal performance, while there are others who are or have taken music courses as a part of their liberal arts degree programs. Some members are not currently or have never been in a choir prior to becoming a member of The Obertones.

Group Dynamics

Berg (2000) suggested that researchers consider small groups' musical *and* social interactions when exploring the processes involved in music composition. In her discussion of the groups' social discursive and non-discursive exchanges, Berg noted

that the students' cohesiveness, shared leadership, and democratic interactions were significant in allowing for music arrangement and rehearsal editing to occur. In the next section, we will observe how The Obertones established their social and musical community and the degree to which group cohesiveness, shared leadership, and democratic interactions were evident during their rehearsals.

Group cohesiveness. Familiarity—with each other, the amassed song repertoire, the group's and a cappella groups' cultures, expectations, and group values—seemed to be a cornerstone of why and how The Obertones functioned as a student-led group. Each member reveled in belonging to a group of kindred spirits who gathered for this group's cause: to sing. From the time of the auditions, members sought other unique individuals who had similar musical and vocal skills, quirky senses of humor, personality, commitment, and passion for a cappella singing. They sought familiarity within the diversity of personas that auditioned for the group, and vice versa. The members sought individuals who would "buy into" the group's goals and primary message of social justice (which coincides with the general Oberlinian ethos on campus). The best musicians may or may not be invited to join the group, if the returning group members deemed the personality to lack potential synergy with other members.

The Obertones provided a social and musical "home" for the singers. They experienced unconditional camaraderie with others who had similar musical interests and yet allowed them to be themselves musically, socially, and personally, as an "affinity group" (Slobin, 1993, p. 98). The returning group members served as musical mentors for the newer singers, relaying rehearsal expectations, working with them to learn repertoire sung in years past, and teaching them about vocal technique and healthful sound production. The singers represented a subculture on campus, complete with its institutional history, culture, mores, values, and expectations. Their history, procedures, and repertoire were transmitted from generation to generation of Obertones, as a way of preserving the essence of the group's identity and passing along group traditions.

Leadership. Traditionally, a choral leader directs rehearsals, determines pathways (i.e., performance venues, repertoire, rehearsal content and pacing) for the choir to follow, makes musical interpretive decisions, and delegates' roles and responsibilities among the membership. However, this is a relatively narrow definition of leadership, compared to the multifarious dimensions of leadership displayed by The Obertones in- and outside of rehearsal. They defined leadership as a shared and individual responsibility. The singers were keenly aware that they must come to rehearsals knowing their respective vocal lines, since there were only two or three singers assigned per vocal part. Some members remarked that this sense of responsibility and leadership was challenging, yet they preferred this engagement to "getting lost" in larger, curricular choirs.

Leadership "titles" are donned according to the number of years spent in the group, although it is expected that everyone assumes leadership in some way or another, according to their unique interests and skill sets. Some of the singers equated having the most experience singing a vocal part and "stepping up" to create music arrangements for The Obertones as indications of leadership within the group. Another Obertone, the voice major, led rehearsal warm-ups and made frequent suggestions about vocal production and diction. The current directors, along with two other returning members, created music arrangements and presented them to the group, a role toward which the newer members aspired.

Democratic and empathetic interactions. The Obertones rehearsed with *empathetic leadership skill* (Kerchner, 2003, 2013) and in a democratic manner. Singers listened with the intent to learn and understand; questioned for the purposes of clarifying, learning, and promoting dialogue; shared equity of "voice"; and supported and acknowledged successes and "failures." Certainly, there were differing opinions that surfaced among the members regarding musical interpretation or accuracy of singing music arrangements, but the various "voices" did not resound in frustration or demand. Instead, members provided viable musical suggestions that challenged prior performances of a song or the interpretive details of an arrangement.

When a singer offered a suggestion, all others intently focused on him, allowing completion of his thoughts without interruption. The singers took turns debating best choices and their corresponding rationales, not necessarily in spoken language. Rather, they broke into song so they could hear the suggestions contextualized within the musical fabric. The rehearsal space was set up to explore and use and/or discard musical possibilities, with respect and playful mutual laughter, in order to freely experiment in sound. In this academic year, the musical director was also an arranger, giving him greater responsibility within the group. While the director often inserted his seasoned opinion, the group did not automatically accept it. He and the other arrangers were amenable to compromise or acceptance of different perspectives.

During my interview with the new members of the group, I asked about their comfort in inserting their suggestions during rehearsals. They stated that they were "just trying to sound good so, making good decisions for the group or even just suggestions, it would not be considered off-base at all." Similarly, another member described the egalitarian roles within the group and spoke of the intent of building social capital (i.e., community) among the members: "Once you're in the group, you're part of the group. There's no hierarchy … we're all in the group now. We're all, you know, the same."

There were members of The Obertones who had more formal musical knowledge, choral experience, or experience with vocal technique and vocal production than others, but this did not appear to lead to observable hierarchical stratification among members. In fact, the group seemed to genuinely value the

individual "gifts" that each person brought to the group. All "voices" were acknowledged and heard during rehearsals. Best musical choices were made and acknowledged with gestures of verbal and non-verbal communication when the group heard something that "gelled" as a group performance progressed in rehearsals. A thumbs up, leaning in of the singers' bodies, smiles, jumping, heads shaking affirmatively, exclamations of "[Darned] nice!" indicated consensual understandings of and agreements on the authentic and unique sound the group collectively desired.

Looking In On The Obertones' Arranging Processes

Given The Obertones' empathetic and democratic interpersonal and musical interactions that I had observed, I expected to witness collaborative group music arrangement processes to occur during rehearsals. Instead, an individual arranger brought a fairly complete arrangement (notated) to rehearsal, asking other members only for feedback and suggestions for improvement, according to the groups' sound, individual members' vocal capabilities, syllables, or alternatives to pitches included in the chordal harmonies.

The music arranger was the source of ideas, the one who took them to The Obertones' "leadership" group and subsequently to the full group. The arranger possessed highly developed aural skills and had received advanced training in music theory at the Conservatory of Music. Therefore, he was the "senior learner" (Thurmon & Welch, 2000) who provided the scaffolding for future revisions of the musical arrangement. Even though the group members stated that everyone was "equal," a small group of members assumed the responsibility for making initial revision decisions based on the arrangement's musical accuracy, its compatibility with the groups' vocal skills (i.e., ranges, tessituras, timbres, agility), its compliance with contemporary a cappella singing conventions, and style. Duchan (2012) suggested that the arranger and the subset of singers who assisted in revisions demonstrated the power and hierarchy that naturally occur within contemporary a cappella choirs. He stated:

> Power is at work in all facets of collegiate a cappella, from the minutest decisions regarding how to sing to the definition of "good a cappella" derived through direct or indirect interactions between groups of varying prestige and cultural capital (p.4).

The arranger initially found a "problem" (Which piece shall I arrange that the singers will want to sing? Where is there a hole in our concert programming?) and worked on solving it (Which voices would work on this vocal part? What are the capabilities of individuals and the sound of the group? How will my arrangement be authentic to the original piece and yet unique to The Obertones?). By the time the music arrangement arrived to the full group, most of the technical challenges to the arrangement had been resolved. The arranger and the singers who helped him revise

did most of the musical arrangement work before it was presented to the full group for additional revision and interpretation (Biasutti, 2012; Green, 2002).

Although suggestions for minor arrangement revisions occasionally surfaced from within the group during rehearsals, the singers primarily focused their interpretive questions on phrasing, vocal technique, diction, dynamics, vowel production, and articulation. The group edited who would sing which vocal part based on vocal timbres, vocal blend and balance, and vocal ranges. Coinciding with Biasutti's findings (2012), it was this dialogue among group members that constituted group creativity and the act of collaborative music editing/re-arranging. These processes were not formally delineated, *per se*, but rather organic infusions of collaboration and unplanned experimentation in the moment. The members' communication was spoken or sung (or a mixture of both), rarely making edits to a written score. The singers consensually determined the musical interpretations that best fit the arrangement and group sound based on what they *heard* to be the best option (Davidson & Ford, 2012; Duchan, 2012).

Teachers and Students Getting Started

From my conversations with and my observations of The Obertones, I noted several points that could guide choral educators in mentoring students as they establish a contemporary a cappella group and arrange songs for it.

Find compatible group members. Self-selected groups might work best when attempting to form a contemporary a cappella choir. In fact, The Obertones stressed that people should want to be together and that the group must have chemistry and self-autonomy in order to thrive. The group's familiarity with each other allowed the singers to be free to share their ideas with one another without fear of harsh, personal criticism.

Until the fledgling group builds identity by rehearsing and performing together, the teacher may be called to take a more active role in guiding the policies of the group in its first years of existence. However, teachers should remain "on the sidelines," until the students request assistance. Members will need to determine the ideal rehearsal setting, which is a regularly scheduled, weekly rehearsal in an informal setting.

Define the group sound. The Obertone arrangers and singers emphasized the importance of listening to contemporary a cappella ensembles, in order to get the choral sound and conventions into their bodies, ears, and minds. Teachers and students can go to the Sound Cloud and Creative Commons to listen to songs that are in the Public Domain. In- and outside of rehearsals, The Obertones listened to the original songs, usually on YouTube or personal playlists, and then compared the group's arrangements to the original versions. One arranger mentioned that it is important to know the "concept" of a cappella, in the past and present generations, in

order to determine the rationale for forming a new group and its mission, style of a cappella, and repertoire. He said that:

> All members must be on same page of understanding of what the group is to do. The more they get to understand the meaning of the group and the music, the more they'll buy into the process and product. (Member #6)

Select repertoire. Once the group style and rationale are determined, the arrangers suggested that the group listen to the repertoire of that style. In the case of contemporary a cappella choirs, they recommended consulting a Top 40 list or simply taking a survey of the songs the students have on their "playlists." Through extensive listening to other a cappella groups and their song arrangements and consulting a cappella arranging texts (see Sharon & Bell, 2012), the teacher and singers build a contemporary a cappella vocabulary of stylistic sounds, idiomatic "riffs," and syllables to incorporate into the songs they wish to arrange and perform.

During the initial set-up phase of the ensemble, teachers might purchase contemporary song arrangements, by finding and purchasing them on-line, or gaining permissions from the composer or other performance-licensing agency to arrange them. In addition to the expense of buying music arrangements, one member recommended to transcribe by ear as much as possible, since on-line music sources tend to contain inaccuracies. Use a printed score or transcription to consult, but still learn the vocal parts by listening and re-listening to the original or arrangements of the tune. Also, consult with other contemporary a cappella groups and leaders in order to find arrangements and performance suggestions. Begin with one song at a time, building to three or four songs to arrange, rehearse, and perform per academic year.

Develop apprentice arrangers. To mentor novice arrangers and teach the singers how to perform music arrangements, The Obertone arrangers recommended forming apprenticeships by following a pedagogical sequence that engages singers in critical music listening. They emphasized the importance of individuals knowing how their part intertwines with all other vocal parts during performance.

The subsequent list suggests a sequence for engaging a cappella singers in critical listening, in order to become familiar with the a cappella idiom and to determine the relationships between each vocal part that the group sings. These strategies, while stemming from the interview with The Obertones, can also be useful for students and teachers. The strategies are applicable to teaching/learning music from the classical choral canon or teaching/learning popular music in traditional choral settings.

1. Focus your attention on a single vocal or instrumental part and follow it through original song or the song arrangement.
2. Focus on a different vocal or instrumental part and follow it throughout the original song or the song arrangement.
3. Focus on the vocal or instrumental part you will sing.

4. Focus on your vocal part and another person's part.
5. Critically analyze the song, considering how the different vocal parts relate to each other.
6. Draw diagrams of the vocal parts' relationships.
7. Sing your vocal line independently and with others.
8. All group members sing their respective vocal lines when they occur in the song. Walk toward and stand next to a singer who is not singing your vocal line. Analyze and reflect on how the vocal parts interact. After approximately 30-60 seconds, move to another person and listen for the vocal interplay between parts.
9. Memorize the music. It is easier to be interactive, aurally aware, expressive, and creative once the musicians move away from recordings or written notation of the original song or arrangement.

