



# 10<sup>th</sup> Asia-Pacific Symposium for Music Education Research

第十屆亞太音樂教育研究論壇

Music Education for the Future Generation

未來一代的音樂教育

Officiating Partner 策略伙伴

International Society for Music Education



Organizer 主辦單位



Department of Cultural and Creative Arts  
文化與創意藝術學系

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鳴謝

It gives me the greatest pleasure, on behalf of The Hong Kong Institute of Education, to welcome all of you to the 10th Asia-Pacific Symposium for Music Education Research. The Institute is very proud and privileged to have been entrusted with the responsibility of hosting such a prestigious event in the world of music and music education.

The theme today, ***“Music Education for the Future Generation”*** is particularly timely for the Symposium, especially in view of the all-too-frequent claim that this art form – which excites, engages and entertains students outside the classroom – may, within the confines of its four walls, too often end up to be dull, dry and disinteresting. I am confident that the presentations given over the course of these three days will help disprove such a fallacy and on the contrary, introduce us to a whole host of new and dynamic methods for actively and meaningfully engaging all of our students to music education.... wherever they may happen to be.

I sincerely encourage you to make the most of your time here at both the Symposium and the Institute through sharing and discussing, in particular, the keynote speeches and paper presentations, I would also like to invite you to take advantage of the exciting and varied performances, tours and workshops that have been organised for your additional benefit. These include a Cantonese Opera performance (together with a guided tour of the Yau Ma Tei Theatre, the only surviving pre-World War II theatre in Kowloon District), and a Hakka Culture Tour to the Fanling Hakka Village, which will include a specially arranged dinner at Sha Tau Kok, border of a restricted area in Hong Kong! I wish you all a happy and enjoyable Conference!

本人謹代表香港教育學院歡迎各位蒞臨第十屆亞太音樂教育研究論壇。我們深感榮幸能承辦這場音樂教育界的國際盛會。

有鑑於當前對音樂教育十分普遍的見解，認為音樂這種藝術形式應在課室外激發、吸引和培育學生，局限在課室的音樂教育免不了枯燥乏味。我們今天特別適時提出本屆大會的主題——「未來世代的音樂教育」。我相信這三天的討論會將再反思這個觀點，並為我們帶來各種新穎活潑的方法，讓學生不論身處何地均能接受既生動又有意義的音樂教育。

我鼓勵各位充分利用這三天論壇和校園活動的時間，參與分享和討論，特別是主題演講和論文報告。我想邀請各位觀賞各項精彩表演，出席參觀活動和工作坊。這些節目包括：欣賞粵劇表演及參觀油麻地戲院(九龍區唯一現存二次世界大戰前戲院)、客家文化遊(遊覽粉嶺圍村及於香港邊境禁區沙頭角旁晚膳)。謹此祝各位有一個輕鬆愉快的論壇！

Now in its eighteenth year, APSMER has been the regional conference of the International Society for Music Education (ISME) in the Asia-Pacific region since 2007. In providing a forum for Asia-Pacific researchers, graduate students and teachers in music education to meet every two years, it aims to share knowledge and experience among music educators and to provide them with opportunities to both develop networks and work collaboratively in advancing the theory and practice of music education.

As the leading provider of teacher-educators in Hong Kong, APSMER 10's theme of 'Music Education for the Future Generation' is particularly appropriate both to the Institute as a whole and to the Faculty specifically. Constant advances in technology mean that traditional notions of where education takes place are in the process of being challenged as the teacher / student interface extends beyond the four walls of the classroom to encompass mobile learning in widely varying locations. At the same time, as part of preparing the educators of tomorrow for the multifarious challenges they will undoubtedly face, engaging with the wider community in sustainable, meaningful and impactful ways has never been more important. Programmes that take as their focus practice-based arts (music) education are especially well placed to take advantage of these twin foci. I look forward to hearing how the presentations can contribute to the debate about the different ways to realise both these aspirations.

As has already been mentioned, 2015 marks the second occasion that Hong Kong has been granted the privilege of hosting the Symposium. This time around we are particularly delighted that the Education Bureau is demonstrating its full commitment in its capacity as a Supporting Partner.

On behalf of the Faculty of Liberal Arts and Social Sciences at The Hong Kong Institute of Education, I wish APSMER 2015 every success.

亞太音樂教育研究論壇自 2007 年成為國際音樂教育學會 (ISME) 亞太地區兩年一度的會議，至今已踏入第十八年。論壇為亞太地區音樂教育研究者、研究生和教師提供分享知識經驗、擴展協作網絡的機會，以發展及實踐音樂教育理論。

本屆主題「未來世代的音樂教育」，十分適切教院培育香港教師的領導角色和本學院的宗旨。科技不斷發展令傳統教育觀念備受考驗，教師和學生的互動已超越教室，學習活動的空間具流動性，不受地域限制。同時，為了培育未來教育工作者面對多方挑戰，以可持續發展、具意義和成效的途徑使其更廣泛融入社群，將變得空前重要。以上兩者讓著重實踐的藝術課程(音樂)尤能因時制宜，發揮優勢。我期待論壇的研討能為如何達致上述兩個構想提出不同的方法。

正如前文所述，2015 年標誌著香港第二次獲得主辦這個論壇的光榮。我們尤感欣喜的是，教育局作為合作夥伴對我們的全力支持。

我謹代表香港教育學院博文及社會科學學院，祝願 2015 年亞太音樂教育研究論壇圓滿成功!

It is with the greatest pleasure that I welcome delegates and fellow music education researchers to our 10th anniversary Asia-Pacific Symposium for Music Education Research (APSMER). As I reflect back on the establishment of APSMER in 1997, I recall with great fondness my friendship with the two other founders of APSMER: Tadahiro MURAO (Japan) and Hong-soo LEE (Korea). The three of us shared a vision for establishing an international forum that would allow young researchers in our region of the world to present the result of their research at a supportive conference in ways that would equip them to move on from this experience and attend international forums such as the International Society for Music Education Research Commission and other prestigious forums.

Since 1997, APSMER has developed into the most prestigious research forum in the Asia-Pacific region, and a worthy regional conference for the International Society for Music Education. Over the past 10 years we have seen and heard many wonderful papers from young researchers who have grown from the experience and gone on to develop important careers in music education.

I extend my thanks to the APSMER 2015 organizing committee led by its Chair, Professor LEUNG Bo Wah; Vice Chair Dr. WONG Wai-Ying Pauline, and committee members Prof. TSENG Sun-Man, Prof. TSANG Yip-Fat Richard, Dr. CHEN Chi-Wai Jason, and Dr. CHEN Ti-Wei.

As Chair, I thank also, the Board of APSMER: Dr. LUM Chee-Hoo (Secretary), Prof. LEUNG Bo Wah, Prof. KIM Young-Youn, Prof. LAI Mei-Ling, Prof. Hiromichi MITO, Prof. Steven MORRISON, Dr. Narutt SUTTACHITT, Dr. Ramona Mohamad TAHIR, Prof. XIE Jiaxing, and Dr. Julie BALLANTYNE.

All of us welcome you to APSMER 2015 and look forward to hearing your papers and engaging in stimulating dialogue. With thanks and best wishes to all of you!

本人帶著欣喜的心情歡迎各位會議代表和音樂教育學者參與第十屆亞太音樂教育研究論壇。回想 1997 年成立這論壇時，我很欣慰能與另外兩位創始人 Tadahiro MURAO 教授（日本）和 Hong-soo LEE 教授（韓國）建立友誼。我們三人的願景就是為亞太區年輕研究者成立一個國際論壇，讓他們發表研究成果，從中累積經驗，以裝備他們出席國際會議，包括國際音樂教育學會及其他享負盛名的國際論壇。

自 1997 年起，亞太音樂教育研究論壇已於亞太地區享有盛譽，而且是國際音樂教育學會很重視的區域會議。過去的 10 年裡，我們看到很多年輕研究者發表精彩論文，並從經驗中成長，並成功發展其音樂教育事業。

謹此感謝 2015 年亞太音樂教育研究論壇籌委會主席梁寶華教授、副主席黃慧英博士及委員鄭新文教授、曾葉發教授、陳智偉博士及陳荻威博士。

身為委員會主席，我也要感謝委員會成員林志豪博士（秘書）、梁寶華教授、KIM Young-Youn 教授、賴美鈴教授、Hiromichi MITO 教授、Steven MORRISON 教授、Narutt SUTTACHITT 博士、Ramona Mohamad TAHIR 博士、謝嘉幸教授及 Julie BALLANTYNE 博士。

我們歡迎您出席 2015 年亞太音樂教育研究論壇，期待您發表論文和參與有啟發性的對話。謹此向各位致謝並獻上衷心祝福！

Professor Leung Bo Wah  
Chair, Organizing Committee, APSMER 2015  
Head, Department of Cultural and Creative Arts  
The Hong Kong Institute of Education

梁寶華教授  
籌備委員會(2015)主席  
文化與創意藝術學系系主任  
香港教育學院

On behalf of the Organizing Committee and The Hong Kong Institute of Education, it gives me great pleasure to welcome you to this 10th APSMER. This is actually the second time that the Symposium has been held in Hong Kong; needless to say the event has gone from strength to strength in the twelve years since that last occasion in 2003, to the extent that APSMER 2015 has succeeded in attracting a record number of delegates, submissions and presentations from an unprecedented number of countries.

The theme of this year's conference is 'Music Education for the Future Generation'. While the benefits of engaging in music, such as its promotion of mental health, along with its contributions to holistic development in the form of higher order thinking skills, are well-known, less attention has traditionally been paid to the different situations in which such interactions can take place. The aim of APSMER 2015 is to advocate for music and music education in all settings so that future generations can engage with, learn about and actively pursue music more fully.

At the same time, I am delighted to have this opportunity to extend my welcome to our two Keynote Speakers. Professor Patricia Shehan Campbell is a universally-renowned authority working at the nexus of education and ethnomusicology, whose groundbreaking research on the pedagogy of world music and children's musical culture has made her a household name. As the current headmaster of the Diocesan Boys School, Hong Kong, Mr. Ronnie Cheng Kay Yen's musical accomplishments, especially those in the field of choral conducting, speak for themselves.

I look forward to meeting you during these coming three days. For your part, I urge you to make the most of your time by engaging with as many presentations and presenters as possible. Thank you.

我很榮幸代表籌委會及香港教育學院歡迎各位參與第十屆亞太音樂教育研究論壇。今年已是香港第二次主辦這論壇。自 2003 年香港首次主辦論壇至今十二年間，論壇的規模不斷擴展，本年我們收到不同國家學者遞交論文及發表報告的數量更創下空前的紀錄。

今年會議主題為「未來世代的音樂教育」。眾所周知音樂帶來的好處（包括提升精神健康、有助全面發展高層次思維模式），可惜普羅大眾一向較為忽略這些好處；2015 年亞太音樂教育研究論壇的目標就是倡導不同模式的音樂和音樂教育，讓未來一代能接觸、學習及更充分享受音樂帶來的好處。

與此同時，我很高興藉此機會歡迎兩位主題講者。Patricia Shehan Campbell 教授是民族音樂學的國際學術權威，其開創性的世界音樂和兒童音樂文化的教學研究使她家喻戶曉。另外，香港拔萃男書院校長鄭基恩先生的音樂成就，尤其是合唱指揮的成果更是非常傑出。

我期待於未來三天與各位見面，希望各位能充分利用時間儘量多認識講者和討論，並建立友誼。謝謝。

The Asia-Pacific Symposium for Music Education Research (APSMER) was established in 1997 by the International Society for Music Education (ISME). The APSMER has become the regional conference of ISME in the Asia-Pacific region in 2007 and it has provided a forum for Asia-Pacific researchers, graduate students and teachers in music education to meet every two years. The symposium aims to share knowledge and experience among music educators in the Asia-Pacific region and to provide opportunity for music educators to develop networks and work collaboratively in advancing the theory and practice of music education. APSMER 2015 is the 10th Symposium to be held in Hong Kong. Previous conferences have taken place in Seoul (1997), Launceston (1999), Nagoya (2001), Hong Kong (2003), Seattle (2005), Bangkok (2007), Shanghai (2009), Taipei (2011), and Singapore (2013).

「亞太音樂教育研究論壇」(Asia-Pacific Symposium on Music Education Research, 簡稱 APSMER)於 1997 年由國際音樂教育學會(International Society for Music Education, 簡稱 ISME)成立。APSMER 於 2007 年成為 ISME 亞太區的區域會議, 每兩年舉辦一次, 為音樂教育研究人員和學者提供討論平台。APSMER 的主要目的為促進亞太地區音樂教育學者間的學術與經驗交流, 以及為音樂教育者提供建立網絡與合作的機會, 從而改善音樂教育的理論與實踐。2015 年第十屆亞太音樂教育研究論壇於香港舉行。歷屆論壇曾在首爾 (1997)、朗塞斯頓(1999)、名古屋 (2001)、香港 (2003)、西雅圖 (2005)、曼谷 (2007)、上海 (2009)、台北 (2011)及新加坡 (2013)舉行。

## Board of Asia-Pacific Symposium for Music Education Research (2013-15)

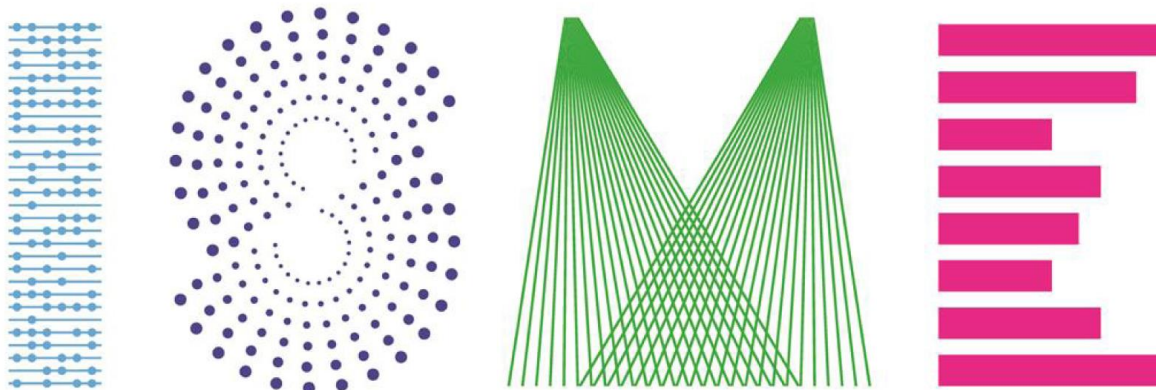
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	Dr. Julie BALLANTYNE, The University of Queensland, Australia 澳洲昆士蘭大學

## Organizing Committee: Department of Cultural & Creative Arts, Hong Kong Institute of Education

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# 24 – 29th July 2016 | Glasgow

## International Society for Music Education

Please accept this warm invitation to join us in Glasgow for the 32nd World Conference of the International Society for Music Education.

You will be treated to a magnificent array of concerts featuring some of the world's most exciting music from across the globe. Keynote speakers, researchers and practitioners will stimulate your thinking in ways that are sure to impact your own practice and research.

Come and connect with musicians and music educators who can play an important role in your future. Whatever your sphere of interest, traditional or contemporary in any culture, you'll find something to whet your musical appetite.

We are delighted to announce that winner of a coveted Ivor Novello Award and Gold Badge Award, singer/songwriter Joan Armatrading MBE, will deliver one of our keynote speeches. The triple Grammy and double Brit Award nominee will also offer a performance as part of her speech.

We are making a huge drive to embrace the popular music world and welcome music industry experts in playing a vital role in our Glasgow conference. Come and share your ideas for pioneering future directions in music education as we learn from each other and aim to promote access to quality music education for all across the world.

For more information please visit our website at:

[www.isme2016glasgow.org](http://www.isme2016glasgow.org)






**Reception – 10 July 2015 (Friday), 2pm-6pm at Regal Riverside Hotel**

註冊 – 2015年7月10日(星期五)下午2時至6時 沙田麗豪酒店

**Conference Day 1 - 11 July 2015 (Saturday) 論壇 第一天 – 2015年7月11日(星期六)**

**8:30 – 9:00 Registration**

**登記**

 8:00 Hong Kong Regal Riverside Hotel → Hong Kong Institute of Education

沙田麗豪酒店 → 香港教育學院

**9:00-10:00 Keynote I**

**主講議題 (一)**

 **Musings, Fusings, and Mistaken Identities:  
The Checkered History of the Ethnomusicology - Education Weave**

**沉思、融合與身份錯配：  
民族音樂學的歷史迂迴 – 教育編織法**

**10:00-11:00 Paper Presentation Session I**

**論文發表會(一)**

**11:00-11:10 Tea Break**

**小休**

**11:10-12:10 Paper Presentation Session II**

**論文發表會(二)**

**12:10-12:30 Tea Reception**

**小休茶會**

**12:30-13:00 Opening Ceremony**

**開幕禮**

 **➤ Officiating Guests & Welcome Speeches**

**➤ 主禮嘉賓及致詞**

Prof Stephen Cheung *BBS JP*, President of Hong Kong Institute of Education  
Ms. Hui Hiu –fai Florence *SBS JP*, Under Secretary of Home Affairs  
Prof Gray McPherson, Chairman of Board of APSMER  
Prof Margaret Barrett, Past President of ISME  
Prof. Patricia Campbell, Keynote Speaker  
Prof Leung Bo Wah, Chairman of Organizing Committee (2015)

張仁良教授 *BBS JP*, 香港教育學院校長  
許曉暉女士 *SBS JP*, 香港民政事務局副局长  
Gary McPherson 教授, 國際委員會主席  
Margaret Barrett 教授, 國際音樂教育學會前會長  
Patricia Campbell 教授, 主講議題講者  
梁寶華教授, 籌委會(2015)主席

**➤ Presentation of Souvenirs & Kick-off Ceremony**

**➤ 頒贈紀念品與開幕儀式**

**➤ Performance: “Every Child is a Promise”**

**➤ 表演: “Every Child is a Promise”**

Volin: Ms. Lei Xin Piano: Ms. Yan Rowena Suet King  
HKIED Chorus/Conductor: Mr. Yeung Long Ting, Ronald  
HKIED Jockey Club Primary School Chorus/Ms. Lau Suet Ying

小提琴: 雷昕小姐 鋼琴: 甄雪瓊小姐  
香港教育學院合唱團/指揮: 楊朗廷先生  
香港教育學院賽馬會小學合唱團/劉雪瑩老師

**13:00-14:00 Lunch & After Lunch Performance**

**午膳及午後表演**

Violinist: Ms. Li Yongzhi Piano Accompanist: Mr. Kelvin Li


小提琴: 黎咏芝小姐 鋼琴伴奏: 李啟浩先生

**14:00-15:15 Plenary Session I**

**研討會(一)**

 **Development of HK Community Music**

**香港社區音樂發展**

 15:15 Hong Kong Institute of Education I → Yau Ma Tei Theatre

香港教育學院 → 油麻地戲院

**15:15-18:00 Focus Performance: Cantonese Opera & Guided Tour 專題演出: 粵劇表演與導賞**

**➤ Welcome Speech**

**➤ 歡迎詞**

Prof Leung Bo Wah, Chairman of Organizing Committee

梁寶華教授, 籌委會主席

**➤ Launch of Website of Hong Kong Cantonese Opera**

**➤ 香港粵劇網站啟動禮**

**➤ Excerpts of Cantonese Opera Performance**

**➤ 粵劇表演**

The Floral Princess/“Double Suicide”

《帝女花》之《香天》

Insulting Zhou Yu Thrice/“Lo Faa Dong”

《三氣周瑜》之《蘆花蕩》

**➤ Photo Shooting & (Optional) Cultural Tour**

**➤ 大合照與(自選)文化導賞**

Please follow the distributed “Cultural Guide”

請細閱場內派發的《導賞指引》遊覽

**18:00-20:00 (Optional) City Tour: Temple Street OR Tsim Sha Tsui (自選) 香港遊: 廟街或尖沙咀**

Tour Guides will be arranged in the bus. You can follow them for city tour. 導遊將陪同上旅遊巴士, 請隨他們遊覽。


 18:00 Yau Ma Tei Theatre → Temple Street → Tsim Sha Tsui → Hong Kong Regal Riverside Hotel  
油麻地戲院 → 廟街 → 尖沙咀 → 沙田麗豪酒店

## Conference Day 2 - 12 July 2015 (Sunday) 論壇 第二天 - 2015年7月12日 (星期日)

<b>8:30 – 9:00</b>	<b>Registration</b>	<b>登記</b>
 8:00	Hong Kong Regal Riverside Hotel → Hong Kong Institute of Education	沙田麗豪酒店→香港教育學院
<b>9:00-9:45</b>	<b>Plenary Session II</b>	<b>研討會(二)</b>
	<b>Preservation and Popularization of Hakka Folk Songs</b>	<b>客家山歌的保存與普及化</b>
<b>10:00-10:15</b>	<b>Tea Break</b>	<b>小休</b>
<b>10:15-12:15</b>	<b>Paper Presentation Session III</b>	<b>論文發表會(三)</b>
<b>12:15-13:15</b>	<b>Lunch &amp; After Lunch Performance</b>	<b>午膳及午後表演</b>
	Sheng: Mr. So Lok-pui Guzheng: “Feng” Zheng Ensemble	笙: 蘇諾培先生 古箏: 《風》箏樂團
<b>13:15-14:15</b>	<b>Poster Presentation &amp; Workshop Demonstration</b>	<b>論文海報展示與工作坊</b>
<b>14:15-14:30</b>	<b>Tea Break</b>	<b>小休</b>
<b>14:30-17:00</b>	<b>Paper Presentation Session IV</b>	<b>論文發表會(四)</b>
<b>17:00 – 21:00</b>	<b>Optional Hakka Culture Tour</b>	<b>自費客家文化遊</b>

Tsung Kyam Church, situated in the northeastern New Territories in Lung Yuek Tau, has witnessed a couple of success stories where a group of Hakka migrants struggled and negotiated for their various identities. The tour offers a glimpse into the history of Hakka migration and the interplay of the cultures of the Hakka and the Punti in Hong Kong.

崇謙堂位於新界東北的龍躍頭，它見證一群客家移民如何成功地為他們各種身份認同而角力。這個文化遊帶領參加者一瞥客家人在香港的遷徙歷史，並介紹客家人和本地人在文化上的交匯互動。

	17:00	Hong Kong Institute of Education → Lung Yeuk Tau, Fanling → Sha Tau Kok(Dinner) → 21:00 Hong Kong Regal Riverside Hotel	香港教育學院→粉嶺龍躍頭 - 崇謙堂及其他村落 →沙頭角 (晚膳) → 21:00 沙田麗豪酒店
	17:00	Hong Kong Institute of Education → Shatin New Town Plaza → Hong Kong Regal Riverside Hotel	香港教育學院→新城市廣場→沙田麗豪酒店