Learning about The Obertones' group creativity and song arrangement processes led to uncovering key strategies to assist teachers and students in beginning their own contemporary a cappella choirs and tips for arranging songs. Equal to, if not more important than, that information, however, was my observation of the ensemble's social and musical interactions during which singers interacted with empathetic, supportive, and respectful behaviors. The Obertones underscored the need for contemporary a cappella choirs to have intimate and positive group chemistry, engagement in democratic processes during rehearsals, and shared leadership and responsibilities within an atmosphere of playfulness and purpose. These features supported their group collaboration and creativity.

Contemporary a cappella ensembles provide students, including those not choosing to be in curricular choirs, with musical experiences not typically offered in traditional curricular choirs. Students, when given agency for their learning and musical engagement, can collaboratively forge meaningful composition, arrangement, and performance experiences in informal spaces *if* the members work well together and are guided how to interact musically and socially as group members.

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Effect of International Travel on Music Educator Development:
A Case Study of Initial US/China Contacts

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"Travel is fatal to prejudice, bigotry, and narrow-mindedness."

Mark Twain (1869) *Innocents Abroad*

International travel has long been touted as a life-changing experience. Designers of curricula and programming in music, are taking a more global perspective (Mason, 2010), particularly in U.S. classrooms that exhibit increased diversity in terms of socio-economic status, gender representation, religious affiliations, learning abilities, and ethnicity (Holmes & Vanalstine, 2014). Music education from an international perspective has been examined both historically (McCarthy, 1993; 1995; Volk, 1997), and contextually (Choi, 2013; Holmes & Vanalstine, 2014; Stock, 2015). Further, researchers have examined the positive effects of cultural immersion on world viewpoints (Cao, Galinsky & Maddux, 2014; Maddux & Galinsky, 2009). In studies particularly related to this one, Emmanuel (2005) spent two weeks with five pre-service music educators teaching in a U.S. urban setting. Similarly Power (2013) described the effects of two weeks of international teaching on a pre-service music educator. Both researchers concluded that even a very brief immersion in a different culture had lasting effects on the worldview of participants.

We reasoned that if unfamiliar cultural experiences positively affected pre-service teachers, international experiences potentially could benefit those who plan to prepare teachers. Thus we undertook a qualitative analysis of a physical and metaphorical journey from Texas, USA to the interior of China experienced by seven current or future professors.

Methodology

Background
In May 2015, we traveled to Chengdu, China to present workshops and observe Chinese music education. Seven of us, affiliated with Texas Tech University in Lubbock, Texas USA included two professors of music education, and five doctoral students in music. All travelers were experienced primary/secondary music teachers

(3-16 years); two had experience teaching music educators (5-25 years); the remaining five were studying to prepare pre-service music educators.

Chengdu is a vibrant city of about 11 million in interior China. We visited four universities in Chengdu (Chengdu University, Sichuan Conservatory, Sichuan University, and Southwest University for Nationalities), and presented lectures and workshops at three of them.

Our primary base and the focus of this study was Southwest University for Nationalities (SWUN). SWUN has the expressed mission to admit minority students from among the 57 recognized nationalities in China, including music students from Tibet, Mongolia, Yi and others in addition to the Han people that make up 93% of China (Southwest University for Nationalities, n.d.). Our primary goal at SWUN was to exemplify U.S. music education as well as to present our version of student-centered teaching and learning (Killian, In Press; Killian, Dye & Wayman, 2013). Thus we lectured, demonstrated, and eventually involved SWUN students in their own structured peer-teaching episodes. In addition we attended concerts, and observed music demonstrations by Chinese children and university students.

Preparation

We prepared by reading widely about China, conversing informally with Jing Liu, the Chinese member of our team who served as translator and participant, observing workshops about Chinese music education (Liu, 2014; 2015), attending university-sponsored international preparatory presentations, and discussing cultural intelligence video lectures (Livermore, 2014).

Data Collection

Data were generated via ethnographic methods, specifically participant observation (Kawulich, 2005) during the trip, immediately following and five months after returning. Data consisted of event videos, photographs, field notes, individual journal entries, and formal written and video reflective summaries from each participant. The three authors individually re-examined all written and recorded materials for development of emerging themes (Merriam, 2009), and then met collectively to reach a consensus. Emergent themes were discussed and revised and then provided to all participants as a member check (Creswell, 2012). We ultimately collapsed all data, agreeing after analysis that time did not yield substantially different perceptions.

Results

Selected comments (real names used with permission) typify each theme with the backgrounds of each participant embedded where necessary.

Cultural Explorations and Understandings

Our initial perspectives involved people, food and music. The following are representative of what we all experienced:

> ….. food is a celebrated social event in both casual and formal settings. We were honored to be treated to several formal banquets and meals that left me not only full, but in awe of the attention that food is given in China. (Shawna Laity)

> The first banquet was amazing. The white wine was far from the traditional wine to which I was accustomed. More importantly, I was awed by the pride in which each representative presented the wine and toasted us individually. (John Wayman)

> As delegation leader I was the recipient of a multitude of elaborate gifts that I now treasure. We were treated like royalty with huge welcoming banners. And despite the language barrier, the faculty, students, and even strangers who invited me to hold their babies or listen to their children sing an English song were remarkably warm and welcoming. (Janice Killian)

Our exposure to unfamiliar music was impactful, especially at the closing student concert that personified the music of the various nationalities featured at SWUN.

> As a musician, I learned about instruments I previously did not know existed. I was most moved by the erhu and brought this amazing stringed instrument home to learn to play it myself. (Vallie Owens)

> The closing concert consisted of sights and sounds I had never heard before, and provided an experience incomparable to anything I have ever witnessed. (Adrian Barnes)

> As a choir director, I was amazed by the variety of ensembles that were presented in the closing ceremonies. The throat singing was a particular highlight. I had seen recordings of male vocalist on social media, but I had never even heard of a female vocalist demonstrating this technique. She was fantastic. (John Wayman)

Music Education and Music Teaching Methodology

We experienced teaching and observing classes, factors most influential for prospective educators of teachers. We taught five all-day classes at SWUN in which we endeavored to illustrate our interpretation of American music education. We discussed what student-centered teaching meant to us, engaged Chinese students in question and answer sessions, presented master classes in voice and piano, taught sample songs and dances that we then deconstructed so students could consider not only what we taught but how we organized the experience, and finally established peer teaching episodes among the students in which they taught songs to peers.

Differences in teaching/learning methodologies seemed to be among the most memorable factors we experienced. Vallie Owens, a full time doctoral student with eight years of elementary music teaching experience, remarked on the differing reactions to lecture and peer teaching opportunities.

> As a teacher, I learned about the similarities and differences between the Chinese music education practices we saw demonstrated and the music education I have experienced in Texas. One of the most significant differences I observed was the emphasis on traditional lecture style education. I noticed that the students were more engaged when we provided collaborative learning opportunities. (Vallie Owens)

We considered what our Chinese students learned as the most important factor, but we struggled with how to gauge reactions of our large group of 100-200 students, and so tried several strategies to solicit their responses to counteract their initial reluctance to answer.

> We asked each student to put a comment or a question on a sticky note. I recognize that we may have interpreted the translated meanings incorrectly or at best incompletely; however, it appeared to me that the types of questions were insightful regarding their reactions to us and perhaps to their typical teaching/learning process. The most frequent questions were "Do you always teach like this?" "Do you always ask students questions?" (Janice Killian)

Jing Liu, a Chinese native fluent in both English and Chinese remarked on both what SWUN students learned and also what we learned. She was particularly insightful about how Chinese students may have benefitted from the peer teaching episodes we facilitated.

> As students at SWUN got opportunities with peer teaching, I personally think this teaching practice was two-sided. First, it's about ourselves. We taught them body percussion in parts (Adrian), songs (Vallie and Shawna), and choral works (John and Melody). We can see that students at SWUN learned these things so well. We, as temporary teachers there, may have noticed that the ways we usually teach in the U.S. also worked out for students in China. And we also asked them the same key questions, encouraging Chinese students to recall/think about the teaching sequences we had demonstrated. From the other side, I also see how Chinese students applied what we taught them about teaching sequences into their own peer teaching. (Jing Liu)

John Wayman, a professor of choral music education with years of experience teaching voice and choir quickly adapted to the Chinese reactions.

> When teaching the vocal master class I was a bit nervous, especially when a majority of the literature was in some dialect of Chinese. Quickly, a mutual respect was developed for the focus on western technique. The students were

so open and willing to do anything I asked, even if it seemed a bit peculiar. (John Wayman)

The mission of Southwest University for Nationalities is to preserve and recognize cultural ethnicities. The national initiative to keep minority music alive is certainly one from which we teachers in the U.S. can benefit. Jing Liu, explains the initiative.

Miss Fu (SWUN Chair of Music) has developed specific repertories (from minorities) as music projects and integrated them into SWUN's curriculum. Through that project SWUN students at each level always get a chance to learn minority music and have a good performance repertory of minority music. More importantly, the (National Chinese) project can help SWUN students pass on the music from minorities. (Jing Liu)

Throughout, we attempted sensitively to avoid the impression that we believed "our way is right."

I had to step back and contemplate how one shares a new style of teaching without coming across as disrespectful to their current customs of teaching. Obviously what they are doing works, and works well. Great pride is taken in providing others with knowledge, and that process should be respected. We can present new tools, provide feedback on techniques, and help show how they can integrate them into their current techniques. (John Wayman)

Individual Events and Experiences

Sometimes the most influential events happened unexpectedly to individual travelers. Shawna

Laity, a full time doctoral student and former high school band director, explains:

My favorite musical experience was an informal one which Dr. Wayman and myself were privileged to see, where young musicians combined Chinese traditional training, instrumental and vocal, with elements of pop music to create their own arrangements. (Shawna Laity)

Adrian Barnes, an African American doctoral candidate with five years of band and orchestra directing experience taught the entire student body a percussive activity with and without an instrumental track and exemplifies the unpredictable nature of influential moments.

After the activity, to my surprise, students began to ask for the instrumental track that I used and began to ask questions about "black music." These conversations led to a personal discussion between a student and me on rap music. The student, who explained his frustration with not being able to access current rap artists in China, questioned me about certain rappers, asked for information on up-and-coming artists, and even asked me to rap a song with him. What was most interesting about those few seconds we spent rapping a song together was what the lyrics felt like to him in comparison to what they felt like to me. As the student repeated the lyrics, which discussed certain cultural issues mentioned by many black rappers, I realized that those

things did not matter to him. He was more concerned with the melody, rhythm, and how the song made him feel even at the risk of using profanity or words deemed negative by American culture. Those things did not matter. What mattered most was how the music made him feel. He explained that the music made him feel, "cool," that it made him feel, "in," or, for a lack of better word, black. It was amazing to see how this student enjoyed, revered, and studied the music of black rap artists. This experience became my favorite part of the trip. (Adrian Barnes)

Insights About Teacher Preparation

Insights about teacher preparation were the stated emphasis of this study and we found teacher preparation permeated most participants' comments. A few examples:

This trip inspired me to continue to learn how to play new instruments to bring into my classroom as a teacher. (Vallie Owens)

I also now use the same Chinese techniques I learned from the students at SWUN to assist my students in the US (John Wayman)

I realized how important it is to give clear and precise communication to students. One of the specific challenges that had to be addressed was the language barrier between the students and our delegation. We had a wonderful translator throughout our experiences in China, but I quickly realized the need to give more succinct and clear instructions. I will continue this strategy with my U.S. students. (Vallie Owens)

Jing Liu's knowledgeable comparison between U.S. and Chinese teaching methodologies seems important, particularly the final sentence of the following reflection:

My initial conclusion was that American teaching methods would also work for Chinese students to learn music. Then I asked myself, what did I mean by American teaching methods, and did I mean American methods can help Chinese to learn all kinds of music? I think the key point may be the vital questions we always asked SWUN students. Music, from minorities of China, may be different from the U.S. But we guided them to break down the steps, to make things easy for children when teaching, and to keep the teaching objectives in mind. So, teaching methods, by nature, may actually be the thinking process. (Jing Liu)