## Conference Day 3 - 13 July 2015 (Monday) 論壇 第三天 - 2015年7月13日 (星期一)

<b>8:45-9:00</b>	<b>Registration</b>	<b>登記</b>
 8:15	Hong Kong Regal Riverside Hotel → Hong Kong Institute of Education	沙田麗豪酒店→香港教育學院
<b>9:00-9:45</b>	<b>Keynote II</b>	<b>主講議題 (二)</b>
	<b>Music Education, School Culture and Leadership</b>	<b>音樂教育、學校文化與領導</b>
<b>09:45-10:00</b>	<b>Tea Break</b>	<b>小休</b>
<b>10:00-12:00</b>	<b>Paper Presentation Session 5</b>	<b>論文發表會(五)</b>
<b>12:00-13:00</b>	<b>Closing &amp; Cocktail Party</b>	<b>閉幕典禮及酒會</b>
	<b>➤ Closing Speech</b>	<b>➤ 致詞</b>
	Prof Leung Bo Wah, Chairman of Organizing Committee 2015 Prof Margaret Barrett, Past President, ISME Dr. Ramona Mohamad Tahir, Chairlady of Organizing Committee 2017	梁寶華教授, 籌委會主席 Margaret Barrett 教授, 國際音樂教育學會前會長 Ramona Mohamad Tahir 博士, 籌委會(2017)主席
	<b>➤ Performance</b>	<b>➤ 表演</b>
	Diocesan Choral Society HKIED Jazz Ensemble	拔萃混聲合唱團 香港教育學院爵士樂隊
 13:00	Hong Kong Institute of Education → Hong Kong Regal Riverside Hotel	香港教育學院→沙田麗豪酒店
<b>13:00-14:30</b>	<b>(Optional) Campus Tour</b>	<b>(自選)參觀校園</b>
	<b>➤ Department of Cultural &amp; Creative Arts, Hong Kong Institute of Education</b>	<b>➤ 香港教育學院 文化與創意藝術學系</b>
	<b>➤ HKIED Jockey Club Primary School</b>	<b>➤ 香港教育學院賽馬會小學</b>
 14:30	Hong Kong Institute of Education → Hong Kong Regal Riverside Hotel	香港教育學院→沙田麗豪酒店
<b>14:30-17:30</b>	<b>Special Workshop (Language: Putonghua)</b>	<b>自費專題工作坊 (以普通話進行)</b>
	<b>➤ Doctoral Students Seminar (Venue: B1-G-02)</b>	<b>➤ 博士生研討會 (地點: B1-G-02)</b>
	<b>➤ Handbell Workshop (Venue: B1-G-20)</b>	<b>➤ 創意手鈴教學工作坊 (地點: B1-G-20)</b>
	<b>➤ Mobile Technology in Classroom (Venue: B1-G-01)</b>	<b>➤ iPad 音樂工作坊 (地點: B1-G-01)</b>
<b>20:00-22:00</b>	<b>(Optional) World Youth &amp; Children Choir Festival Concert (自選) 世界青少年合唱節音樂會</b>	
	Arrange own transportation to Hong Kong Cultural Centre in Tsim Sha Tsui. Limited Seats, On First come first served basis. 需自行安排交通前往尖沙咀香港文化中心。 門票有限, 請先登記, 先到先得。	

**Musings, Fusings, and Mistaken Identities:****The Checkered History of the Ethnomusicology - Education Weave I**

沉思、融合與身份錯配：民族音樂學的歷史迂迴 - 教育編織法

**Prof. Patricia Campbell**

Head/Ethnomusicology, University of Washington

**Facilitator: Prof Leung Bo Wah**

**Patricia Campbell 教授**

民族音樂系主任/華盛頓大學

**主持：梁寶華教授**

The unique and shared visions of dynamic activist-musicians in ethnomusicology and education have resulted in changes to curricular content and instructional process in schools, in community venues, and on university campuses. Teachers in a wide variety of venues, including university professors, who seek a multicultural-intercultural-global array of songs, instrumental pieces, dance, and listening selections are locating them in the catalogues of publishing companies with national and international distribution and on the Internet, where they are finding the results of fieldwork by ethnomusicologists to apply to their curricular practices and programs. Tertiary-level students in colleges, conservatories, and universities are increasingly enrolling in ethnomusicology and world music performance courses in their degree programs, while their professors of music (often not trained ethnomusicologists) are finding ways to diversify the content of their programs through various resources that include invitations to local community musicians and culture-bearers. Practicing teachers are participating as in-service teachers in an array of short- (and longer-) term in-service courses to fill the gaps of knowledge created by their earlier university degree programs in music education, and they are learning from collaborative teams of ethnomusicologists and educators (and following on the works of ethnomusicologists that comprise the course reading and listening lists) in honing their understandings and skills in world music pedagogy. The significant overlap of ethnomusicology and education historically and in continuing the diversity movement in education at all levels and venues, however, conceals the fact that the fields are uniquely focused on goals particular to their specializations of “pure” and “applied” scholarship. Ethnomusicology continues its earnest interest in interdisciplinary questions of music and cultural anthropology, folklore, performance studies, politics, religion and ritual, gender studies, race or ethnic studies, while music educators remain focused on scholarship pursuant to understanding the multiple dimensions of music teaching and learning. Attention to the two coinciding yet separate fields will offer a sense of half century’s “checkered history” of ethnomusicologists and educators who follow separate yet also intersecting pathways in music.

**Plenary Session I****研討會(一)****Development of HK Community Music**

香港社區音樂發展

**Mr. Patrick Chiu** Co-artistic Director/Yat Po Singers

**Ms. Kathy Fok** Music Director and Principal Conductor/Hong Kong Children’s Choir

**Ms. Alisa Shum** Chief Executive/The Chinese Artists Association of Hong Kong

**Ms. Margaret Yang** Chief Executive Officer/Hong Kong Sinfonietta

**Facilitator: Prof Richard Tsang, Prof Tseng Sun Man**

**趙伯承先生** 藝術總監/一舖清唱

**霍嘉敏女士** 音樂總監兼首席指揮/香港兒童合唱團

**岑金倩女士** 總幹事/香港八和會館

**楊惠女士** 行政總裁/香港小交響樂團

**主持：曾葉發教授、鄭新文教授**

Engaging the community is fast becoming a central focus of many arts groups and practitioners in recent years. Artists are beginning to reflect on the social, economic and educational relevance of arts while at the same time the divide between ‘high arts’ and ‘popular arts’ is becoming less prominent. This has prompted some artists to spend considerable efforts in promoting their arts in ingenious ways. This plenary session focuses on sharing by 4 successful key players in the field of musical performance in Hong Kong to illustrate their success stories on how to springboard a boosted interest among growing sections of the community in orchestral music, a cappella, children choral performances and Cantonese Opera. It is hoped

that their examples might spark off interesting discussion among participants in this Conference.

## Keynote II

## 主講議題 (二)

### Music Education, School Culture and Leadership

#### 音樂教育、學校文化與領導

**Mr. Ronnie Cheng** Headmaster/ Diocesan Boys' School

**鄭基恩先生** 校長/香港拔萃男書院

#### Panel Discussion with Chief Executive's Awardees of Teaching Excellence

行政長官卓越教學獎得獎者分享及討論

**Mr. Law Kin Yeung**

Assistant Principal/Christian Alliance SY Yeh Memorial Primary School

**羅建洋先生**

副校長/宣道會葉紹蔭紀念小學

**Ms. Liu Yuet Ming**

Vice-principal/The Hong Kong Taoist Association Ching Chung Secondary School

**廖月明女士**

助理校長/香港道教聯合會青松中學

**Facilitator: Dr. Paulina Wong**

**主持：黃慧英博士**

Throughout its 145-year history, The Diocesan Boys' School of Hong Kong has continued to evolve into a secondary institution that aspires to all-round excellence. In recent decades, the school has emerged as one of the leaders – firstly on a local, and subsequently on an international, level – in the musical performing arts. Within the school, a diverse curriculum for musical development is made available to the students. From Music teacher to Headmaster, this presentation is a first person account of the development of DBS's Music programme, along with the School and Management cultures.

While environments might differ from school to school, the roles of a modern music educator are quite similar. As responsibilities grow in fulfilling the tasks of organizing, running, planning, performing and mentoring, the impact of his role extends far and wide into the school community and beyond.

During the decades of ascension, a number of questions and challenges have to be answered: how to move from one level of performance up to the next; how to motivate the embracement of a genre among an initially disinterested population; how to encourage buy-in from the school management. The reciprocal impact of growth continues to affect the school in an upward spiral on at least three levels: growth in the students' personal development, the enrichment of organizational culture, and the evolution of the school's management culture.

In this presentation, Ronnie Kay Yen Cheng will focus on how long-term and short-term goals impact upon each other and how niche art forms have an impact on the overall culture of an organization. The presentation will also highlight how the qualities acquired by musicians can translate smoothly into the role of leadership and management, whether the group is aesthetically inclined or otherwise.

## Plenary Session II

## 研討會(二)

### Preservation and Popularization of Hakka Folk Songs

#### 客家山歌的保存與普及化

**Dr. Stephen Cheung**, Lecturer/Hong Kong Academy of Performance Arts

**張國雄博士** 講師/香港演藝學院

**Ms. Huang Hongying**, Representative Inheritor of Huizhou Hakka Folk Songs

**黃紅英女士** 惠州客家山歌傳承人

**Facilitator: Dr. Allison So**

**主持：蘇明村博士**

Traditional Hakka *shange* (mountain song) is a living entity. Preservation of the tradition will keep it moving forward. Popularisation can be considered as a kind of preservation to ensure that the tradition is widely received and appreciated. Traditions themselves do not reproduce or elaborate, they rely on their possessors to constantly interact with them to keep them alive or promote them. In the process of the preservation and popularisation of Hakka *shange*, folk artist Huang Hongying

plays an active role in enacting and re-enacting the singing traditions of Hakka *shange*.

### Paper Presentation Session I 11 July 2015 10:00-11:00

Venue/ Chair	Title/Presenter(s)
D1-LP-04/ Marina Wong	The Extraordinary World of the Musical Prodigy/ Gary McPHERSON
	Concerns of Inclusive Music Teaching in Hong Kong/ Marina WONG
D2-LP-08 (Note: Workshop)	Movement in Piano Playing/ Ka Man Melody NG, Joshua STRAUB
D2-LP-09/ Hiromichi Mito	The Characteristics Concerning the Recognition of Musical Elements in Early Childhood Based on the Difference of the Childcare Forms/ Mina SANNO
	The Effect and Development Space of Music Therapy in Chinese Regular School Education/ Ze JIN
D2-LP-10/ Georgina Barton	The Capacity to Develop Confidence as a Pre-service Music Teacher: A Personal Epistemology in a Junior Secondary Course/Georgina BARTON
	Laptop Ensemble for Ensemble Skills Development/ Lee CHENG
D1-LP-06/ Jiaxing Xie	The New Position of Social Music Education in the Context of Multi-Cultures: A Case Study in Chuzhou District, Huai'an /Yu SHAO-PENG
	A Study: Informal Learning & Formal Learning in a General Music Classroom /Joon Hwang WONG
D2-LP-04/ Yoko Ogawa	Memory and its Deformation of Dotted Sequence by University Students /Yoko OGAWA
	The Positive Influence of Religious Music: Catholic Schools and Adolescent Identity /Janelle Colville FLETCHER

### Paper Presentation Session II 11 July 2015 11:10-12:10

Venue/ Chair	Title/Presenter(s)
D1-LP-04/ Marina Wong	Music Activities which Cultivate Various 21st-Century Skills – Based on a Practical Study of an Elementary School in Japan /Noriko TOKIE
	An Analysis and Discussion on the Curriculum of the Program for Music Teachers in Middle School: Focused on the Music Education Department of the Teacher's College /Jaeun JEONG
D2-LP-08/ Richard Tsang	The Study of Beethoven's Folksongs Arrangements – The Examples of Welsh /Shih-Hsin HUANG
	The Influence and Educational Function of "Ritual Music" – Take the Case of "Guichi Nuo" /YiTing LUO
D2-LP-09/ Hiromichi Mito	Varied Musical Experiences and College Students' Openmindedness in Turkey and in the United States /Mustafa Hilmi BULUT, Zekeriya KAPTAN, Yusuf ÖZGÜL, Esmira MEHTIYEV, C. Victor FUNG, Lisa J. LEHMBERG, Patrick HERNLY
	The Integrated Study of Northeast Normal University Arts Elective Course/ YIN Aiqing, Tong HE, Xiaomin ZHANG
D2-LP-10/ Georgina Barton	Case Study of Sound Playing with a Focus on Interaction with the Environment: Considering Musical Activities in Child Education/ Yasuko MURAKAMI
	Policy Review: Providing a Direction for Taiwanese Musically Talented Programs/ Wen-Fu LI
D1-LP-06/ Jiaxing Xie	A Study on Teacher Education for Primary and Secondary School Music Teachers in Taiwan /Tung-Yun CHIEN
	Personality and World Music Preferences of Undergraduate Non-music Majors in South Korea and the United States/Hyesoo YOO, Sangmi KANG, C. Victor FUNG
D2-LP-04/ Yoko Ogawa	Peter, the Wolf and Music Education /David FORREST
	A Community of Elementary Music Teachers: The Interaction among Elementary Music Teachers in

Presenter	Title & Abstract
<p><b>Gary McPHERSON</b>  <i>Melbourne Conservatorium of Music,</i>  Australia  Day 1, Concurrent  Session 1 Paper</p>	<p><b>The Extraordinary World of the Musical Prodigy</b></p> <p>This presentation will survey literature presented in a new book that has just been released entitled <i>Musical Prodigies: Interpretations from Psychology, Education, Musicology and Ethnomusicology</i> (OUP). I will explain the range of natural abilities, environmental and intapersonal catalysts and developmental processes that result in the very highest levels of musical talent, as demonstrated through the extraordinary achievements of child musical prodigies. Drawing on a range of examples from chapters across the volume, I will summarise recent research on this topic that challenge common assumptions and conceptions of musical ability and draw conclusions for music teaching and learning that will help frame how children can acquire exceptional abilities in music.</p>
<p><b>Marina WONG</b>  <i>Hong Kong Baptist University,</i>  Hong Kong  Day 1, Concurrent  Session 1 Paper</p>	<p><b>Concerns of Inclusive Music Teaching in Hong Kong</b></p> <p>1. Contextual and theoretical background  In Hong Kong, the policy of inclusion has been implemented in all government funded mainstream schools since 2001. Investigating the concerns of music specific-subject educators working in inclusive classroom settings can shed light on the development of inclusive music education and teachers' professional development. However, there is no existing instrument for measuring music teachers' concerns of inclusive music teaching.</p> <p>The theoretical framework of this research is based on the 3-factor Teacher Concerns Checklist (TCCL) (Parsons and Fuller, 1974). The first factor, "Self-concern", is about self-survival, discipline problem and being evaluated. The second factor, "Situational Concern", is about situations that can interfere with teaching, such as instructional materials, preparation time and class size. The third factor, "Student-needs (Impact) Concern", is about students' needs and the adaptation of teaching methods.</p> <p>2. Focus of the research  The purpose of this study was to develop an instrument for measuring music teachers' concerns about inclusive music teaching.</p> <p>3. Methodology  Sequential mixed method was employed. Qualitative data were collected through face-to-face interviews with 10 primary school music teachers selected through criterion sampling. A total of 265 statements were generated regarding teachers' expressed concerns about inclusive music teaching. A 5-point Likert Scale format was used. After 4 rounds of expert-reviews and 2 pilot studies, construct validity and satisfactory level of reliability were achieved.</p> <p>Quantitative data were collected by a 127-item self-administered questionnaire. Questionnaires were sent to 200 schools by random sampling. There were 317 music teachers from 94 schools responded. Item Analysis, Confirmatory factor analysis (CFA) and exploratory factory analysis (EFA) were conducted.</p> <p>4. Summary of results  After CFA, the current data did not fit the 3-factor model of TCCL. After EFA, a 26-item, six-factor model of music teachers' Concern of Inclusive Music Teaching [CIMT] scale was resulted. These six factors indicated that music teachers were concerned about "learning support", "learning difficulties", "learning needs", "resource", "training" as well as "curriculum design and assessment" when implementing inclusive music teaching.</p> <p>5. Conclusions and implications for music education  Instead of concerning about the difficulties and stress, Hong Kong primary schools music teachers addressed the predicaments they were facing and reflected on strategies for change. Inclusion is a trend in education development; it will be fruitful for researchers around the world to investigate music teachers' concerns of inclusive music teaching with the CIMT scale.</p>

<p><b>Ka Man Melody NG</b> <i>The University of Alabama in Huntsville,</i> <b>United States of America</b></p> <p><b>Joshua STRAUB</b> <i>University of Texas at Austin,</i> <b>United States of America</b></p> <p><b>Day 1, Concurrent Session 1 Workshop</b></p>	<p><b>Movement in Piano Playing</b></p> <p>In this digital age, both students and teachers are spending hours in front of computers, tablets, and smartphones. This efficiently helps us to connect with others virtually, but decreases our efficiency in expressing and discovering ourselves in physical space. Good posture is constantly compromised and this bad posture diminishes learning efficiency, endurance, and ultimately musical expression.</p> <p>Research in both musical and non-musical fields has provided a large body of evidence pointing to the benefits of efficient and conscientious use of the body. In this workshop, we will use various genres of repertoire to demonstrate movement in music with an emphasis on piano literature. Even in piano repertoire one can benefit from using the body to explore a variety of musical features away from the instrument. We will demonstrate the benefits of movement utilizing musical examples with a variety of movements including swings, steps, alignment, orientation and breathing amongst others. One example of movement could be the physical embodiment of different hierarchical levels of the rhythm of music. This allows performers to better understand and communicate the musical groupings more effectively. Furthermore, movement can help musicians increase their awareness of other musical features such as contour, climax, phrasing, and harmonic function. Movement in music can also have more explicit implications through an understanding of the different dance movements that permeate classical and popular genres. The ability to change quickly and accurately is not only a key aspect of movement improvisation and dance but is absolutely necessary for all sorts of music performance and interpretation. The musician should always approach the movement in different ways, using different limbs or combinations of movement. Additionally, movement can provide us with a “total body” experience, incorporating a variety of simultaneous movements in different spatial planes to accentuate different features of a musical work.</p> <p>Pedagogical clips for movement in piano playing and away from the piano will be shown to illustrate how this can be applied in a practical teaching environment.</p>
<p><b>Mina SANO</b> <i>Osaka-Shoin Women’s University,</i> <b>Japan</b></p> <p><b>Day 1, Concurrent Session 1 Paper</b></p>	<p><b>The Characteristics Concerning the Recognition of Musical Elements in Early Childhood Based on the Difference of the Childcare Forms</b></p> <p>The purpose of this study is to examine the difference concerning the recognition of musical elements in early childhood based on the difference of the child care forms through a quantitative analysis of the music test devised by the author. I implemented the music test design refers to the music disposition diagnosis test (Motegi, 1972). The music test was devised to examine the practical effect of the musical experience program utilizing dramatization constituted by the author referred to Rubin &amp; Merrion’s musical study (1996) and Bolton’s dramatic theory (1988). The music test consists of 60 items for each of the 10 items included in six domains such as “Strength of the sound”, “The number and duration of the sound”, “Rhythm”, “Pitch of the sound”, “Harmony of the sound” and “Expression and appreciation”. It was expected that the music test should be useful to examine the appropriate musical experience in early childhood.</p> <p>In this study, U and I nursery schoolers of four-year-old with five-year-old in the childcare form mainly on the play participated in the music test (n=103). K and M nursery schoolers of four-year-old with five-year-old in the childcare form of the Montessori method also participated in the music test (n=89). Firstly, those of data were quantitatively analyzed to find out the characteristics concerning interpretation of the musical elements using principal component analysis and cluster analysis. Secondly, concerning the data of the four nursery schoolers took the twice of the music test in one year, I carried out a two-way repeated analysis of variance (ANOVA); the repeated factor was the music test/ and the non-repeated factor, the four nursery schools. As a result, the children taking the childcare form of Montessori method were more sensitive to regularity and relativity of musical elements than the children in the childcare form mainly on the play. Concerning the score of four-year-old children, U nursery schooler’s score in the childcare form mainly on the play was significantly lower than the other three nursery schooler’s score in the first time of the music test. Concerning the score of five-year-old children, a statistically significant difference was observed in</p>



	<p>multiple domains of the music test. In conclusion, it was found that some characteristics concerning the recognition of music in early childhood arose from the differences of child care forms.</p>
<p><b>Ze JIN</b> <i>Shanghai Conservatory of Music, China</i></p> <p>Day 1, Concurrent Session 1 Paper</p>	<p><b>The Effect and Development Space of Music Therapy in Chinese Regular School Education</b></p> <p>The emergence of music therapy in China was in the late 1980s. Music therapy is a systematic intervention process, the basic element in the intervention process is music. As a result of long-term accumulation of Chinese cultural background, Chinese people is barely willing to face psychological problem they have, more ashamed to look for psychological doctor. The psychological problem is also a widespread problem to children in school education environment. Compared to traditional intervention process, music therapy will be a more effective way, also children with psychological problems will ease their hearts in a better atmosphere.</p>
<p><b>Georgina BARTON</b> <i>Griffith University, Australia</i></p> <p>Day 1, Concurrent Session 1 Paper</p>	<p><b>The Capacity to Develop Confidence as a Pre-service Music Teacher: A Personal Epistemology in a Junior Secondary Course</b></p> <p>For many pre-service music teachers the prospect of teaching in the ‘real world’ can be daunting, as they often lack classroom competence. Hence, they need to be prepared in ways that develop these kinds of capacities. This paper reports on findings from a research study into music teachers’ professional preparation. It argues that levels of confidence are essential for pre-service music teachers as they help develop their capacities to frame and enact a personal philosophy or epistemology to the teaching and learning of music that secure their intended education purposes. In a junior secondary music education course, both under and post-graduate students learn about teaching music to adolescents in school settings. They are introduced to relevant theories and pedagogical practices to the teaching and learning of music in contemporary schooling contexts. An integral element of this course is for students to develop their own personal philosophy and approach to music education. To evaluate the efficacy of these experiences, these students were asked to participate in pre-course and post-course surveys and write personal philosophies that elicited data about their capacities and confidence to teach junior secondary music.</p>
<p><b>Lee CHENG</b> <i>The Hong Kong Institute of Education, Hong Kong</i></p> <p>Day 1, Concurrent Session 1 Paper</p>	<p><b>Laptop Ensemble for Ensemble Skills Development</b></p> <p>The advancement in computer hardware and software has made possible many new forms of learning in music education. One of the areas that computer technology has recently contributed is the practice of laptop ensemble, which enables participants to perform music collaboratively and lively in a computer-mediated environment. While research has showcased the innovative sound and sonic experience that laptop ensemble can demonstrate, investigation into the learning opportunity that it can offer is absent.</p> <p>This prior study aims at examining participants’ learning experience in a laptop ensemble, focusing on their self-assessed benefits in ensemble skills development. Participants (n=49) were undergraduate students in Hong Kong studying in music education programmes who participated in the laptop ensemble as part of their ensemble-participation requirement of their curriculum. A questionnaire survey and semi-structured interviews were implemented after they participated in laptop ensemble for one academic year.</p> <p>Survey data demonstrated the benefits of participating in laptop ensemble including the development of ensemble skills and generic skills, as well as the acquisition of knowledge and fluency in using performance-related music technology. Semi-structured interviews revealed the characteristics and limitations of laptop ensemble in ensemble skills development. Compared with traditional orchestral setting, laptop ensemble provides the opportunity for students who can only play the piano to participate in large-scale ensemble setting. However, issues such as the quality of synthesizer (i.e. sound source) and the expressiveness of MIDI keyboards limited the effectiveness on training particular ensemble skills such as pitching and dynamics adjustment.</p> <p>The findings of this study revealed the feasibility and effectiveness of laptop ensemble in training ensemble skills, which unfolded the possibility to practice and perform beyond the traditional framework of ensemble skills training. The aforementioned limitations should be addressed to ensure the validity of students’ ensemble skills training, and thus fostering a brand new ensemble</p>

skills learning experience in an effective way.

**Yu SHAO-PENG**

*Shanghai*

*Conservatory of Music,*

*China*

**Day 1, Concurrent**

**Session 1 Paper**

**The New Position of Social Music Education in the Context of Multi-Cultures: A Case Study in Chuzhou District, Huai'an**

As the world's post-modern philosophy of music education in turn, the concept of multicultural music education, and more and more people are paying attention to music education in ordinary schools to be reflected as an important component of music education. And with the implementation of the new high school curriculum, China musical education reform is also facing a new round of changes. In the current context of multicultural music education reform is not only a form of change, more principles from music education to classroom teaching, classroom assessment, teaching materials and other aspects of the allocation of inner transformation.

This paper use survey and semi-structured interviews, community-oriented music education agency principals, teachers, students and parents issued a total of 500 questionnaires, interviews with 20 principals, 20 teachers, 30 students and 30 parents observed 100 hours of classroom teaching. This study focuses on the music business in the form of community educational institutions, teachers structure, in the form of lectures and textbook selection, teacher training, Chinese traditional music teaching and so on.

Through this study to explore the relationship between music education in ordinary schools and community institutions, Western classical music teaching and Chinese traditional music teaching in mainland China, and looking for music education institutions widespread social problem, adjust and improve the quality of teaching, clear positioning of social music education institutions in the new era of education reform background.