Discussion

When one travels to a new place and experiences new things, one would hope it has a lasting effect on how one approaches different facets of life. This introduction to a new land, a new people, and a desire for each to openly learn what the other represents appeared to affect the life perspective of participants both personally and professionally. Our analyses found a remarkable agreement among the seven

participants on the value of cultural and musical experiences, and the value of cultural exchange of teaching methodologies especially related to more insightful teaching preparation. It should be remembered that although we were a diverse group ethnically (African American. Caucasian, Chinese,), geographically (raised in China and U.S. states of Hawaii, Maryland, Mississippi, New Mexico, South Dakota, Texas), chronologically (ages 30 – 69), gender (2 men, 5 women), and musical expertise (choir, band, orchestra, elementary, piano), we are from the same institution, took the same courses, and have spent years learning together. So to what extent did our own cultural perspective bias our observations? Can we trust our reactions? John Wayman pondered:

> The China experience brought a greater awareness of how important observing is to understanding the students of different cultures and the culture of the classroom itself. It is apparent that the real question becomes how does one guide preservice music teachers to observe in an unbiased manner? The answer to "unbiased observing" certainly remains an important one for international encounters as well as within single classroom observations. (John Wayman)

A further assumption might be to avoid the idea that our SWUN observations are true for all China. Jing Liu with her unique Chinese and American perspectives explained most perceptively:

> Most of the musical experiences we had at SWUN are very unique, which means all these are not common in China, because the main mission of SWUN is to promote music of minorities. The characteristics we observed are truly embedded in the music of minorities; however, they are not prevalent in the (other Chinese) music programs that are primarily westernized. (Jing Liu)

Tangible Results

Our analyses indicated enormous agreement among the seven individual travelers, with each believing the travel to be a life-changing event as musicians and as educators. We might ask, however, whether there were more immediate tangible results. While further results may develop, the following seem immediately apparent:
Formal Partnerships: An official Memorandum of Understand (MOU) now exists between Texas Tech and SWUN, and plans are in place for Texas Tech University to host a music delegation from SWUN in the near future.
Graduate Course: Janice Killian offers a new graduate course "International Music Education" in which videoconferencing with our Chinese colleagues is now a major component. The course is less about reading about music education than it is interviewing music educators from various cultures about their experiences. Students concluded that the process is powerfully influential and more persuasive than simply reading about the particular countries.

Dissertation and Research Agenda Influences. At least one participant has begun a dissertation based in part on her international travel experiences.

International Students on Campus. Hopefully the China trip will provide a deeper understanding of international students currently studying at our university and the challenges they face translating their cultural expectations in the U.S. Currently Texas Tech has music education graduate students from China, Uganda, Tanzania, Iran, Korea, Canada and Thailand. It remains to be explored to what extent international travel contributes to increased international enrollment.

Implications for further research

There are a myriad of questions remaining. What are the long-term effects as the participants further develop their careers as music education professors? A survey of Chinese students about their perspective on our visit is a future possibility. Do we share perspectives? Is this extended reflection correct? Would a member check of participating Chinese students yield similar perspectives? What are our Chinese visitors' perceptions before and after they visit in March 2016?

My personal reflective conclusion was confirmation that ultimately we all deal with similar issues; we are more alike than we are different; people-to-people we are colleagues even if government-to-government we may not be; and finally, one cannot get a sense of a culture by reading about it. Culture is most influentially experienced first hand

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Digital teaching scenarios as a supplementary educational tool for music teachers

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Since 2010 a large-scale educational reform under the title "New School" had taken place in Greece. In this framework new curricula for all subjects were written and the technology use was put in the center of teaching procedure. In music education, an open-ended curriculum gave the opportunity to music educators to "improvise" in their class and to follow the pace of pupils' needs and interests (Perakaki, 2012) allowing space for flexibility. The "Digital School" is one of the basic actions of New School, which is reinforced by multimedia content, original applications, video, audio files, cartoons, interactive games and media-enriched music textbooks (Chrysostomou & Paliokas, 2012; Chrysostomou, 2013; 2014; 2015).

Simultaneously, the Greek Ministry of Education equipped the majority of primary and secondary schools mainly with laptops, interactive whiteboards and internet connection. At the same time, the teachers were educated on the use of this material. More and more teachers were trained how to use blogs, wikis, podcasts, social networks, interactive whiteboards etc.

Unfortunately, this effort was not adequate. Many schools are still equipped insufficiently, but teachers try hard to find ways to incorporate technology in their lessons, using whatever each school can provide. As a result, teachers, who have deepened into technology use or just want to incorporate it in their teaching procedure, have to share with their colleagues the few interactive whiteboards or the unique computer laboratory.

The main reason of their effort and challenge is that they believe in technology power, as it plays an integral role in education, cultivates students' digital skills and broadens students' minds and horizons in a lifelong learning.

Under these conditions, digital teaching scenarios came to enrich teachers' educational toolkit providing digital-age learning experience to their students.

Digital teaching scenarios' framework

In a digital teaching scenario, the sum of activities and educational tools are described in details. In addition, the motive and the general framework in which teaching and learning takes place is also mentioned.

The development of it concludes in the steps mentioned below:

1. Determination of the teaching object
2. Detection of prior knowledge and representations of students
3. Specification of objectives

4. Teaching material
5. Description of activities (ICT activities are obligatory)
6. Teaching and learning evaluation; Possible extensions
7. Digital material for further consideration; References (Mitsikopoulou et. al, 2015).

For the development of these scenarios a project began with the title "The Development of Methodology and Digital Teaching Scenarios for the Subjects of Primary and Secondary General and Vocational Education" on 11/14/2014.

Project Description

The main aim of the project was to provide a high quality teaching material using informational tools addressed to teachers and learners. The mean of this aim was the design of original digital teaching scenarios by educators in order the teaching acts of educators to be improved and enhanced.

European Union and Greek Government co-financed the project, in Education and Life Long Learning of National Strategic Reference Framework 2007-2013 (NSRF[2]).

At the first phase of this project 6 scientists - experts participated in order to define the general theoretical framework. For the development of digital teaching scenarios 195 educator scholars selected, divided as below:

- 33 Professors
- 38 School Advisors
- 1 Head of Health Education
- 1 Head of Environmental Education
- 1 Head of Cultural Activities
- 121 Educators.

The development of these scenarios lasted from 5/16/2015 to 9/15/2015.
The project included:

1. The elaboration of general standards for digital development scenarios (6-member experts)
2. The establishment of specific requirements and instructions about how to develop a digital teaching scenario per discipline (44 working groups)
3. The preparation of sample digital scenarios (44 working groups as above)
4. Scientific support via Helpdesk teacher for the selected educators, who developed digital scenarios
5. The creation more digital teaching scenarios from teachers of the wide education community.

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[2] The National Strategic Reference Framework 2007–2013 constitutes the reference document for the programming of European Union Funds at national level for the 2007–2013 period www.espa.gr).

Concerning teachers, the plan of the project was divided in two phases:

1st phase: The Methodology Development Study of Teaching Scenarios and the creation of Digital Teaching Scenarios – Sample Scenarios

Educators designed up to three digital teaching scenarios compatible with the existing curriculum. This task was entrusted to the scientists who had been selected by the registry specialists, according the requirements of Institute of Educational Policy. More specifically, these scenarios would support all interested teachers to develop their own digital scenarios, later on (2nd phase). As a consequence, they should plan carefully and cover the widest possible range of each subject.

Before or during this task, educators had to study advisably the three example scenarios designed by IT project team. These scenarios entirely exploited all possibilities and the interactive tools of the Platform.

2nd phase: Digital Teaching Scenarios submission from the educational community and evaluation of digital teaching scenarios from increased qualifications teachers.

In this phase, educators developed a digital scenario in any topic of their cognitive object desire, based on the sample digital scenarios, which were described above and they had already been designed. They should take for granted the study of how to develop a digital teaching scenario (1st Phase). The digital teaching scenario would be submitted to a platform and a considerable crowd of scenarios would be evaluated, awarded and rewarded.

All these scenarios should fulfill specific prerequisites, according to instruction issue for sample digital teaching scenario elaboration and to methodology development and scenario design for teachers.

Supported Platforms

One main platform and two sub-platforms had been developed for the purposes of the Project:

The main platform is an integrated environment Design / Development / Assessment of Teaching Scenarios, utilizing the most modern technologies and technological standards. Its name is Advanced Electronic Scenarios Operating Platform (A.E.S.O.P. - http://aesop.iep.edu.gr).

The digital teaching scenarios were designed and submitted in the above platform. The teachers utilized a set of art interactive content tools, for the use of which no-special requirements were essential, only a modern Web Browser (Mozilla Firefox, Google Chrome, etc.). The Platform was developed in HTML5 technologies and PHP, so any kind of additional software was not needed. Google Maps, interactive videos, interactive images, chronologies, digital interactive presentations, active areas, etc. were ready to use.

Detailed instructions about scenarios, design examples and interactive tools were included.

The supported sub-Platforms included:

1. E-Class Platform (http://ds2.iep.edu.gr)

This platform was the key collaborative environment, in which teams could cooperate autonomously and independently. The selected educators could use it in order to have their work concentrated and they were able to collaborate into a single interface efficiently.

Usernames and passwords were sent via an email and they were personally restricted. In this platform links, announcements, records etc. related to each group were included.

2. Helpdesk (http://ds2.iep.edu.gr/helpdesk)

Whenever there were technical, scientific or management questions, the helpdesk and support team took care to answer as soon as possible.

Work Teacher Groups Description

At the beginning, the designers had to study the suggested digital scenarios and to familiarise with the platform and its digital tools.

They selected the thematic area and target age – group and created up to three (3) sampling digital scenarios until June 30, 2015.

From 07/01/2015 to 09/10/2015, they re-studied the scenarios, they made corrections and additions, if needed.

Work School Advisors and Professors Description

School Advisors and Professors - in cooperation - were due to collaborate and assist teachers in their group. During the design of the scenarios, they contributed to the process by concrete proposals responding to their demands and they solved problems when needed. They should also have checked the compatibility of the scenarios to the existing curriculum. With teacher co-operation they elaborated a study about how to create a digital scenario. This study helped teachers of the wide community to create their own scenarios.

Criteria for the Digital Teaching Scenarios (Assessment)

The main areas of evaluation were focused on:

- The scenario design (well-structured and concrete)
- The documentation of the digital scenario (clear description, well-defined didactic objectives, appropriate to students' age)
- The educational process (strong connection between theory and practice in the classroom, active student participation and learning, variety of student assessment methods).

- Activities (clear transition from one activity to another in relation to the use of digital media, or the implementation of a teaching method, graded difficulty, comprehensible instructions).

The 236 sample submitted digital teaching scenarios from teachers divided into
- 13 for Pre-school education,
- 58 for Primary Education,
- 60 for Junior High School,
- 56 for High School,
- 44 for Technical High School,
- 4 Uncategorised.

Teachers from the wide educational community submitted 600 scenarios for various faculties.

Copyright

As far as the COPYRIGHT, all of the submitted material (clips of movies, images, sound, music, etc.) had to be licensed. If the scenario and the material accompanying images include children, the necessary consent from parents was required. The submitted digital scenario was licensed under a "Creative Commons Attribution – NonCommercial - ShareAlike Greece 3.0. It was also required the reference of the author or licensor. It cannot be used for commercial purposes.

The Ministry of Education and Institute of Educational Policy are entitled to freely use, recovery and disposal of these materials in electronic and print media in Greece and abroad for an unlimited period[3].

Music Team Work

For the music education field, four music teachers were selected and participated in this project: three of them were music teachers in Music High Schools and one in Junior High School. A school advisor and a professor were also members of the team. 12 digital teaching scenarios were created with the following titles:

1. *A music dialogue: antiphony*
2. *The Greek traditional rhythms and instruments influence to modern Greek music*
3. *Ostinato*
4. *Music and Cinema*
5. *Cultivating Acoustical Skills* (Preparation for the examinations in order to enter into Music Studies University).

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[3] Details License information: http://creativecommons.org/licenses/by-nc-sa/3.0/gr/.