**Joon Hwang WONG**

*Raffles Institution,*

*Singapore*

**Day 1, Concurrent**

**Session 1 Paper**

**A Study: Informal Learning & Formal Learning in a General Music Classroom**

The lessons are fulfilling. Provide me opportunities to have a lot of hands-on. Learning with friends with little or no music background makes us start on the same footing together. We also get to know friends from other classes through this grouping. We get to learn a little of every instrument, allowing us to explore in a childlike manner. The biggest takeaway is Unlike in primary school, I no longer find music lessons a drag and a bore. I'm beginning to find real joy in that subject. Thanks for the well-intended. I love them!

Axel Tan

Raffles Institution

March 2014

Group 1

Learning experience often blends in formal and informal learning. Formal learning often being perceived as official and structured, while Informal learning is where learning takes place in an unofficial, unscheduled, impromptu way most people learn to do their jobs.

Bringing informal learning practices into a school environment is challenging for teachers. It can appear to conflict with their views of professionalism, and may at times seem to run against official educational discourses, pedagogic methods and curricular requirements. But any conflict is more apparent than real.

This study conducted in Raffles Institution (Singapore) shows how informal learning practices can introduce fresh, constructive ways for students to learn music. The process went beyond the learning of music theory, and experience how musicians practices. This research paper attempts to understand how mixed pedagogies (Formal, Non-formal Teaching and Informal Learning) work in Raffles Programme (RP) General Music class.

A Background

The RP General Music Programme (GMP) runs for the first two years for year 1 and 2 students. At the beginning of the year, the year 1 students underwent profiling. They are divided into 3 main groups:

Group 1: Students with zero ability in Music  
 Group 2: Students with mixed abilities  
 Group 3: Students with average ability to high abilities  
 Methodology  
 School Raffles Institution (RI)  
 Number of students involved in this research About 380 boys  
 Duration once a week, 1hour 30 minutes  
 Age group 13 years old, year 1 students in RI

Lesson structure  
 60 minutes  
 Formal Learning and Non-formal teaching

30 minutes  
 Informal Learning

Issue in Music Assessment  
 Reflection / Survey  
 Weekly Lesson observations  
 A Performance

**Yoko OGAWA**  
*Okayama University,*  
**Japan**

**Day 1, Concurrent**  
**Session 1 Paper**

**Memory and its Deformation of Dotted Sequence by University Students**

The deformation process from equal to dotted quaver is a controversial subject among psychological researchers, historians and music educators in Japan. Some researchers have tried to explain this deformation based on lyrics, tempo, accent or musical syntax. Others focused on the Japanese preference for the dotted quaver over the equal quaver. We have been carrying out research since 2012 to elucidate such a rhythm transformation.

The aim of this study was to clarify the process of remembering a dotted rhythm under recognition tasks. The research questions were:

1. How do university students memorize the dotted rhythm sequence in song lyrics/phrase?
2. How do university students remember the dotted rhythm sequence in song lyrics/phrase when they are required to recognize it after one week?
3. Are there any differences between music major students and non-music major students?
4. Are there any differences depending on the delay between memorizing and recognition?

In Experiment 1, 20 music major students and 20 non-music major students took part in the experiment. All participants were required to memorize 6 short musical pieces in which rhythm (dotted, equivalent), lyrics (dynamic, static) and phrase (bounced, sequential) were mixed. After performing interference tasks, they were asked to recognize the pieces they had memorized out of 12 short pieces with a confidence rating. We noticed that there were similar tendencies among of the university students, though music major students had higher Hit-rate than non-major students. There were significant interactions ( $p < .05$ ) between rhythm and lyrics. According to some students, dotted rhythm was easy to remember, especially when it was consistent with song lyrics.

In Experiment 2, 12 music major students participated in the experiment. In this task, participants heard the same musical stimuli as those used in Experiment 1. They were required to memorize and recognize the pieces immediately, and again one week later. Results showed that most d-prime-rate of recognition after a delay was weaker than that of immediate recognition. However, the participants' responses seemed to have similar tendencies. Many female students reported that the impact of lyrics was very strong and resulted in some discrepancy.

**Janelle Colville**  
**FLETCHER**

**The Positive Influence of Religious Music: Catholic Schools and Adolescent Identity**

This study investigates adolescents' identity work with religious music in Catholic schools of Australia. Religious music is a core part of Catholic school's traditions, whereby all school students are

<p><i>The University of Queensland, Australia</i></p> <p>Day 1, Concurrent Session 1 Paper</p>	<p>observers and participants of such a tradition. Limited research has examined religious music in Catholic schools despite religious music being a core aspect in the Catholic faith. The purpose of this research was to gain further insights into the role of religious music in Catholic schools, and the way religious music shapes adolescents individual and collective identity, within their school environment. By gaining a greater understanding of the ways Catholic schools utilise religious music, provides insight into best practice within the sector, to ultimately meet the needs of adolescents religious identity work. Furthermore, this knowledge can illuminate how adolescents lived experiences of religious music are perceived and therefore, influence their identity work.</p> <p>Through a qualitative research process, three Catholic schools in Australia were chosen as case studies to examine adolescents lived experiences of religious music. Each case study was conducted over one school term (approximately ten weeks) where students were interviewed in groups and individually regarding their religious music experiences at school. Observations across a variety of school settings where religious music featured were noted, to further enrich the findings. Through thematic analysis and analysis of narrative approaches, key findings suggest the positive influence of religious music on adolescent identity work regardless of their religious beliefs. Furthermore, religious music positively shaped a variety aspects of adolescents identity work including their religious identity, individual identity and collective identity. A particular key finding that emerged from the study was the way in which religious music supported adolescents’ sense of belonging to their school community.</p> <p>Implications suggest further research should consider religious music in Catholic and other religious affiliated schools, and greater acknowledgement of student voice is essential to ensure their identity needs are being met.</p>
<p>Noriko TOKIE</p> <p><i>Joetsu University of Education, Japan</i></p> <p>Day 1, Concurrent Session 2 Paper</p>	<p><b>Music Activities which Cultivate Various 21st-Century Skills—Based on a Practical Study of an Elementary School in Japan</b></p> <p>In order to remain viable in an increasingly globalized world, Assessment and Teaching of 21st-Century Skills advocates cultivating useful abilities – critical and creative thinking, problem solving, communication and collaboration – in the children who will be responsible for the next generation.</p> <p>This paper focuses on one particular elementary school in Japan, referred to as “F Elementary School”, and its “Music Assembly”. The Assembly integrates subjects such as dance, arts and crafts, drama, and Japanese language. Each class produces a short original stage performance. The planning is done by the class teacher and all of the students, and every class participates.</p> <p>This paper studies the effect that the Assembly has on promoting 21st-Century Skills, and considers future challenges. The author has been observing the Music Assembly at F Elementary School for nine years. This research is based upon the author’s observations and performance evaluations during this period, interviews with elementary school teachers, and the children’s own self-evaluations.</p> <p>One example of integrating two subjects was when one class utilized the moral education period to reflect upon and discuss their previous performance. This was much more effective in teaching the students how important communication and collaboration are than the usual class, which simply involves reading from a textbook. In other examples, students studied a story in the Japanese class, deepening their understanding of it, before using the visual arts period to design and create costumes and props. Rather than just sitting and learning Japanese language from a textbook, students could move and express themselves creatively. It is clear from the students’ evaluations that they were able to acquire various abilities through the Music Assembly.</p> <p>In the 2012 and 2014 ISME conferences, as well as the 2014 Japan Music Education Society conference, it was made clear that in order to cultivate the 21st-Century Skills alluded to earlier in this paper, group activities are indispensable. This is especially true in Japan, where students often lack communication skills. One of the main purposes of the Assembly is facilitate communication and</p>

	<p>collaboration between different grades, something which is often a problem in the way Japanese schools are structured, and it seems to have been successful in doing this. Integration of music education with other subjects can benefit school education enormously. The abilities cultivated have multiple uses for the students, so the development of this kind of approach is crucial to the future of Japanese education.</p>
<p><b>Jaeun JEONG</b> <i>Seowon University,</i> South Korea</p> <p>Day 1, Concurrent Session 2 Paper</p>	<p><b>An Analysis and Discussion on the Curriculum of the Program for Music Teachers in Middle School: Focused on the Music Education Department of the Teacher’s College</b></p> <p>The purpose of this study is to examine the studies dealing with organizing the music education curricula for secondary school teacher, to compare and analyze the existing curricula, and to find the best way to organize the curriculum and finally to develop the music education curricula. For this purpose, music education department curricula in Korea were collected and analyzed based on criteria: pedagogical content knowledge, subject content knowledge.</p> <p>As a result of the study, a few suggestion were added as follows:</p> <ol style="list-style-type: none"> <li>1. The unity of subject’s name and content has to be suggested. For the better quality of these subjects, the guideline for the subjects in which content and credits is mentioned is necessary.</li> <li>2. The subdivision of the pedagogical content knowledge is needed.</li> </ol>
<p><b>Shih-Hsin HUANG</b> <i>Cardinal Tien Junior</i> <i>College of Healthcare</i> <i>and Management,</i> Taiwan</p> <p>Day 1, Concurrent Session 2 Paper</p>	<p><b>The Study of Beethoven’s Folksongs Arrangements – The Examples of Welsh</b></p> <p>Beethoven’s folksong arrangements are among the least familiar of his huge composition works. The amount of these folksong arrangements are far more of them than any other type of composition, most of them are considered the highly artistic specimens. The folksong arrangements were not very popular during his lifetime because of the mediocre singers and pianists; the piano parts are found too difficult for them. According to this, we may assume, the purpose of composing these settings for Beethoven himself merely for earn extra money. Compare with other sophisticated style of Beethoven, these settings are far more conservative than contemporary works. The possibility explanation is Beethoven, living in Vienna, did not understand these British folksong melodies.</p> <p>The research discuss the style of folksong arrangements from the area of Welsh, including the sources of the melodies, the musical setting, the structure of harmony and the instrumental arrangements. The research tries to figure the differences of traditional British folksongs as George Thomson (the publisher, 1757-1851) expect and arrangements by Beethoven. At the meaning time, the research will be combined with a concert form to display the style of folksong arrangements, reflecting the orthodox traditional English melodies.</p>
<p><b>YiTing LUO</b> <i>Shanghai</i> <i>Conservatory of Music,</i> China</p> <p>Day 1, Concurrent Session 2 Paper</p>	<p><b>The Influence and Educational Function of “Ritual Music” – Take the Case of “Guichi Nuo”</b></p> <p>This paper focus on “Guichi Nuo”, the most complete ancient ritual music form that mainland China preserves. It discusses the influence and educational function that “Nuo” culture has displayed, thinking about the feasibility of local material penetration into the school education. With the help of the subjects such as music ethnology, sociology and archaeology, and based on the theory of music education anthropology, the paper takes “field work” as its main working methods, and we have interviewed some inheritance people of “Guichi Nuo” to figure out the basic situation of the ritual music in mainland China. This article is mainly to study the “ritual music”, one of the cultural inheritance carriers, with the theoretical support of music education and to explore and reflect the impact that the traditional culture has on today’s China.</p>
<p><b>Mustafa Hilmi BULUT</b> <b>Zekeriya KAPTAN</b> <b>Yusuf Ö ZGÜ L</b> <b>Esmira MEHTIYEV</b> <i>Cumhuriyet University,</i> Turkey</p>	<p><b>Varied Musical Experiences and College Students’ Openmindedness in Turkey and in the United States</b></p> <p>This study is aimed at determining the effects of various types of musical and language experiences on the openmindedness of 380 undergraduate music majors in Turkey (n = 190) and the United States (n = 190). We used the Openness domain of the NEO-PR-I to determine openmindedness and an author-designed survey to determine various musical and language experiences. Results show that U.S. music majors have significantly higher ratings in the Fantasy, Feeling, Actions, and Value subscales of the Openness domain than their Turkish counterparts. The Aesthetic subscale shows no significant difference. Factor analysis results show that:</p>

<p>C. Victor FUNG <i>University of South Florida,</i> USA</p> <p>Lisa J. LEHMBERG <i>University of Massachusetts,</i> USA</p> <p>Patrick HERNLY <i>St. Petersburg College,</i> USA</p> <p>Day 1, Concurrent Session 2 Paper</p>	<ol style="list-style-type: none"> <li>1. Experiences in foreign languages</li> <li>2. Listening to Turkish classical, pop, and folk music, and</li> <li>3. Listening to American (pop and folk) and Western classical music have cumulatively explained 68.49% of the variance in openmindedness (Eigenvalues = 4.09, 2.69, and 1.44 respectively).</li> </ol> <p>Further correlation analyses suggest that Turkish students' listening of American and Western musical genres are significantly related to Fantasy (.21), Aesthetics (.18), and Actions (.20), but their listening of Turkish musical genres are negatively related to Value (-.17). U.S. students' listening of Turkish musical genres are significantly related to the Aesthetic subscale (.15), and their listening of American and Western genres are related to Feeling (.26), Actions (.15), and Value (.18). Number of foreign language participants have studied is correlated to Aesthetics (.16), Feeling (.11), Actions (.11), and Value (.12) subscales. We conclude that learning of foreign languages and listening to a broader range of music contribute substantially to college music majors' openmindedness.</p>
<p>YIN Aiqing Tong HE Xiaomin ZHANG <i>Northeast Normal University,</i> China</p> <p>Day 1, Concurrent Session 2 Paper</p>	<p><b>The Integrated Study of Northeast Normal University Arts Elective Course</b></p> <p>The arts elective courses are essential components of universities' and colleges' elective curriculum. They are intended to enhance students' literacy of arts, comprehensive ability, and creativity. The construction and implementation of the arts elective courses are different from professional arts courses. Instead of a directional focus on the major, arts electives emphasizes on the integration and generality of the curriculum. Based upon this notion and the curriculum integration theory, the arts electives in NENU, named Arts Experience and Expression incorporates music, dance, art, and media, four subjects overlap and merge with one another. The Arts Experience and Expression reforms curriculum philosophy, content, methodology, and evaluation. Five rounds of research and praxes were carried out during the span of seven years, which compared students' literacy of art before and after they participated in the course using methods of survey; examined the result and proposed suggestions to course implementation.</p>
<p>Yasuko MURAKAMI <i>Kyoritsu Women's University,</i> Japan</p> <p>Day 1, Concurrent Session 2 Paper</p>	<p><b>Case Study of Sound Playing with a Focus on Interaction with the Environment: Considering Musical Activities in Child Education</b></p> <p>Background</p> <p>Interaction with objects has a significant role in child's development of mind and body. In particular, the act of making sounds with objects or musical instruments allows children to acknowledge their own senses as they receive various stimulations simultaneously as in visual sense, tactile sense, somatic sense, and auditory sense. According to previous research, infants shake audible rattles more frequently than inaudible rattles (Ejiri, 1998). Given this perspective, it is clear that the act of making sounds with objects during infancy is important. In child education, the "activity of making sounds with objects" tends to be focused on activities using musical instruments; however it is possible to make sounds without the use of musical instruments, and it is also possible to promote interaction with the environment by using "sound" as the medium whether or not musical instruments are used.</p> <p>Therefore, this study promotes children to interact with objects around them by focusing on "sound." Based on the study cases, interaction between children and sound is analyzed.</p> <p>1. Method</p> <p>Analysis is mainly from a workshop held with children at a kindergarten in Sugunami Ward, Tokyo. Considerations were drawn from various recorded materials such as records of discussions between the experimenter and guardians before and after the workshop, activity plans, activity logs (video was the main recording device), memos during the workshop, and opinions from participants.</p>

## 2. Summary of main ideas

Observations found children deepening interaction with objects around them through an expressive activity using sounds, and children coming in contact with “sounds” through their five senses and entire body, and opening up their physical senses; furthermore children were able to have an idea of what something might sound like, and expressed sounds by controlling their body based on these ideas. It can be said that this is an activity that touches upon the fundamentals of musical expression.

## 3. Conclusions and implications for music education

Activities of children exploring sounds of their surrounding environment can be regarded anew as a musical behavior. At the same time, this study could indicate that musical activities lead to establishing relationships with objects, furthermore the environment for children.

Wen-Fu LI

*Tungshih Elementary  
School,  
Taiwan*

Day 1, Concurrent  
Session 2 Paper

### **Policy Review: Providing a Direction for Taiwanese Musically Talented Programs**

Over the decades, numerous conceptions of giftedness and special talents have been developed. Scientific evidence has suggested that neither nature nor nurture can alone make a musician. Inborn musical gift needs opportunity and a good education, so that it can be successfully translated to visible musical talents (skills). Among the countries which provide educational opportunities for youth with high music abilities, since the early 1970's, Taiwan has established a unique training program titled as “Musically Gifted and Talented Program (MGTP)” in the public school system for its young musicians. In 2010, the title of MGTP was revised as “Musically Talented Program (MTP)” because of policy changes. Most of these programs are managed within the public school system from elementary to high school level; the central government plays an exclusive role in setting up, funding, and evaluation. During last four decades, the MGTPs and MTPs have fostered numerous musical professionals.

Homogeneous grouping is a unique feature of Taiwanese MGTPs and MTPs. Students selected into MGTPs or MTPs are grouped into full-day isolated grouping classes (ability tracking) However, with the trend of education reform focusing on equity and heterogeneous grouping, the tracking-approach programs are now standing at the crossroads for renovation or dissolution. This paper reviews Taiwanese MGTPs and MTPs policies from 1973 to 2014 in both philosophical and practical aspects. Contextual factors, including the cultural content which influences policy's directions, are also discussed to outline its historic landscape and analyze challenges and opportunities that the program faces.

Conclusions of this paper indicate that Taiwanese music educators argue that although MTPs can still be improved, public MTPs are an important headwater of musical creative talent because they offer a cheaper and systematic music learning environment available to students, regardless of their social-economic level. The musical creative talent is one type of “Soft Power”, which is an important and innovative green industry for Taiwan, the small island country, because no natural resources are needed and it will not result in any pollution.

For the program's retention and advancement, the author provides six recommendations:

1. Upgrade and integrate the administrative sections for MTP in the Ministry of Education.
2. Provide mandatory official funding.
3. Provide Specialized Teacher preparation and training.
4. Provide Parents education.
5. Organize better recruiting strategies.
6. Improve MTP advocacy.

Tung-Yun CHIEN

*National Taipei  
University of  
Education,*

### **A Study on Teacher Education for Primary and Secondary School Music Teachers in Taiwan**

In Taiwan, the implementation of the Teacher Education Act in 1994 has influenced the cultivation of music teachers for public primary and secondary schools. In addition, because of the Grade 1–9 arts and humanities curriculum program, music education typically focuses on the cultivation of professional teachers who are able to demonstrate both artistic and humanistic capabilities at

<p>Taiwan</p> <p>Day 1, Concurrent Session 2 Paper</p>	<p>teaching sites. Currently, Taiwanese institutions offering music (arts) teacher education are still using an independent subject system. Moreover, the Taiwanese government has yet to formulate regulations for examining and certifying music (arts) teacher qualifications, rendering the planning of in-service continuing education for music teachers inadequate. Therefore, teacher education institutions and governmental administration agencies should coordinate with each other to modify the teacher education policies into one that facilitates the fostering of primary and secondary school music teachers appropriate for the current era. The objective of this study was to explore the teacher education for primary and secondary school music teachers in Taiwan. Through a literature review and in-depth interview regarding music teacher education, we analyzed the policies and current situations pertaining to teacher education for primary and secondary school music teachers in Taiwan. The findings of this study are presented as follows:</p> <ol style="list-style-type: none"> <li>1. Teacher education institutions are required to review their music teacher education courses, including the proportion of music education theory courses and practical trainings for music teaching. Thus, music teacher education can satisfy the expectations and requirements of music teachers in primary and secondary schools.</li> <li>2. The lack of government regulations for examining and certifying music (arts) teacher qualifications hindered the enhancement of the music (arts) teacher profession. Teacher qualifications are managed and processed only through teacher recruitment and screening processes at various schools.</li> <li>3. School music courses are often taught by teachers who did not major in music; in-service continuing education for teachers should be systematically planned to fulfill the professional requirements of music teachers.</li> <li>4. The Taiwanese government should encourage schools to arrange courses according to teachers' expertise and to formulate regulations for joint recruitment among schools, thereby assuring the quality of school music teacher education.</li> </ol>
<p>Hyesoo YOO Sangmi KANG C. Victor FUNG <i>University of Florida,</i> United States of America</p> <p>Day 1, Concurrent Session 2 Paper</p>	<p><b>Personality and World Music Preferences of Undergraduate Non-music Majors in South Korea and the United States</b></p> <p>Personality has been regarded as a strong correlate of music preference. Many researchers have investigated the relationship between listeners' personality and music preference for a variety of musical styles, genres, and musical elements. The majority of preference studies in the 1980s, however, included Western musical excerpts only. Only a few studies in the 2000s investigated the relationship between personality and music preference for world musics, and only one or two styles were included among a variety of world music pieces. This limited musical selections in those studies hardly reflect a variety of musical styles of world music. As a consequent, the association between personality and listeners' preference for world music pieces are not fully understood so far.</p> <p>In this study, we attempted to examine the relationship between music preference and listeners' personalities from a broader perspective, using a World Music Preference Rating Scale that contains 36 musical excerpts from three different continents and nine countries: Congo, Malawi, Nigeria (Africa), China, Japan, Korea (Asia), Cuba, Mexico, and Peru (Latin America). In addition, we sought to investigate other factors that may influence individuals' music preference decisions for non-Western world music pieces by including variables such as music familiarity, music absorption, and participants' nationality.</p> <p>Participants were 400 undergraduate nonmusic majors from South Korea (n = 200) and the United States (n = 200). After providing informed consent, participants were given an online survey via Qualtrics that consists of some demographic information, the World Musics Preference Rating Scale (WMPRS), the Big-Five Inventory (BFI), and the Absorption in Music Scale (AIMS). Korean students used Korean translations of these three instruments, while U.S. students used the original English versions. The WMPRS contains 36 instrumental musical excerpts from nine nations. The 44-item Big-Five Inventory is designed to measure the personality traits of the Big Five dimensions:</p>



	<p>Extraversion, Agreeableness, Conscientiousness, Neuroticism, and Openness. A 34-item Absorption in Music Scale is designed to measure individuals' ability and willingness to allow music to draw them into an emotional experience.</p> <p>The data are currently being collected and analyzed. We will be able to discuss the results of this study at the conference.</p>
<p><b>David FORREST</b> <i>RMIT University,</i> <i>Australia</i></p> <p><b>Day 1, Concurrent</b> <b>Session 2 Paper</b></p>	<p><b>Peter, the Wolf and Music Education</b></p> <p>Prokofiev's Peter and the Wolf Op. 67 has had an enviable place in the musical education of generations of children. For many, this work represents an education in music – often a solitary education in music; for others it has provided an introduction to some of the instruments of the orchestra. The work remains one of most performed and recorded twentieth century compositions. The paper will present the results of a study on the place of the work in Prokofiev's output – particularly his works for children; an investigation of music and music education text books on its place in music education; and through a range of examples present views and conclusions on its enduring, adaptable and educational nature.</p> <p>Musically and educationally, the work remains an important introduction to the orchestra and a range of instruments. Peter and the Wolf is often placed alongside Saint-Saëns' Carnival of the Animals and Britten's The Young Person's Guide to the Orchestra to provide a comprehensive and varied introduction. In addition to the orchestration, the considerations of the work in light of the elements of music (particularly melody, rhythm, texture and form) provide a structure to approach its study. The actual music and text provide a vast array of educational experiences that can be gleaned from the vast array of recordings, arrangements, versions and adaptations.</p>
<p><b>Jihae SHIN</b> <b>Moonjoo SEOG</b> <i>Kyeongin National</i> <i>University of</i> <i>Education,</i> <i>South Korea</i></p> <p><b>Day 1, Concurrent</b> <b>Session 2 Paper</b></p>	<p><b>A Community of Elementary Music Teachers: The Interaction among Elementary Music Teachers in South Korea and its Influence on Professional Development</b></p> <p>Historically, professional development is one of the most important topics in education reform, but reform leaders tend not to pay attention to established professional communities among current teachers in schools and do not view these communities as reform resources of teacher learning (Little, 2001). Therefore, providing more concrete evidence of what kinds of roles teacher collaboration and interaction play in professional development may enlighten education leaders about a new synergy and potential, which may, in turn, enhance teaching quality.</p> <p>The purpose of this study was to examine interactions among elementary music teachers in South Korea and their influence on professional growth using Wenger's (1998) communities of practice. To collect data for this research, four different collection methods were used, including nonparticipant observation, artifact collection, individual interviews, and reflective journals.</p> <p>Results of this study showed that a community of elementary music teachers evolved into communities of practice (Wenger, 1998). The domain indicated that elementary music teachers wanted to become better educators, so they were open to new ways of thinking and ideas, regarding music, teaching, education, and music education. Based on this common goal, elementary music teachers understood that new knowledge and skills would be helpful for their teaching and students, so they actively participated in interactions and collaborations among peer teachers and shared their own knowledge and teaching stories (the practice). Several factors such as the commonality of working as in-service music teachers, similar educational backgrounds, and closeness in age helped form closer relationships from the beginning of the program. This regular interaction in a community of music teachers enabled a deeper level of community, referred to as communities of practice. Elementary music teacher communities of practice greatly affected music teachers' professional development, including teaching philosophy, new pedagogical knowledge of teaching, choice of repertoire, design of more organized curriculum with instructional sequence, various and creative teaching methods, students' choice in teaching, and assessment. Recommendations for music teacher educators and future research are discussed.</p>