6. *Are you sure that you are not a musician?* (Preparation for the examinations in order to enter into Music Schools)
7. *Recognising musical instruments* (Preparation for the examinations in order to enter into Music Schools)
8. *Poetry and Music in Chanson in 16th Century*
9. *Music Extracts recognition and discrimination*
10. *Accompany it with a guitar*
11. *Clef signatures in major keys*
12. *Secondary dominant chords augmented sixth chord* (Italian, German, French).

Although the period of designing these scenarios was very limited, the group worked effectively. At the beginning, a skype discussion with two of the teachers, the school advisor and the professor, of our own initiative, took place. During this long discussion (appr. an hour) many questions about the procedure and the platform were answered and clarified. We also exchanged ideas and opinions about the first teaching scenario drafts.

As we had not met and communicated with each other again before, this activity brought us closer so that we could exchange our opinions comments and clarifications on others scenarios. The communication with the Professor was daily and helped us in every step. Her corrections referred mostly to scientific issues and phrasing. She always encouraged us and she was ready to help us any time of the day.

When a teaching scenario was ready, it was submitted in the platform temporarily, it was discussed with the team members and then the appropriate changes took place. All of us agreed that this feedback was really helpful. Before the last permanent submission, a few changes in digital teaching scenarios were also made voluntarily.

Music Teachers Opinion (A pilot study)
Methodology
The initiative plan of this project, the Technical Bulletin of the Act, included the verification of the scenarios by other teachers in classroom. Because of the limited time and the change of the school year, a modification of this Act was needed. However, this step is really important, as the most appropriate persons to evaluate these scenarios are teachers that they will apply them.

At this framework, a small scale qualitative research for the field of music education took place (pilot study). The aim of the research was to identify the opinion of music teachers about the digital teaching scenarios and their intention to integrate them in their music lessons.

It lasted the two first weeks of September, at the beginning of academic year 2015-2016. During the first week, teachers urged to discover these scenarios for music education and during the second one the interview took place.

In this research five music teachers (2 from Music Schools, and 3 from Junior High Schools) were interviewed (semi-structured interview). Their teaching experience extended from 8 to 25 years in public junior and high schools (music and general schools).

The semi-structured interview and its analysis followed the below key issues:

- The description of ICT equipment in their school, which can also be used by music teachers (accessibility)
- Expression of their opinion about their usefulness
- Evaluation of these scenarios
- The ability of integration in their classrooms
- The possibility these scenarios to be used by students out of school
- The possibility to introduce them to other teachers, sharing their experience.

The answers were recorded and analysed by content analysis method.

Results

Teachers were very willing to express their opinion about this new digital educational material.

As far as the required digital school equipment, all teachers agreed that it is not enough to meet teachers' and students' needs in their schools. However, all tried hard to do their best, in order to incorporate technology as much as possible in their lessons. Only one teacher sometimes had the chance to use the school Computer Laboratory.

All teachers indicated that all digital scenario contents were clear and concrete since they can broaden teachers' ideas facilitating music learning. Music teachers also stated that interactive videos were useful and attractive and the selected music extracts were modern, close to students' tastes and having a strong connection with students' everyday life. As a consequence, apart from the classroom integration by teachers, these scenarios could be used by students as supplementary educational material meeting their own needs and preferences.

The participant music teachers estimated that the teaching time was very restricted and expressed their doubt if they could follow all of scenario steps. However, their first aspect was positive and they were willing to integrate them in their classroom. In the end, they agreed that the platform, with all these digital teaching scenarios, was a useful tool for music teachers and students.

Conclusions

Digital teaching scenarios come to classrooms as a valuable and useful tool in order to enrich the educational acts and encourage music teachers to incorporate technology

into their teaching procedure. Simultaneously, these scenarios provide the required educational material to students, as "more and more students have the opportunity to be engaged in creative activities by using ICT, externalizing, sharing, developing and refining their thoughts, ideas and insights in ways that cannot be accomplished with traditional tools" (Kampylis, 2010, p. 78). It is time to realise that the teacher's role has become even more challenging and difficult, which means that it necessitates the development of new and innovative teaching pedagogies (Nimje & Dubey, 2013). In such contexts, music teachers ought to take into consideration the benefits of technology use, as technological tools teach organizational skills, strategies and abstract thinking (Cain, 2002).

The results of this official attempt cannot be assessed yet, but the first teacher reaction sounds positive. The Ministry of Education in Greece tries to provide innovative and digital educational material deprived and designed from teachers to teachers.

However, Sorah (2012), referred to Ertmer (1999) and Ertmer et al. (1999) surveys, clarifies that several factors play a fundamental role into incorporation probabilities, such as the influence of teachers' level of technology integration into instruction, the inclusion of their beliefs about teaching, training, access to equipment, reliability of equipment, technical support, and school climate and culture.

This perspective is connected with the small-scale survey results. Music teachers need and look forward to adopting new supplementary educational material, in order to meet students' needs and preferences, but the further upgrade of their technological skills is required, in order to help them find a teaching balance between their own traditional ideas and new creative approaches (Ho, 2004).

Every music teacher should have the possibility to find the appropriate means in order to preserve the pupils' interest, provoke their prejudices, transform pupils' views (Perakaki, 2013), providing his/her best to students through technology use in his/her teaching and discovering innovative ways to integrate technology into their schools and classrooms.

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The Effect of Synchronized Video Feedback on the Teaching Performance of Preservice Music Teachers

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There has been significant interest in feedback models from disciplines across teacher education, including music teacher education. Shute, in reviewing research on feedback in educational contexts, specifically defined formative feedback as "information communicated to the learner that is intended to modify his or her thinking or behavior for the purpose of improving learning" (2008, p. 154). Sullivan & Weaver (2013) reviewed a range of literature on formative feedback use in preservice music teaching. Sullivan and Weaver (2015) surveyed music teacher educators in a U.S. national sample to determine the types of feedback given by instructors to preservice teachers following peer-teaching activities. They reported oral feedback (81% of respondents) and written feedback (52%-54%) as the top two types of feedback. Clearly, feedback on the process of learning to teach is an important part of the education of preservice teachers. Examination of this feedback process and exploration of feedback models is particularly important as technology affordances are evolving to allow possibilities for feedback delivery beyond written or direct verbal communication.

Two feedback models in particular are relevant to the present study. The first, referred to as video-elicited reflection or VER (Sewall, 2009), involves a preservice teacher and a mentor/instructor conducting a joint debriefing after a lesson, using the video recording of the lesson as a prompt for cooperative reflection. Sewall reported that this technique resulted in greater depth and breadth of reflection by the preservice teacher compared to traditional cooperative debriefing without a video artifact as prompt. The second feedback model has made use of "bug-in-the-ear" or BIE technology—a small one-way earpiece receiver that allows a preservice teacher to privately receive live feedback from an observer during a lesson. Multiple investigations in different teacher education disciplines have reported positively on the use of this device (Giebelhaus, 1994; Kahan, 2002; Rock, Gregg, Gable, & Zigmond, 2009; Scheeler, Congdon, & Stansbery, 2010). While these studies generally found the preservice teacher was able to make use of the feedback without suffering undue distraction, the distraction factor could be of additional concern in a more aurally intensive environment such as a music classroom.

The approach in this study represents a synthesis between the VER and BIE approaches. This approach, referred to as Synchronized Video Feedback or SVF (Rickels, 2013), consists of a video recording of a lesson taught by a preservice teacher overlaid with assessment feedback from the course instructor in the form of an

audio track and graphical annotations. The video of the lesson is then returned to the preservice teacher with the recorded audio and graphical annotations in synchronization with the preservice teacher's actions from the lesson. There are many potential affordances of this technology with respect to providing authentic feedback in teacher education in both live and distance delivery models. The SVF approach may allow a greater impact by teacher-educators on the teaching performance of preservice teachers, based on this more authentic feedback model.

The researcher's previous research demonstrated that preservice music teachers responded positively to SVF compared to written feedback. An initial study (Rickels, 2013) utilized two techniques for delivering SVF to students after peer-teaching episodes. In both cases, the technology employed allowed the instructor to capture a lesson on digital video, analyze the video with added audio and graphical annotations, and then send the analyzed video to the student using web-based video sharing services. Students completed an exit survey related to their perception of the SVF approach. Results from that study indicated that the students generally viewed SVF positively, and in many cases preferred SVF to feedback delivery through written notes. Responses also indicated that students believed the SVF approach benefited their learning. The comments noted a difference in perception of the feedback based on the reliability of the technology used. These results demonstrate that SVF may be a useful model for communicating feedback on teaching performance to preservice teachers.

Further research investigated the effectiveness of the SVF approach on improving teaching performance in preservice teachers. A small pilot study (Rickels, 2015) was conducted using a pretest-posttest experimental design. The control group received written feedback and the treatment group received feedback via SVF ($n = 5$ in each group). The SVF treatment group outperformed the control group in growth in teaching performance over the course of the semester on the total score and both subscales of the Survey of Teaching Effectiveness evaluation instrument (Hamman & Gillespie, 2009). This difference, however, was significant for only one of the subscales and not for the total score. The lack of statistically significant results may have been due to the small pilot sample size, and a larger replication was recommended.

The purpose of this study was to continue examination of the effect of the SVF format on the teaching performance of preservice teachers through a large-scale replication of the pilot study design (Rickels, 2013). Based on results of the pilot study, it was predicted that preservice teachers who received feedback through SVF could perform better than those who received traditional written feedback. A secondary purpose of this study was to evaluate student attitudes in response to the feedback mode they received from their instructors.

Method

This study used an experimental pretest-posttest design with treatment and control groups to test the effectiveness of the Synchronized Video Feedback (SVF) approach. To maintain controlled conditions, peer-teaching lessons were used as the basis for delivering feedback. Peer-teaching refers to a supervised in-class format where the enrolled students take turns presenting lessons in a teacher role while the remaining students act as mock students. Paul et al. (2001) included peer-teaching as a form of authentic-context learning experience for preservice teachers. The normal procedure for peer-teaching in a methods class involves video recording the lessons and providing the students with feedback. Students typically view their own video and review the feedback from the instructor, and may write a self-evaluation.

The sample of student participants for this study was drawn from instrumental music teaching methods courses at colleges and universities in the United States. Limiting the sample to instrumental music teaching methods courses (rather than other music teaching or non-music methods courses) represented an attempt to control variability in the design. Five universities participated in the study (four public, one private), with $n = 54$ students enrolled. Faculty members who taught the targeted courses at these institutions (one course per institution) were trained in the SVF procedure. Following student recruitment, the students at each institution were randomly assigned into either the treatment or control condition.

Over the academic term, the course instructor delivered feedback after each peer-teaching episode using only written feedback for their students in the control group, and only SVF for their students in the treatment group. Feedback for the SVF group was created using Coach's Eye for tablet or computer, an app that allowed the instructors to layer their audio narration and graphical annotations onto the student videos. The course instructors were trained on the use of Coach's Eye prior to the start of the treatment period. The peer-teaching lessons for all student participants were recorded, with 2-3 lessons per student over the course of the academic term depending on the institution. The first lesson taught was marked for evaluation as the pretest measure, and the final lesson taught was used as the posttest measure. The students received feedback from their instructors in the mode assigned to their experimental group between these lessons. The study protocol stipulated that only the mode of feedback delivery would be changed, and instructors were asked to focus their feedback on the same content and teaching elements that would normally be a part of their class, with no content differentiation between the experimental groups.

To quantitatively evaluate teaching performance of participants in this design, the Survey of Teaching Effectiveness (STE) published by Hamman & Gillespie (2009) was selected. This measure was "designed specifically to evaluate the teaching skills of music teachers" (Hamann, 1995, p. 6). The total score is reported on a 50-point scale based on 30 items rated on a five-point scale. The items are weighted into two categories, with 40% of the scale concerned with "Lesson Delivery Skills" and

60% of the scale concerned with "Planning and Presentation of Lesson." The scale authors reported test-retest reliability of the STE to be $r = .83$, with inter-rater reliability of $r = .84$ (Hamann, 1995). Empirical validity for the STE was reported as $rs = .89$ (Hamann, Lineburgh, & Paul, 1996).