**Paper Presentation Session III    12 July 2015    10:15-12:15**

Venue/ Chair	Title/Presenter(s)
<b>D1-LP-04/ Hsaio-Fen CHEN</b>	Developing Civil Literacy in General Education Music: Case Study of “Pop Music and Societal Changes in Taiwan” /I-Ching CHEN
	Media Arts and Music Education/ Hsiao-Fen CHEN, Yu-Fang CHANG
	Playing with Musical Instrument Pulls out Spontaneous Expressions of Children: Through Analyzing of Improvised Conversation Using the Tambourine/ Kumiko KOMA
	A Theoretical Model of Creativity in Chinese Music Teaching/ Yi YU
<b>D2-LP-08/ Shinobu OKU</b>	Teaching Japanese Traditional Music in Elementary School: Focused on Playing Noh/ Shinobu OKU
	Being an Orchestral Musician: Workplace Challenges for Future Generations/ Amanda WATSON
	An Action Research of Applying Orff-Schulwerk in Tonal Sensibility and Singing Ability for Third Graders/ Mei-Fang LAI, Yuan-Fang OU
	The Conductor as Visual Guide: Gesture and Perception of Musical Content/ Anita KUMAR
<b>D2-LP-09/ Jessie CHEN</b>	The Application of Wind Ensemble for Music Curriculum in the Fifth Graders / Chao-Feng WEN, Yuan-Fang OU
	Investigating Children’s Musical Interests through the Re-experience Framework/ Hiromi TAKASU
	The Impact of Construction of Festival Cultural Space on Traditional Music Teaching in Primary and Secondary Schools in Beijing/ Xiaofei LI
	The Transformation of Musical Identity in Children and Their Families Accompany International Migration: Case Study of Nikkei Newcomers /Yoshiko SUGIE
<b>D1-LP-02/ Dale MISENHELTER</b>	Experience and Impact: Influences on Undergraduate Music Education Students over Time/ Dale MISENHELTER
	A Study on Relationships among Participating Motivation and Family Cultural Capital of the Elementary Recorder Ensemble Members /Wan-wen TSENG, Yuan Fang OU
	Expert Improvising Voices – Process, Content, and Creative Musical Perspectives on Improvisation: A Phenomenological Study/ Leon DE BRUIN
	Bringing Alexander Technique, as an Alternative Educational Policy, into Music Education in Japan /Tadahiko IMADA, Shuhei CHIBA
<b>D1-LP-06/ Ramona Mohd TAHIR</b>	Research With and For Children and Young People with Complex Special Needs: Challenges and Opportunities/ Helen FARRELL
	Musical and Non-Musical Benefits of Participating in Marching Band Competitions within the Malaysian Context/ Shahanum MOHD SHAH, Zaharul Lailiddin SAIDON
	The Different Impressions That Arise while Comparing Two Melodies / Junko TAKAHASH
	A Study of the Development of Modern Chinese Music – a Perspective on the New Approaches of Composition/ Chi-pei CHANG, Chin-Huei LIN, Mimi Hung-Pai CHEN
<b>D1-LP-07/</b>	The Development Trend of Music Education in the New Media Age/ Teng TENG

<b>Koji MATSUNOBU</b>	The Sound Education Considered as “Acoustic Design”/ Kento TAKAHASHI
	Joy of Serving People through Music: A Case Study of Charity Concert for a Nursing Home/Wen-ting LEE
	A Study of Stress and Burnout in Private Piano Music Teachers in Semenanjung Malaysia: A Questionnaire Survey /Ku Wing CHEONG

**Workshop and Poster Presentations 12 July 2015 13:15-14:15**

Venue	Title/Presenter(s)
D1-LP-04	Sing and Play: Aboriginal SaiSiat Songs from Taiwan /Jessie CHEN
D2-LP-08	Of Dual Identities in Asian Music Education/ Tadahiko IMADA, SangAh SEOK, Mimi Hung-Pai CHEN, Chi Cheung LEUNG, Chee Hoo LUM
D2-LP-09	Mastering Reading/ Nicholas PETERSON
D1-LP-02	Successful or Not? A Review of Making Mixed Music with Oriental-Western Elements as Teaching Materials /Tadahiro MURAO, Chie MIYATA
D1-LP-06	The Usage of Uyghur and Korean Percussion Music in Musical Pedagogy /Yu PENG
D1-LP-07/ Paper Chair:	Chinese Opera Music Heritage: The Pingju Opera of Luo Huiqin, and her “Three-entry Project” /Li WANG
LAI Sheung Ping	Attunement and Rhythm in Japanese Folk Music: A Case Study of Nukui-Bayashi/ Hiroko TANABE

**Poster Presentations 12 July 2015 13:15-14:15**

The JSBM Project in Hong Kong /Nicolay Tomov DEMERDZHIEV
The Effects of Elementary School Music Classes Incorporating Movement/ Yukari KON
A Brief Analysis of the Concept of Music Education Specialty between Shanghai Conservatory of Music and Hong Kong Institute of Education /XiuXiu LUO
Searching For Classroom Creativity: Teacher Perceptions, Definitions, and Classroom Intent/ Dale MISENHELTER
Japanese Kindergarten Singing Activities: Questionnaire Survey Assessing Standards of Selecting Songs and Activity Methods/ Makoto MIZUSAKI
Ethnomusicological Roots of Musical Diversity in Tertiary and K-12 Education / Bethany GRANT-RODRIGUEZ, Patricia SHEHAN CAMPBELL
How Do Music Outreach Participants Construct Their Practice? Qualitative Comparison of Non-Student Participants’ Actions in Elementary School/ Masayoshi SHINHARA, Ryota KITAMOTO
The Educational Meaning of Creative Music Making Based on J-POP Musical Structure/ Kazuhiko KINOSHITA
A Study on Gender Ideology of Senior High School Music Textbooks in Taiwan/ Tseng CHING-WEN
Consideration on Company’s Supports on Culture and Art-Related Activities in Korea / Young-Youn KIM
Knowledge Transfer and Community-Based Musical Art/Performance: Emerging Music Scholars through the (Re)Search and Understanding of Sound /Martin LEE
Cross-Cultural Pedagogy in Group Piano / Ka Man Melody NG, Joshua STRAUB
Application of Contextual Learning Approach to Improve the Quality of Singing Performance in the Year 5 Classroom: An Action Research Project /Lim Shin LI
The Content Analysis of Related Doctoral Dissertations and Master’s Theses of Music Appreciation Instruction in Taiwan Between 1988-2015 / Li-Jung CHUANG
The Study of Present Situation of Primary School Music Creation Teaching and Its Implement Countermeasures –

A Case Study of C Primary School in Changchun/ Tong HE
Ancient Music Education into the Classroom—The Folk Music Appreciate of China Children Introduction Class For Example/ Junfen ZHAO
Regional Musical Culture Heritage Exploration of Hunan Local Colleges Music Education—As Hunan Institute of Science and Technology an Example/ Xinlan HOU, Xingdong LIU
On the Relations between Music Preference and the Authoritarian Foundations of Morality/ Ye YUAN
Discussion on Primary School New Teaching Way/ Wentong WU
A Multiple-Case Study of A Cappella Group Training in Elementary School/ Yi-Chun CHEN, Yuan-Fang OU
Music Therapy Study in China: Taking the 11th Symposium of Chinese Music Therapy Association as an Example/ Xiao-min ZHANG
Rethinking the Localized Base for Theory and Practice of Music Curriculum – Take Taiwan as an Example / Fung-Ching CHENG
Parent and Teacher Partnership in Supporting Children Musical Learning/ Chalinee SURIYONPLENGSAENG
An Attempt to Support the Education of Mother Tongue by Tutoring Mongolian Folk Song -Take Japanese Mongolian Children as Targets / Tselger GOMBOSUREN
Parental Involvement in the Development of Young Piano Students /Pimonmas PROMSUKKUL
What are the Changes: Revisiting the Practical Experience of a School-based Carl Orff Teaching in Hong Kong /WONG Shu Sing, Paul

**Paper Presentation Session IV    12 July 2015    14:30-17:00**

<b>Venue/ Chair</b>	<b>Title/Presenter(s)</b>
<b>D1-LP-04/ Jason CHEN</b>	The Art of Creative Musicking – A Music Education Approach to Enable ALL to Rediscover the Joy of Making Music! /Richard TSANG
	A Dedication to God: The Motivations and Values of Singing in an Adult Community Sacred Choir /Annie O. MOK
	Mobile Learning: Using Application Auralbook to Learn Aural Skills / Jason CHEN
	Stepping Stones: Pre-Service Music Teachers on the Pathway to Expertise/ Margaret BARRETT, Nicole CANHAM, Julie BALLANTYNE
	Students’ Perceptions of Parental Influence on their Participation in Music Activities in Hong Kong/ Siu Hang KONG
<b>D2-LP-08/ David FORREST</b>	Effects of Temporal Congruence on Evaluations of Conductor Efficacy/ Cory MEALS, Steven J. MORRISON, Deborah CONFREDO
	Resilience in Older Australian Community Singing Ensembles/ Jane SOUTHCOTT
	A Research Analysis on Taiwanese Academic Theses Combining Brain Science and Music Conducted between 1980 and 2014 /Siao-Ting HUANG, Fung-Ching CHENG
	A Study on Using A-Cappella Training Method to Improve the Singing Pitch Accuracy of an Amateur Community Chamber Choir/ Yi-Chen Cheng and Fung-Ching Cheng
	Sharing Chinese Heritage: The Golden Dragon Museum and the Chinese Lion Dancers, Bendigo / Jane SOUTHCOTT, Annabella FUNG
<b>D2-LP-09/ Kay HARTWIG</b>	An Analysis and Comparison of Improvisation in Elementary Music Classes in Japan and the United States/ Michi TANAKA
	The Development of the Teaching Method of Timbre through Attention to “Overtones” / Megumi SAKAI
	An Instructional Model for Piano Accompanying Courses Focusing on the Enhancement of the Unity between the Pianists and the Soloists in an Accompanying Performance/ Saya THUNTAWECH
	How Much is Enough? /Kay HARTWIG
	Situational Music Diversity Teaching and Learning Research – Action Research in Two Junior High Schools in Beijing and Shenzhen / Yuyang WAN
<b>D1-LP-02/ C.C. LEUNG</b>	An Investigation of the Educational Value of Hong Kong School Music Ensembles/ Kam Yuen AU
	Teaching and Understanding Counterpoint in the Music Curriculum: Music Theory Pedagogy through Music History and Performance/Martin LEE
	Building Children’s Musical Expression in Playing Pieces/Skowrung SAIBUNMI
	How the Use of Music and Movement Impacts the Learning of Reading Skills by Preschoolers/ Christine AUGUSTINE