After the completion of the academic term, videos of the students teaching during their in-class peer-teaching episodes (without any SVF annotations) were randomly assigned to reviewers for scoring using the STE, with two reviewers per group and each group reviewing half the total videos. Reviewers were trained on the STE scoring instrument through use of sample videos of peer-teaching from similar courses that were not part of the study data. Four of the faculty from the participating institutions served as reviewers, while ensuring that no reviewer was assigned her/his own students. When scoring the teaching videos, reviewers were blind to the experimental group assignment, and the order of videos was randomized for scoring to control for order effect and to blind the reviewers to the pretest/posttest status of each teaching episode.

At the end of the study period, student participants completed an exit survey. This survey included attitude items designed to gather information about students' response to the type of feedback they received. These surveys were administered online by emailing a custom link to each participant. Of the 54 study participants, 49 (90.7%) completed the exit survey.

Scores from the teaching videos using the STE scale were used as the dependent variable for analysis of the primary research question. The total STE scale score was analyzed, as well as the subscales for Part 1 "Lesson Delivery Skills" and Part 2 "Planning and Presentation of Lesson." Experimental group (treatment or control) was used as the independent variable. Likert-type scores on the student exit survey were computed for attitude items and compared between the experimental groups. All calculations were performed using SPSS 23.

Results

Reliability statistics were calculated for the two review groups using Pearson's r to check for rater agreement. The reliability for reviewers in Group A was $r = .641$. The reliability for Group B reviewers was $r = .403$.

To evaluate the effect of the Synchronized Video Feedback procedure on teaching effectiveness of instrumental methods class preservice teachers, the mean STE scores were compared for pretest and posttest across the treatment and control groups. The means for the total STE scale score as well as subscale scores for Part 1 and Part 2 were comparable between the treatment and control groups on the pretest, and the treatment group slightly outperformed the control group on all measures on the posttest, as shown in Table 1. These differences were evaluated using a repeated-measures ANOVA procedure using the SPSS General Linear Model. For the total score, there was a significant main effect for time ($F = 5.869$, $p = .019$). There were

also significant main effects for time on the Part 1 ($F = 5.082$, $p = .028$) and Part 2 ($F = 4.746$, $p = .034$) subscales. There was no significant interaction between time and group for the total STE scale score ($F = 1.359$, $p = .249$), or for either Part 1 ($F = 1.016$, $p = .318$) or Part 2 ($F = 1.210$, $p = .276$) subscales alone.

The exit survey results were analyzed to address the secondary purpose of this study concerning student response to the feedback procedure. The means and standard deviations for the eight attitude scale items on the exit survey appear in Table 2. The difference of means between the treatment and control group for each of these items was evaluated using an independent samples t test. To reduce the probability of Type I error, the results were interpreted using a Bonferroni correction to the alpha level across eight tests ($.05 / 8 = .006$). Significant differences were found for three items, marked in Table 2.

Discussion

While a significant main effect for time is an expected result while students were enrolled in a teaching methods class, the lack of a significant interaction between time and experimental group on the measure of teaching skill indicates that the small difference in measured performance cannot be statistically attributed to the experimental treatment using SVF. It is encouraging that students receiving SVF did not perform lower than those receiving the traditional written feedback delivery, but the results did not support the hypothesis from the pilot study (Rickels, 2015) that students receiving SVF would score higher on measured teaching performance.
It is possible that the measured effect size (a mean difference of less than two points on the STE between groups on the posttest) is too small to be detected with the moderate sample size of $n = 54$ employed in this design. The period of the study over a portion of one academic term may not have been long enough for a more pronounced difference to emerge between the students receiving feedback in different modes. The mix of students from different institutions may have also introduced error due to instructor effect that was not accounted for in this analysis. The inter-rater reliability statistics for both review groups in this study were noticeably lower than that reported for the STE by Hamann (1995). It is possible that the low inter-rater reliability contributed additional error to the model that limited the ability of the analysis to accurately measure the true group means.

Although the measurement of teaching performance did not demonstrate a difference between the treatment and control groups, there were significant differences in the attitudes of the preservice teachers toward their feedback. The group receiving SVF was generally more positive in their evaluation of the feedback, with the scale mean for three items significantly higher than the control group (see Table 2). The SVF group appeared to have a strong preference for receiving more of that type of feedback, while also feeling that the SVF approach helped them more

clearly understand the specific elements of their teaching being targeted by their instructors for improvement.

  Evidence from several studies (Rickels, 2013, 2015) consistently shows positive student response to the SVF approach, but the effectiveness of the feedback procedure in bringing about change in teaching behaviors compared to more traditional feedback delivery modes remains unclear. Future studies could replicate and expand on this experimental design, using larger sample sizes and/or increased length of time for the experimental intervention as two possibilities for increasing the statistical power to detect what may be a small effect size. Future studies may also utilize a different measurement instrument that may be more confined in scope to the abilities of preservice teachers compared to the STE. Sustained research on the SVF approach and other feedback delivery modes can help shed light on the best practices for improving the performance of preservice teachers.

Table 1. Pretest and Posttest Teaching Evaluation Scores by Group (STE Scale)

	Pretest			Posttest		
	STE Part 1	STE Part 2	STE Total	STE Part 1	STE Part 2	STE Total
Group	*M (SD)*	*M (SD)*	*M (SD)*	*M (SD)*	*M (SD)*	*M (SD)*
Control (*n* = 29)	13.4 (2.57)	19.6 (4.54)	33.1 (6.77)	13.8 (2.20)	20.1 (2.84)	34.0 (4.60)
Treatment (*n* = 25)	13.4 (1.98)	19.7 (4.00)	33.1 (5.62)	14.4 (2.50)	21.3 (3.60)	35.6 (5.89)

Table 2. Exit Survey Feedback Attitude Responses by Group

	Control	Treatment	*t* Test
Item	*M (SD)*	*M (SD)*	*p*
The feedback made it easy to understand exactly			
what the instructor was referring to.	3.70 (.869)	4.64 (.902)	.001*
I found the feedback helpful in understanding			
what I had done well.	3.74 (.813)	4.45 (.912)	.006
I found the feedback helpful for understanding			
where I could improve.	3.89 (.751)	4.59 (.908)	.005*
The feedback caused me to think about what I had			
learned from the teaching episode.	3.59 (.971)	4.18 (1.006)	.043

I used the feedback to plan for subsequent teaching experiences.	3.96 (1.055)	4.32 (.780)	.196
The feedback helped me improve my teaching.	4.00 (.961)	4.23 (.922)	.406
I generally reviewed instructor feedback within 48 hours of receiving it.	3.81 (1.210)	3.68 (1.211)	.704
If I had a choice, I would prefer to receive all my teaching feedback in this same mode.	3.00 (1.038)	4.41 (.959)	.000*

Note: All items measured using a Likert-type response, 5 = Strongly Agree, 1 = Strongly Disagree

* Significant at a Bonferroni-corrected alpha level of $p < .006$

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The Musical Journey of Pre-service Teachers: Factors that Influence Lifelong Musical Involvement

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Introduction

Adult learners who write their life story embark on a process of personal self-reflection and meaning-making (Karpiak, 2003). When students write autobiography some of their narratives center on the ethnographic detailing of life situations and events. Other writing goes further, including exploration and reflection. Some of the student's autobiographies broaden the guidelines, uncovering experiences and emotions previously unspoken and inaccessible. From the perspective of learning, autobiographical narrative has its benefit for the writer and for the reader; but it appears that in the latter two efforts—the reflective and the unspoken—lay the major benefits of autobiographical writing as profound learning experience (Karpiak, 2003). Britzman (1998) suggests that within an educational context, autobiographical writing can further the individual's growth and development by learning "of the self's relation to its own otherness and the self's relation to the other's otherness." Since the 1950s, scholarly interest in autobiography has grown within the field of literary theory as well as in other disciplines (Gullestad, 1996). In *Releasing the Imagination,* Maxine Greene (1995) arguments that, "we need to make it possible for writers to name not only the shapes and byways of their lived worlds, but the problems and predicaments that have stopped and silenced them."

According to Cavitt (2005), a terminal goal of music education is to provide opportunities for music students to master music making in such a way that will allow them to independently pursue lifelong learning and fulfillment. Lifelong benefits of school music are a frequent theme in both the practical and scholarly literature in music education. However, there appears to be an essential contradiction between what the profession frequently purports and what practice suggests about the role of school music in providing a foundation for lifelong participation. Rather than encouraging broad participation throughout the years of schooling, music education serves the entire population only at the elementary level and moves toward more selective participation in the large-group performing ensembles through middle and high school (Arasi, 2006). Some programs provide multiple entry points across grade levels, but the general message is that students who failed to elect participation in ensemble performance at an early grade level will have difficulty being successful in future music classes. Ultimately, music education in secondary schools is structured more as an exclusive than an inclusive practice, which limits to an even greater degree the opportunity to establish widespread benefits of participation in performance programs (Bartel, 2004). Additionally, many performance classes focus on the

performance of particular pieces of literature and fail to give students an understanding of music that will encourage lifelong participation and independence in music study (Hoffer, 1990; Leonhard, 1981).

Positive attitude toward participation in music and encouraging musical experiences are especially important among teachers, since they can influence the preferences and attitudes of our future citizens. The purpose of this study is to discover factors that influence pre-service teachers' desires to participate in a music program within and outside school settings and their attitudes and values toward music and music education based on their own musical autobiographies. The researchers believe that the autobiographical assignment helps students to reflect and explore their musical journey and possibly find some "uncanny" aspects of their musical being that influence important decisions regarding involvement in music. This assignment offered us incredibly valuable data regarding why students choose" to be or not to be" with music.

Design of the Study

This mixed methods study utilized a concurrent design (Creswell, 2007). The participants were pre-service elementary classroom teachers ($n = 83$) and pre-service early childhood teachers ($n = 30$) from a mid-sized university in the north central region of the United States. Participants shared their musical background in an autobiography written in their respective music methods courses. The writing prompts directed the participants to describe their musical backgrounds, what experiences and classes were important in their musical development, and how these factors contributed to their disposition towards music education. Appendix A includes the autobiography writing prompts and how they were transformed for quantitative analysis.

In addition to the autobiographies from all the participants, five pre-service elementary and early childhood teachers were interviewed to ascertain greater depth in regards to their music education, their parents' involvement in music, their preference for music, and their plans to integrate music into their future classrooms. Appendix B includes the interview questions.

Some of the data were transformed into quantitative variables, entered in SPSS (quantitative statistical software), and subsequently analyzed. Quantitative analysis was based upon frequencies, descriptive statistics, correlations, and ANOVA. Due to a violation in normality of some of the variables, non-parametric statistical tests were used: Spearman rho and Kruskal Wallis tests. The remainder of the qualitative data were entered into HyperResearch (qualitative data software), sorted and reorganized using open and axial coding. The data were all considered, and conclusions were drawn based on both forms of data.

Results

Qualitative Analysis

There were six common themes from the autobiographies and interviews regarding factors that had an effect on student participation in music classes and pre-service teachers' willingness to incorporate music into their future classrooms. One significant factor was the degree to which participants were involved in music during high school. According to Sarah, "Music provided me with a group to be part of right away. We moved to a new school, and it was less scary as soon as I got to choir – sort of a built-in family." Emily also enjoyed high school choir, noting the importance of her choir teacher, "I loved the challenge and the songs we sang. I also had a great choir teacher – especially in high school."

A second common theme was related to the participants' own experiences in music or music education. Although most of the comments indicated participants had fond memories of music classes, Anna indicated her struggle with music reading ended her music classes in the middle school, "I couldn't read notes, so I had to quit band." Again, the role of the music teacher is critical, as noted by Morgan, "The choir teacher screamed at a boy in choir. We were all scared of her, so I quit. I wish I hadn't now, but I never went back."

A third common theme was related to the participants' family and how music was valued and functioned within the family. Many indicated family members had inspired them to appreciate music, including Kelly who noted, "My mother was the one who ignited my love of music. She nurtured me with it when I was a child, playing guitar and singing to me every day." Matthew indicated he was grateful that his mom made him stay involved in music through high school. "My mom made me and my brother and sister be in music through sophomore year [in high school]. I begged her in 8th grade to let me quit and again in 9th grade. I'm glad she made me stay. I played in orchestra and several groups all through high school and loved it – especially the older I got."

A fourth common theme related to private lessons. Matthew stated, "I had violin lessons from the time I was 8. I had piano later on, but I loved playing the violin in orchestra. I know I wouldn't have been able to compete with other students to be in the orchestra without those lessons. I didn't always want to practice, but it was worth it in the end." Many participants indicated they had taken lessons, but they had not practiced enough. Nearly all of the participants who had taken lessons and quit noted that they wished they had not quit. Some of the participants noted their parents could not afford private lessons although they had always wanted them. Others appreciated the lessons her music teacher provided in school.

A fifth common theme pertained to the participants' musical experiences outside of school. Hannah talked about her involvement in her church programming, "Almost everyone had a church group they sang or played in. I didn't much like to sing in the children's choir, but I couldn't wait to sing with the youth band." Sarah

indicated her family went to concerts. "I remember going to concerts with my dad and my brother. My dad loved country music, so that's what we always went to." Some participants also mentioned school trips in which they attended a professional performance. A few participants indicated they had been involved in "garage" bands, and others enjoyed participating in their community musical theatre.

The final common theme related to the role classroom teachers had played in their inclusion of music in the curriculum. Kevin noted, "Music was a part of my classroom lessons growing up, and I think it really helped the learning process." Katie's former classroom teachers have inspired her to include music in her classroom. "I think that I will incorporate music in my classroom as my teachers did before me. I saw when it worked and how much of a difference it made for learning. While I am not a music expert by any means, I would feel comfortable exploring music to share with my students so they can form a whole new appreciation for it." Participants made many comments about how music can easily and seamlessly be integrated into the classroom, from its inclusion as a fun "wiggle" break, to memorizing facts, to how music enhances learning in other content areas. Matthew enthusiastically endorsed the inclusion of music for cultural study – "Different cultures use music in different ways. So music can explain a culture's customs and traditions in a way that words cannot express. Teachers should use music all the time!"

Quantitative Analysis

According to Spearman's rho correlation, the emerging themes from the participants' autobiographies and interviews were all moderately related to the pre-service teachers' willingness to incorporate music in their future classrooms. For instance, the relationship between the number of music classes participants took in high school and their willingness to incorporate music in their future classrooms indicates there is a moderate, positive correlation, $r = .369$, $n = 113$, $p \leq .001$. Table 1 includes the correlations between the remaining factors and participants' willingness to incorporate music into their future classrooms.

Table 1

Spearman's rho moderate correlations between factors that effect pre-service elementary teachers' willingness to incorporate music in their future classrooms

Variable	r	n	p
Number of Music Classes in High School	.369	113	≤.001
Positive/Negative Experiences	.360	111	≤.001
Musical Background of Family	.345	113	≤.001
Private Lessons	.330	103	.001
Music experiences outside of school	.326	113	≤.001
Former classroom teacher incorporated music	.319	108	.001

According to a Kruskal-Wallis test there is a significant difference between the groups of pre-service teachers grouped by willingness to incorporate music into their future classrooms (no, some, extensively). None of the pre-service teachers indicated they would not incorporate music. Approximately 33% of the participants (Group 1) indicated they would incorporate music "some", and approximately 66% (Group 2) indicated they would incorporate music "extensively." A Kruskal-Wallis Test revealed a statistically significant difference between groups, (Gp1, $n = 37$: "some" and Gp2, $n = 76$: "extensively", χ^2 (2, $n = 113$) = 15.28, $p = \leq.001$. Table 2 includes the remaining factors and their significance related to the participants' willingness to incorporate music into their future classrooms.

Table 2

Kruskal-Wallis Test: significant main effect for group (will incorporate music: some or extensively) and the factors measured in the autobiographies

Variable	n & % = "Some"	n & % = "Extensive"	χ^2
Number of Music Classes in High School	37 = 33%	76 = 66%	(1, n =113) = 15.28, p ≤.001
Positive/Negative Experiences	36 = 32%	75 = 68%	(1, n=111) = 14.23, p ≤.001
Musical Background of Family	37 = 33%	76 = 66%	(1, n = 113) = 13.31, p ≤.001

Private Lessons	34 = 33%	69 = 66%	(1, n = 103) = 11.13, p= .001
Music experiences outside of school	37 = 33%	76 = 66%	(1, n = 113) = 11.92, p =.001
Former classroom teacher incorporated music	34 = 31%	74 = 69%	(1, n = 108) = 10.91, p =.001

Conclusions

According to participants' responses in the autobiographies and interviews, pre-service teachers who have had more experience in high school music courses and private music lessons are more willing to incorporate music into their future classrooms than those who did not take high school music courses or have private lessons. Those whose families actively participate in music and support their children to engage in music are more willing to incorporate music into their future classrooms than those whose families are not musically involved. In addition, those who had teachers who incorporated music into their classrooms are more willing to do likewise than those whose teachers did not incorporate music. Responses also indicate that pre-service teachers who have enjoyed music outside the classroom are more willing to incorporate music into their future classrooms than those who do not participate in music outside of the school setting. Finally, participants who have had positive experiences with music in the past are more willing to incorporate music into their future classrooms than those who have had mixed or negative music experiences.

Implications

Let's have an effect on what we can control! Music and classroom educators can provide positive school music experiences for *all* children - and our pre-service teachers. We can teach pre-service elementary classroom teachers how to incorporate music meaningfully and successfully into their classes. We can encourage high school students to be involved in music – both in and out of school. Music teachers can invite families and the community to performances. As we work with music education majors we can discuss the positive and negative impact they can have on children in their music classes. Music teachers have a significant impact on high school music enrollment. Perhaps we can try to provide more music classes for students who are beginners or who cannot make auditioned ensembles. Music educators could work with classroom teachers to provide music support in the general education classroom. Music teachers can try to engage parents positively in the elementary and middle school to keep students engaged through high school. Perhaps high school music students would be willing to be part of "recruiting" in the elementary and middle schools. Many participants indicated they wished they had

been given the opportunity to take lessons. Perhaps music teachers could offer music lessons for students in school – as time allows. There are so many things we *can* do to have a positive impact on music education from our tiniest students all the way through our pre-service and in-service teachers. May we be the teachers who enliven our classrooms with music and enriches the curriculum and lives of the children and future educators with whom we work.

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Appendix A: Autobiography Writing Prompts

1. What are your earliest memories of music? Do you remember any songs that have been sung personally to you by the members of your family? Did anyone in your family play a musical instrument? Do you remember what kind of music was played in your house, car, day-care, etc.
   ➢ Parental & familial involvement in/support for music and music education: None, some, extensive
2. Do you remember your music class in elementary school? Were the particular music class experiences positive or negative? Did your classroom teachers use music in daily classroom lessons? Did you have field trips to music events?
   ➢ Classroom teachers who incorporated music into their instruction: Yes, no
3. Did you participate in the band, orchestra, choir or general music class during your middle school years? For how long? Were particular music class experiences positive or negative?
   ➢ Positive/negative experiences with music: Negative, Mixed, Positive
4. Did you participate in the band, orchestra, choir or general music class during your high school years? For how long? Were particular music class experiences positive or negative
   ➢ Involvement in music in the middle school, high school: No, 1 Class, 2 or More Classes
5. What type of music learning experiences have you had outside of school (e.g., private lessons, church choirs, garage bands, etc.)? For how long?
   ➢ Private Lessons: Yes, no
   ➢ Musical involvement outside of school: No or Yes – included church, bands, dancing, with friends, listening, performing, other
6. Why is music important in life? Why should music be taught in schools? Who should teach music in schools?
7. Will you incorporate music into your future classroom? To what extent?
   ➢ Willingness to incorporate music into their curriculum: No, Some, Extensively

Appendix B: Interview Questions

Interview Questions: Elementary & middle school
1. How was your elementary music education laid out? Did you have weekly music classes? More often? About how many minutes?
2. Were there other music options available to you in grades K-4 in your school? Choir? Musicals? Opera?
3. How was your middle school music education laid out? Were you required to take music? Could you be in band/orchestra/choir or did you have to choose? Did you participate in middle school music? To what degree?

4. Were there other music options available to you in middle school? Musicals? Opera? Jazz band? Pep band? lessons? Other? Swing or Show Choir?

Interview Questions: High School
1. How was your high school music education laid out? Were you required to take music? Could you be in band/orchestra/choir or did you have to choose? Did you participate in high school music? To what degree?
2. Were there other kinds of music classes offered in high school besides large performance ensembles - music theory? music appreciation? guitar class? class piano? electronic music? other?
3. Were there other extra-curricular music options available to you in high school? Musicals? Opera? Jazz band? Pep band? lessons? other?

Interview Questions: Family & Community
1. What kind of community did you grow up in? Rural, suburban, urban? What kinds of music experiences or education were available to you in your community? Church choirs/bands? Community choirs/bands? Children's choirs? Professional organizations? Concerts? Did you and/or your family participate in any of these kinds of activities or programs?
2. How have your parents impacted you in terms of music - musical tastes, lessons, family participation, support for you, concert attendance, music in the home, etc.?

Interview Questions: Personal Experience
1. Do you like music? Do you like to play or sing music? Do you like to dance to music? Why or why not?
2. Why do you think you like or dislike music & activities associated with music?
3. What were some really positive experiences you've had with music or music education?
4. What were some really negative experiences you've had with music or music education?
5. Do you plan to incorporate music in your classroom? If so, how?

Exploring Musical appreciation in primary school:
The app *Orelhudo*

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Introduction

This exploratory case study was developed within a larger project that aims to evaluate the impact of the app *Orelhudo* in primary schools of the Porto region in Portugal. Orelhudo is composed by diverse musical styles and genres ranging from art music, to pop-rock, jazz or folk music. Musical pieces are chosen according to ephemerides attached to the Gregorian calendar, like the birthday of Bach, an important event of human history, etc. There are two versions of the software, one available to pupils and another to teachers. The pupils' version offers a musical excerpt of 90 seconds on a daily basis, general information about the composer/artists and the music, and a final question that is supposed to lead students to develop some research related to that particular piece and to the specific event to which it is attached. Beyond this information, the teacher's version brings a guide with possible activities that might be developed with the students. These activities are also related to the musical piece and the daily ephemerid, expanding its possibilities through themes or topics that might lead to further research and dialogue.

The particular case that we are going to present in the following sections concerns a primary school teacher, that we will now call Maria, that reinterpreted in her classroom the possibilities of the app *Orelhudo*, expanding the initial proposal of the software's authors and developing new tools so that student could interact with the app *Orelhudo* in a meaningful way.

Literature Review

Meaningful Listening and appreciation

In this paper we acknowledge music listening and appreciation as an active endeavour that involves the body and the mind in an exploratory action towards meaning making, and towards interpretation of the worlds of sound and music (Bowman, 2000, 2004; Bowman & Powell, 2007; Clarke, 2005; Clayton, 2001; Regelski, 1996, 1998, 2008). In this sense music listening is understood as an embodied and social practice, in a perspective that stands against the dichotomic views that separate body and mind, mind and culture, and, as a consequence, musical intrinsic and extrinsic meanings. As Green (2008) notices:

> In all musical experience, both the inter-sonic and the delineated aspects of meaning must occur, even though listeners may not be aware of them. For we could not notice any inter-sonic meanings without simultaneously being aware that what we are listening to is a recognized cultural object, that is, a piece of music of some kind which exists and takes on

meanings in relationship to a social setting. Vice versa, we could not conceive of a piece of music unless we were already also ascribing some inter-sonic meanings within it. (p. 88).

This view entails an understanding of listening to music as a human praxis that is culturally situated, as "a doing" (Regelski, 1996, p. 24), a participatory action that occurs in a cultural setting where individuals create dynamic relationships with the sounds of music in a web of social interactions. Two consequences arrive from this perspective: on the one side listening is understood as a holistic phenomenon, that involves body and mind, emotions and feelings, perception and action. In this perspective listening to music is understood as a participatory action in which the one who is listening becomes immersed or "absorbed by the music" (Kerchner, 2014, p. 6), engaging in a multisensory experience that is shaped by that person's interests, past experiences, and preferences. On the other side, this perspective reminds us of "situatedness", that the meanings we attach to events are culturally created and that our relationship with the world emerge from the ways we participate and negotiate meanings within the symbolic systems that exist in our culture (Vygotsky, 2007; Bruner, 1990, 1996). Most importantly, it is a view that, in our perspective, potentiates an understanding of listening and appreciation in educational contexts from a critical stance (Green, 2008), as an active way through witch students might recreate their own meanings and values about music, developing capacities for further understanding not only music's intersonic properties, but also the relationships between music and it's social and cultural settings. It is, therefore, a perspective that aims to provide students with analytical and interpretive tools that might lead them to new insights about music and to help them to "acquire those skills and understandings that enable them to be active practitioners of musical practices that are most likely to make important contributions to the quality of their lives" (Regelski, 2008, p. 7). In this praxiological and cultural stance it is important that teachers offer diverse listening opportunities, that might potentiate imagination, creativity, criticism, autonomous thinking, and an attitude of open mind towards diverse styles and genres, so that students might gain "enriched awareness of what the music has to offer" (Kerchner, 2014, p. 10).

Thus, in the following sections we will try to explore the issues of meaning making from an embodied and relational perspective, trying to understand how children make sense of their listening experiences from the specific ways they interact in the classroom with the musical materials through the several activities promoted by their teacher. All the activities that will be mentioned throughout the paper have departed from the musical pieces proposed by the app *Orelhudo*. As an app that promotes a daily listening routine, it seems to act as powerful tool to foster discussion and reflection about what might be considered as meaningful when pupils listen to music.

Music Education in Portuguese Primary Schools
In Portugal, compulsory education is divided into three learning cycles. As shown in Table 1, music education is a compulsory subject only in the first and second cycle

(Ministério da Educação, 2007).

	Number of academic years	Pupils' age	Music education as a curricular subject	Professional responsibility for teaching music education
1st cycle	4	6-9	Compulsory	Primary school teacher
2nd cycle	2	10-11	Compulsory	Specialist music teacher
3rd cycle	3	12-14	Optional	Specialist music teacher

Table 1: Music education in compulsory education in Portugal

The present research was developed in a public primary school (1st cycle of Education). In Primary schools there is one class teacher that is responsible for teaching all curriculum areas, including the arts. Guided by the general program for primary education, the classroom teacher is responsible to nurture the development of the essential skills and knowledge of each subject matter, in a gradual manner.

Arts are an essential part of the curriculum and so it is expected that the primary school teacher might also teach music. However, in most cases primary school teachers do not feel confident enough about their music skills to develop a music syllabus in the classroom. Therefore, quite often music is absent from classroom activities and its provision during curriculum time depends solely on the particular primary school teacher in charge.

Methodology and Methods

As the case of Maria and her class stood out for its uniqueness and richness when we approached *Orelhudo* in our first phase of data collection, the research team decided to conduct an exploratory case study in this context. In fact, considering that we wanted to further analyse the practices and strategies developed by Maria and her class in the exploration of the app *Orelhudo*, an exploratory case study seemed appropriate, as it allows to "open the doors for further examination of the phenomenon observed" (Zainal, 2007, p. 3), and to explore activities and processes, in a research design that may lead, in the future, to an in depth case study.

For this study we departed from three main questions:

1. Why has Maria created a specific resource for developing *Orelhudo* with her students in the classroom?
2. How do the classroom strategies used by Maria when approaching *Orelhudo* reflect her understanding about education and the place of music within the primary school curriculum?

3. How do pupils respond to these strategies and activities in order to create meaning about the pieces of music they listen through Orelhudo?

Data collection involved two interviews with Maria, two focus groups with her pupils, field notes and children's artefacts. This was followed by a coding process that led to written interpretations in order to get further sense of the particular written blocks being coded and obtain "sets of specific codes and/or ideas expressed [in the] interpretative comments" (Chase, 2003, p. 95). In the end a final interpretation was written, based on the categories and interpretive comments of all data sources. It is also important to say that, in order to obtain credibility, data analysis from interviews, focus groups, and field notes were continuously triangulated during the period of the study, so that analysis and interpretation could be open to the participants' plurality of perspectives and meanings (Flick, 2014; Stake, 2008). The final interpretation appears in the findings section, written in a narrative way. Narrative was used not only as a way of organizing the findings, but also for readers to experience what is said through a first hand experience, and to recreate what is being said according to their past experiences and knowledge, and so, therefore, to take their own conclusions out of the text (Bresler & Stake, 2006; Stake, 2008).

Findings

Maria made her studies to become a primary teacher between 1974 and 1977. 1974 was the year of the Portuguese democratic revolution, and concepts like freedom, creativity, pedagogical differentiation, transdisciplinarity, project work, and personal expression abounded in the discourses of most educational thinkers and philosophers. Having lived and studied in this particular period of time transformed Maria as an individual, and consequently who she was as a teacher.

In fact, for Maria, what seems to matter most of all in education, is the child, the individual as person. "Every human being is unique", she explains, and "each person has a set of different needs and abilities"; according to her, this calls for a pedagogy centered in the child as a personal and social being. Therefore, her pedagogical choices are primarily based on the ideas of self-awareness, self-knowledge, personal transformation and empowerment. That being so, all her actions in the classroom, all the pedagogical strategies and materials that she uses, seem to emerge from her thinking about what is best for each of her students, what will in fact improve and broaden the lives and expectations of those children. In this process, and running accordingly to our literature review (Green, 2008; Kerchner, 2015; Regelski, 1996, 1998, 2008), she considers that the arts play a crucial role, and in her perspective they constitute expressive mediums that promote creativity and, in this way, might be used as tools for personal freedom, empowerment, autonomy and critical thinking. Moreover arts and music are also an exceptional medium for children to better understand and cope with their emotions and feelings, to "deal with their emotional side". This is part

of the reasons why she decided to introduce the app *Orelhudo* in the classroom. However, Maria felt that the activities suggested in the app had two main problems. The first one was that the activities usually were not related with the arts and made no appeal for imagination and creativity; the second was that the topics were quite often too far away from the pupils' curriculum. According to her, music has to arise in the classroom as everything else, in a natural way, across issues and themes that students are already working on, in the transdisciplinary logic that supports her pedagogical practice. So, in her view, the music from *Orelhudo* had to be introduced in the classroom in relation to other artistic practices and subject matters.

Therefore when she began working with *Orelhudo*, she immediately felt that she had to transform it into something new, into something that was more than the passive listening of 90 seconds of music, into moments where her pupils could dialogue with the music they were listening to and develop their own personal meanings. This is why she decided to create new tools for the use of *Orelhudo* in the classroom; the first one was what she called "the registration map"; through this activity students were challenged to create a graphic with a pencil and crayons, using different colours and textures. As her students explained us in the focus groups, the idea is that they let their pencils flow while they are listening to the music: *"When we are listening, we close our eyes and we let our finger flow"*. After the task is done, each one of the students explains why and how they used certain colours, shapes, textures. By doing this, it seems that Maria is trying to create a medium through which her students might actively participate in the listening moments, in a thoughtful and creative way. And Maria is well aware that in this process emotions play a crucial role. In our field notes taken after informal conversations, Maria talks a lot about this, quoting, for example, the neuroscientist António Damásio. For her, and also similarly to our literature review (Bowman, 2000, 2004; Bowman & Powell, 2007), sound flows firstly through our body and through our emotional responses. The body is the first vehicle for musical meaning. In this respect, the answers given by her pupils during the focus group, run accordingly to Maria's intentions and beliefs by stressing the significance of the role played by the body and the emotions in the ways these children responded to the pedagogical strategies promoted by their teacher. As children talked about their graphics as "gestures", it became clear to us that, for them, the graphics they created were not visual representations of the music, but expressions of movement, as if they were dancing with their pencil through the sounds of music (Kerchner, 2015). Besides the graphics, Maria also began to ask her students to write a keyword for their listening experience. In our perspective this runs accordingly with Maria's intentions when she created the idea of the "registration map". The keyword and the registration maps seemed to function as a bridge between feelings and expression, in a process that involved imagination, memory recalling, creativity. This is clearly shaped in her pupils' words. During the focus group, one of the students told us: "Music takes us out into another world. One day I was listening to the music and I imagined the musician that was playing, and I

visited his city with him". Another said: "One day I thought about people who are very far away". Concerning the keyword, one student told us: "keywords are like worlds". Another one mentioned: "What I learned about music is that when we are annoyed or we need a moment of peace, sometimes we can listen to the music, because music calms us down." But this does not seem to be the whole story. *Orelhudo* also led them to search and listen to different kinds of music, to know composers and musicians and to develop musical concepts. In this respect, one student clarified how he became to understand pitch differences:

When we were listening to the music we would draw with our pencil. If it was very high, our pencil would go up, if it was very low, the pencil would go down.

Using simple but creative tools, Maria brought into her classroom possible pathways for her students do create new meanings for their lives from the music they listened. In what concerns our three departing questions, the findings, suggest:

1. Why has Maria created a specific resource for developing Orelhudo with her students in the classroom?
       Two main reasons stand out from the findings:
       a) To connect *Orelhudo* with the children's curriculum, in a transdisciplinary way;
       b) To develop imagination and creativity;

2. How do the classroom strategies used by Maria when approaching Orelhudo reflect her understanding about education and the place of music within the primary school curriculum?
       In congruence with a pedagogical practice centered in the child as a personal and social being, when Maria introduced *Orelhudo* in the classroom, she tried to create activities that could, on the one side, evoke emotional responses on her pupils and, on the other side, that were somehow related to these pupils' social and cultural contexts.

3. How do pupils respond to these strategies and activities in order to create meaning about the pieces of music they listen through Orelhudo?
       Pupils responded to the challenges posed by Maria in imaginative and creative ways, relating musical pieces and their inter sonic properties with their own emotions and feelings and also creating new ways of knowing and understanding, new possibilities to cope with other and with the world.

We believe the answers to this questions help us to understand why have Maria's pupils embraced *Orelhudo* with such enthusiasm and joy and we also believe this is why both

Maria and her students are eager to listen to more music inside and outside the classroom.

Coda: Looking into the future
We have come to look to Maria as a highly creative primary school teacher for whom the arts play a central role in education. We also found out that she believes in collaborative teaching and that she seems eager to develop with diverse specialist teachers within the different subject matters of the curriculum, projects that can be meaningful to her students and that can expand the expectations and dreams her pupils have for their lives. As music educators and researchers within Music Education we find this opportunity to collaborate with a primary school teacher very rewarding and full of possibilities. Therefore, and with the belief that music listening is a crucial part of all music education, we are now implementing a case study in this classroom, in an action research design. Our aim is that a committed collaboration among primary school teacher, pupils and a music education specialist might lead us to a better understanding of the ways through which pupils engage in musical listening in meaningful ways, and, hopefully, to expand other teacher's and researcher's understandings about the role of listening and appreciation activities in the music school curriculum.

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Growing in the Spaces Between: Examining a multi-stakeholder approach to improving music engagement outcomes for teachers and their students

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Introduction

This paper presents the case for a differentiated form of in-service teacher training and support to increase music making in schools and school communities. It emerges from a longitudinal practice-led research model that uses Educational Design Research to inform repeated iterations of practice. The Music Engagement Program (MEP) is housed at the Australian National University and operates across an entire town of some 365,000 residents. It works with over 250 teachers and 10,000 students per year, and engages the wider community. Many elements of the practice have emerged from consultation with the users to find real-world solutions to the problems they encounter.

There is a body of research emerging from the MEP (e.g., West, 2007, 2009, 2011; Pike & West 2013; Davis, 2009); this paper highlights some of the important elements of the practice that have contributed to its sustainability and transportability, thus providing a model that may be useful in other jurisdictions. The Program prioritises a close relationship between theory and practice or the 'talk' and the 'walk', which can be considered one of its distinguishing characteristics, given that commentators attest to the lack of such alignment between a great deal of rhetoric and action (Henry, 2001; Tripp; 1993; Young 2003). Practice helps to refine theory and theory contributes to further iterations of practice, as well as providing a firm rationale for future development.

The 'train-the-trainer' model the MEP uses is not in itself unusual. Teachers have the opportunity to attend short training sessions that offer basic and more advanced courses in the MEP's approach, which focuses on active engagement through singing, and the altruistic sharing of that active music making throughout the community. Teacher and students, for example, will visit a social club or elderly care facility and, rather than performing as a choir, make personal contact with individuals and encourage singing using well-known popular songs. All training is free and any teacher who has completed one course with the Program can access in-school coaching support. Specialists from the Program visit a teacher's school and work with groups to introduce new repertoire, demonstrate new activities, or simply support the teacher and help increase confidence and skills.

The MEP's surface features belie deeper differences, which have emerged largely due to the Program's positioning, discussed below, which has given it

unprecedented longevity and freedom, thus allowing for radical developments that are useful in more traditional environments. These differences include its socially directed philosophy which prioritises individual choice over mandated content.

The two key features of the Program are its independence and its funding contract which makes it free to users. These two elements are discussed below, with further commentary on important findings that have emerged from this model.

Key feature one: Independence

A feature of recent education initiatives in Australia and elsewhere over the last decade is the increasing importance of accountability, indicated by such developments as the Australian National Curriculum and regular literacy testing, called in Australia 'NAPLAN'. In contrast the MEP, due to its positioning, has developed a model that does not mandate any outcomes and is not bound by any systemic regulations. The Program's funding body for over thirty years has been the arts portfolio of the local government yet it is housed in a university music Department and the bulk of the Program's work is disseminated via the Education Department. The Australian National Review of School Music (Seares, 2005) suggested closer partnerships between tertiary institutions and the school system but this alignment rarely occurs. Given its three-way responsibilities, to the arts portfolio, the university and the education system, all with their own 'rules', the Program might be seen to be overburdened with hierarchy. However, this trio of stakeholders has also contributed to the Program's success, allowing its developers to avoid mandated positions and experiment with, and for, the teachers it is aspiring to help, thus avoiding what Ewing (2010) calls the 'overbearing constrictions of government systems' (p. 35). Through a range of different local and federal curriculum changes over many years, the Program has avoided any necessity to follow one particular route. It has had both a stability of purpose, but a flexibility of design and development that has benefitted its users. One example of this flexible position is the degree to which the Program has been able to develop outcomes based on observed practices with, and feedback from, its range of teachers and students. The Program and its teachers have had the time to experiment with a radically different theoretical model that does not prioritise sequential, structured learning, or indeed any learning at all, yet has helped increase and sustain music making as well as contribute to skill development in an on-going and cost-effective way.

This type of partnership may be of particular importance in developing creative and radical ideas for application in music education, if not education in general. Furthermore the independence of the MEP is reflected in the development of its model which prioritises the independence of each participant to develop a personal music life and encourage the same in others. The idea of a music support network that has such a degree of artistic and educational independence may be one from which other jurisdictions could benefit.

Key feature two: free to users

The principle, though not sole, beneficiaries of the MEP are teachers and their students, but, as noted above, the education system neither pays for, nor houses the Program. As one teacher has noted when attending a Music Program workshop, 'All this fun and it's free!' This simple fact helps avoid some potential bars to both musical engagement and music skill development, including requiring schools to find or allocate funding to music. Additionally the lack of cost is an incentive for individual teacher engagement, as well as for whole-school engagement. One paper on the MEP noted that teachers often attend MEP training courses simply to fill mandated Professional Learning commitments more cheaply than through other courses which have substantial fees (West, 2015). Nonetheless, regular evaluations suggest that the end result of this somewhat enforced participation is a positive one for the teacher, and for their degree of music engagement.

The MEP is, of course, not cost free. It is difficult to ascertain exact costs since the Program is designed to help teachers act independently: documenting complete impact is, therefore, difficult. As a guide, in 2014 the MEP had direct contact with 245 teachers who taught on average, both with and without in-school support, over 7000 students. Using these numbers, costs can be estimated at $1600 per teacher or $54 per student per annum.

Related Findings

Coaching is more important than teaching

One significant impact of the MEP's funding arrangements is its ability to coach teachers in their classrooms, another suggestion made in the Australian National Review of School Music (Seares, 2005) which rarely happens. Schools either do not have the budget or do not put funds into team teaching between music specialists and generalists, thus removing much of the benefit the specialist might otherwise have in sharing and passing on skills. Students are taught music in a model that reinforces the very problem that music education aspires to overcome: that is, the idea that some individuals make music and many don't.

In music education, the word 'coach' is generally not used, except in relation to voice where distinctions are made between a vocal teacher, who might have more of a role in technique and a vocal coach, who supports the singer in a range of practical ways. Coaching in the MEP is based around the simple concept of the altruistic sharing of the will to sing, and the accompanying social interactions. MEP coaches often run classes with teachers and their students, but the aim is never specifically on the musical development of the children but, rather, on the development of the teacher, often with the conscious aid of the children who, in many case, have more of what is considered the most important attribute – confidence. Teachers and students are encouraged to develop as they wish, with the focus always

on the development and maintenance of confidence as the best means of ensuring on-going participation. School-based coaching has the added advantage of influencing more than just the one teacher who is being coached. One teacher can influence an entire school with other teachers joining in as suits their interest and comfort levels. In this model, there is no need for pressure on any particular individual but rather a gradual shifting of culture with the help of school-based staff supported from the outside.

Sequential music education may be part of the problem, not part of the solution.
The MEP's experience suggests that teachers, both generalists and specialists, can be challenged by developments like a National Curriculum, an initiative that has been developed in various Western nations; generalists are overwhelmed by detail that they do not understand and specialists feel unable to achieve desired goals in the time allotted. Despite the laudable, democratic objective, it is questionable whether it acts as a solution, particularly given that, in Australia at least, all subjects in the arts curriculum have a 'full' curriculum even though their subject represents just one fifth of the one subject area. Generalist teachers in the MEP point to the lack of consultation with generalists in the development of the curriculum and suggest that detail designed to be helpful, like an eleventh hour inclusion of specific content based on the so-called 'Kodaly Method', provide further excuses to disengage, rather than engage. One teacher with whom the Music Program works, asked, with some embarrassment, what was meant by the term 'dynamics.' On the one hand, one could argue that the teacher could identify this term for herself. On the other hand, the fact that an otherwise competent teacher asks such a question suggests that there is a high level of paralysis that is evoked around the concept of teaching music: competent teachers simply do not feel competent and appear to lose or be unable to access teaching skills, never mind musical ones.

Generalist teachers need confidence more than skills.
The anecdote, above, is supported by research that suggest lack of confidence is a main reason for non-engagement by teachers (Richards, 1999; Rogerson, 2013). Analysis of hundreds of post-course evaluations in the Music Program also indicate that a key gain for teachers in this model is in the area of confidence (West, 2007). There appears to be growing acceptance that confidence is the most important attribute of generalist teachers, although there also appears to be a range of opinions on how this confidence develops and whether increasing skills leads to increased confidence. Research in the Music Program suggests that confidence is actually a precursor to both the development of new skills but also the ability to access existing skills that have atrophied (West, 2007).

The most important type of expertise is not necessarily musical.
The MEP model relies on a range of courses which help build confidence and skills. More experienced teachers become coaches to other teachers and, eventually, facilitators of training courses. It has been noted that the most successful trainers and coaches are not necessarily those with the highest levels of musical skill. On the contrary, teachers who might be perceived by musical experts as unskilled can often be the very teachers who are most successful at engaging others. The phenomenon may have to do with the MEP's philosophy which focuses more on intent than content: that is the effort of each individual not so much to display or exercise her own musical knowledge but rather to use individual music resources to encourage the active participation of another. In such a model, even the most basic musical skills, such as ability to sing in tune, become far less important that one's intent to help other people sing. At the same time, generalist teachers appear to relate more closely to another generalist who is 'the same as them' but simply more confident with musical expression. The Music Program allows for the eschewing of specific musical goals in favour of socio-musical ones that have the potential to lead to higher levels of musical development.

A flexible, tiered system provides the most targeted results.
Since the Music Program has no mandated outcomes, it is free to build a suite of programs that can be accredited for teachers based on need. Teachers are then able to access courses and coaching support as required and gain confidence and experience that help them coach others and, eventually, run complete training courses. The Music Program 'imports' teachers on an *ad hoc* basis from the education system to help operate the program and to provide more intensive training as a type of paid internship. Generalist teachers in particular are able to develop the skills they believe they require and then move back into the system to continue to develop personally while supporting other teachers, and multiple classes of students in music making. The development of Education Department initiatives like the Teacher Quality Institute require more accountability from teachers but can also be used opportunistically by the MEP. As noted, teachers might engage with accredited MEP courses simply to meet their regulatory requirements without cost, but this pressure also exposes teachers to music making which they often continue on a voluntary basis.

In Conclusion

Two short case studies of MEP generalist teacher-collaborators gives some examples of the model at work.

Nicole

As is often the case with initiative in the MEP, its tiered training model developed from the suggestion of a user – in this case Nicole who was the first non-specialist to work and train intensively within the MEP on the basis of her own request. Nicole had minimal music background but began offering training courses with the MEP after some months of intensive engagement (initially 3 days per week). She continued to work across systems, teaching in school and working within the MEP for 7 years and is now full time in the education system once more. Across this period Nicole:

- Taught both basic and more advanced MEP courses.
- Developed a range of short courses.
- Introduced new 'outreach' initiatives to counteract teacher concerns: for example, increasing regulation meant that some schools were reluctant to transport children to community venues by private car and could not always afford buses; in response Nicole developed the 'in-reach' where community members come to participating schools to make music with the students.
- Produced and presented a range of conference papers that helped develop the MEP's practice-led model, now resulting in publications direct to teachers that combine sound theory with practical and immediately applicable applications.
- Demonstrated the importance of 'teacher-speak': it was noted by MEP academic staff, and reinforced by generalist teachers, that having 'one of their own' as teacher and coach made engagement less challenging and sustained results more likely.

Caz

Caz, like many adults, told an archetype story of her own disengagement from music as a child:

> I don't remember much from Kindergarten, but my strongest memory is of standing in a line in a sunny classroom singing my heart out while one teacher played the piano. Another teacher walked along the line with her ear next to each mouth. We were told to stand on one side of the room or another. I loved singing and knew I was good at it…until I found out I had been put in the group of non-singers. My group didn't learn many songs after that. After that I knew quite clearly that I couldn't and shouldn't sing. I did try a few times over the ensuing years, but every time I tried to sing with my dad (widely acknowledged…to be a great natural musician) he would tell me to stop singing…so I stopped trying.

Caz, like many of our teachers, saw the MEP in action and was inspired to try music again:

> I was one of those teachers who loved music in my heart, taught the odd recorder lesson and occasionally pushed play on the CD player…I certainly didn't want to do what had been done to me, so I basically did nothing. When I arrived at Flynn there was a teacher who sang out with gusto. She had been trained in the MEP program, at ANU. All of the children loved to sing with

her and when they sang the whole room lit up. As I watched this magical singing I knew that was what singing lessons and classrooms should be like. A year later that teacher moved on to another school and I asked if I could train in the MEP program, I wanted a bit of that magic!

Caz then:

- Moved to a distant community attached to the ACT, which combined naval personnel with an indigenous community. The MEP approach was introduced and a paper resulted on indigenous engagement in the MEP model, as well as a range of impact statements on the effect of the MEP.
- Helped develop the MEP's theoretical model by demonstrating how generalist teachers, in a 'safe' environment' can spontaneously start accessing existing skills that have remained dormant. In Caz's case, she 'released' the ability to read music and sight-sing based on several lessons recalled from childhood.
- Introduced the concept of Grandparent Singing morning teas which gradually became 'Grandfriends' Sessions so that the children could 'share' grandparents when their own were not available. Caz also explained the way in which the program spread through a school when there was one enthusiastic, trained teacher, thus helping with sustainability when teachers move on:

> There are now five staff members from Flynn enrolled in the MEP program. Every school assembly begins with singing and we have whole school singing sessions every Monday morning where the school comes together with the sole intention of beginning the week with song. A new culture is developing with song and feeling good about ourselves as a community of singers.

Thus the MEP continues to change and develop through its users.

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