Venue/ Chair	Title/Presenter(s)
D1-LP-06/ Jui-Ching WANG	World Music or Musical Globalization? A Quanto-Historical Analysis of Selected World Music Textbooks from the 1980s to 2010/ Jui-Ching WANG
	An Investigation of Hong Kong Senior Secondary Music Teachers’ Perspectives Towards Senior Secondary Music Curriculum in Developing Students’ Creativity/Ruo Chen HAN
	Malaysian General Music Teachers’ Attitudes and Practices in Multicultural Music Education/ Wong KWAN YIE, Pan Kok CHANG
	A Discussion on the Teaching Purpose of Piano Store Based Music Training Institutions in Beijing from a Teacher’s Perspective/ Shenglu ZUO
	Assessing Elementary School Students’ Creative-Thinking Abilities in Music/ WONG Huey Yi, Colleen
D1-LP-07/ Tadahiko IMADA	Considering the Relationship between Musician and Poet to Develop a Creative Music Education /Kazuaki MAEDA
	The Usage of Rhythm and Performance of Korean Long Drum in Musical Education and Pedagogy /Yu PENG
	A Philosophical Examination of How Pre-Qin “Li Yue” Thought May Be Applied to Chinese Music Education in the Contemporary Era / CHEN Hanghang
	Karaoke Singing in Japan and Portugal/Hiromichi MITO, Graça BOAL-PALHEIROS
	A Study of the Ryo-ka (the Japanese Dormitory Songs) Festivals in Japan – Aged Gentlemen Sing their Youth and School Days / Ikuko SHITAMACHI

Presenter	Title & Abstract
<p>I-Ching CHEN National University of Kaohsiung, Taiwan</p> <p>Day 2, Concurrent Session 3 Paper</p>	<p><b>Developing Civil Literacy in General Education Music: Case Study of “Pop Music and Societal Changes in Taiwan”</b></p> <p>In view of the rapid societal changes and multicultural complexities, sub-culture is an effective channel to integrate ordinary citizens’ daily life in pop music. In this study, pop music is the major media intervention to help reflect the societal contexts in different era of the history in Taiwan. The chosen music course in General Education was entitled “Pop Music and Societal Changes in Taiwan”. The course objective of the course aimed to develop citizenship needed in global and local higher education level to better understand societal changes for broader local concern of social issues. The model was based on the Ministry of Education (MOE) core civil literacy: literacy of ethics, democracy, science, media and aesthetics. The curriculum design applied the theory of Project-based learning, coupled with Dewey’s ‘learning by doing’ with poster creation and video competition, in order to foster students’ active civil participation in inquiry of local issues and critical reflection as citizens.</p> <p>In conclusion, this study led students to explore the public affairs development in relationship to the social movement in pop music regarding political, economic and social changes to better understand the societal progress and problems in Taiwan. The course effectively helped students to connect pop music and civil society with ‘optimism in acquisition’ by fostering their habits of civil participation and taking responsibilities as modern citizens.</p>
<p>Hsiao-Fen CHEN Yu-Fang CHANG National Taiwan Normal University, Taiwan</p> <p>Day 2, Concurrent Session 3 Paper</p>	<p><b>Media Arts and Music Education</b></p> <p>The media arts began to flourish in the late 90’s, largely due to the creation and popularization of digital audio and video, which was made possible by the maturation of computers and the internet. At the beginning of the 21st century, technology was being integrated into the classroom more and more, something which educators continued to hold in high regard. The demand for teaching film, sound imaging design, virtual design and interactive design emerged (NCCAS, 2012). In order to keep up with educational trends and to meet the needs of a new generation of students, “media arts” was added to the art curriculum standards in Australia in 2013 and in the United States in 2014.</p> <p>In 2008, Taiwan implemented the Grades 1-9 Curriculum for elementary and junior high schools. Information technology (IT) education was listed as one of the important topics of discussion. Teachers were encouraged to include IT related matters into their teaching. In The Interim Outline for the High School Curriculum, which had been published as early as 2006, Multimedia for Music was added as a music elective as well as courses such as Audiovisual Arts and Applications in Music to the list of compulsory courses for high school education. In 2010, Audiovisual Arts was added to Applied Music Art in order to emphasize the integration of multimedia and technology into music.</p> <p>In 2014, Taiwan officially implemented 12 Year Basic Education, emphasizing that the media arts is an important part of the new revised arts curriculum. In order to understand the current state of affairs and teachers’ level of preparedness regarding multimedia and technology that can be applied within the music curriculum, this study seeks to investigate the in the textbook Applied Musical Arts in the Arts in Life Subject as well as to survey the knowledge and skills that high school music teachers have towards the media arts, including related knowledge, the operation of digital technologies, and the ability to apply these things to teaching. It is hoped the results of this study will be used as reference material for bringing the media arts into the high school music curriculum</p>

and that music teachers will develop their skills in this area.

**Kumiko KOMA**  
*Wayo Women's*  
*University,*  
Japan

**Day 2, Concurrent**  
**Session 3 Paper**

**Playing with Musical Instrument Pulls out Spontaneous Expressions of Children: Through Analyzing of Improvised Conversation Using the Tambourine**

Most Japanese kindergartens have simple musical instruments at classrooms though their numbers vary. One of the most typical is the tambourine. You may see children using the tambourine as part of their daily play. However the tambourine is often used for ensemble at a concert. Therefore, an activity using instruments is taken as a special activity rather than “daily play”. The author considers that kindergartens teachers regard any instrument as something that requires specific technics and skills. As a result, children’s activities using instruments tend to technical instructions. Course of study for Kindergarten (2008), however, aims to “developing rich feelings and the ability to express oneself, and enhancing creativity by expressing experiences and thoughts in their own words.” This means teachers need to pull out spontaneous and creative expressions out of individual children even during activities using instruments.

In an attempt to pull out spontaneous and creative expressions out of children, the author organized research on an activity using the tambourine. The research aims to clarify how children create spontaneous expressions by using the tambourine, how the tambourine can pull out creative expressions of children, and how the tambourine can be used to help children’s musical play.

This activity took place at two 5-year-old classes at public K kindergarten in Tokyo. The author acted as the workshop leader and led children into playing with instruments. This study involves conducting qualitative research by recording the music activity on a video camera and in field notes. Prior to the research, the author analyzed the activities of the musical conversation between the children using the drum of West Africa named Djembe at private S kindergarten in Tokyo. The results were analyzed as the theoretical framework of “improvised conversation” by Sawyer (1999). The author attempts a case analysis of the activity using the tambourine based on this concept of “improvised conversation.”

Previous research on musical conversations between children using the djembe showed that children devised how to use the musical instrument. It had taken root as a culture of this class. This activity using the tambourine also indicated as well as the djembe.

The tambourine is the most ordinary instrument in kindergartens. It is the instrument that anyone can play. The author discusses whether the tambourine is able to pull out spontaneous and creative expressions of children, and considers the meaning of perform such a musical activity at kindergartens.

**Yi YU**  
*China Conservatory,*  
China

**Day 2, Concurrent**  
**Session 3 Paper**

**A Theoretical Model of Creativity in Chinese Music Teaching**

For the last half century, researchers in western nations have completed many in-depth studies on the general phenomenon of “creativity”. During the past decade, notable research on “musical creativity” research has also been widely published in the United States and United Kingdom. However, in China, this field of research is still in its initial stage. Related to this situation are several questions: what is the status of musical creativity teaching in Chinese primary and secondary school? How may we attain improvements in Chinese students' musical creativity? What are the most effective methods for developing musical creativity during the teaching process? With these considerations, this study aims to analyze the Chinese musical education situation, by elaborating the national music curriculum standards and textbooks, surveying 120 primary and secondary school music teachers in Beijing, interviewing 10 teachers, and observing classroom interactions. Using such theories as Amabile’s “Componential Framework of Creativity” and Williams’ “Cognitive-Affective Interaction Model” (Amabile, 1983 & Williams, 1972), considered in relation to the current status of China's implementation of primary and secondary school musical creativity teaching, this article seeks to construct a theoretical model of musical creativity teaching in Chinese



primary and secondary schools, then test the model within a teaching experiment for one semester.

The results suggest that the goal of musical creativity teaching is to develop students with creative thinking and creative personality. To achieve this, music teachers need to forge a stimulating environment for creative processes, facilitating exploration of sound and voice, improvisation, composition, arranging, creative listening, performances and other behaviors. Results from this teaching experiment show that the use of the aforementioned theoretical model for musical teaching effectively promotes the development of students' creativity.

**Shinobu OKU**  
*Kindai-himeji University,*  
**Japan**

**Day 2, Concurrent**  
**Session 3 Paper**

### **Teaching Japanese Traditional Music in Elementary School: Focused on Playing Noh**

Japanese school music education was said to be Western oriented. Nowadays this trend is modified. Japanese music learning is indicated in the "Course of Study" and Japanese materials are carried in music textbooks. However, it is difficult to say that Japanese music teaching in school is established. Teacher education system is still based on Western music. In fact, most professors in music departments are trained in Western style and graduates receive teacher certificates without learning Japanese music thoroughly.

In this paper, I propose an innovative teaching method of noh playing in elementary school. Noh is esteemed as a representative Japanese traditional performing art. Nevertheless, it has been unpopular in school due to its subtle character. Many people assert that noh is too difficult for school children. Don't children show any interests in it? If one purpose of school education is to inherit traditional culture, teaching noh should be one of important tasks for music teachers.

To introduce noh playing into classroom, it is necessary to cooperate with professional noh players because most professors, including me, have little knowledge and skills regarding noh. It is necessary to ask researchers to help, who manipulate particular concepts and rules of noh much different from Western music. It is also necessary to ask teachers to give classroom teaching and examine the results of the newly developed methods.

This paper discuss the results of above cooperative research:

1. Materials made from professional view-points and
2. Teaching methods examined through several practices in schools and education departments.

The outline of the research is as follows:

A.

- selecting an appropriate noh programme: four scenes from "Funabenkei" were chosen based on children's interests.
- inventing easily readable music notation from traditional one.
- producing DVD materials: contents are divided into two CDs, one for bringing up teachers' knowledge and appreciation, and the other for actual teaching
- arranging methods for classroom setting in lower, middle and higher grades.

B.

- Teachers were invited to observe noh play and join workshops. The events were held five times.
- after every workshop, a questionnaire was provided and the results were analyzed.
- making teaching plans for actual practices and examining the plans through classroom teaching.
- revising the plans.

C: proposal

Materials, DVDs and teaching plans will be shown in the presentation. I hope this proposal will suggest how to develop teaching methods even for other traditional musics.

Amanda WATSON  
*Department of  
Education and Training,  
Victoria,  
Australia*

Day 2, Concurrent  
Session 3 Paper

### **Being an Orchestral Musician: Workplace Challenges for Future Generations**

Musicians are appointed to positions in professional symphony orchestras – both rank and file and section principals – following a successful blind audition. They perform the repertoire works and orchestral excerpts set for the audition, behind a screen. In many higher education programs, musicians focus on learning the orchestral excerpts and instrumental repertoire that they can expect to be asked to perform in a blind audition. They practice performing. They seek as much experience as possible for this scenario by performing in competitions and applying for orchestral vacancies – using each audition as a learning opportunity. Once appointed, musicians are expected to maintain the level of musicianship to retain the overall level of orchestral playing. However, musicians in professional orchestras in Australia are generally not involved in structured performance reviews on a regular basis.

This study explores the introduction of leadership training for section principals in Australian orchestras and the qualitative evaluation of musicians' skills. These two aspects are linked with performance reviews for section principals and rank and file orchestral members in the same way that workers in other industries are required to present for an annual performance review (including the managerial positions in Australian orchestras). The study is set in the context of workplace learning and the demonstration of employability skills and is an example of educating the professional musician in industry rather than the academy. This study examines two programs being used to introduce performance reviews in Australian orchestras – the Joy Selby Smith Orchestral Leadership Chair with the Melbourne Symphony Orchestra (MSO) and the Queensland Symphony Orchestra's (QSO) program titled 'Qualitative evaluation of musician skills by Chief Conductor and section leaders'. An orchestra is an example of an institution with its own culture and levels of leadership, pursuing its operations in the industry marketplace. Musicians employed in orchestras are continually learning and developing their craft. Involvement in performance reviews within the orchestral setting challenges a musician to consider their identity within the orchestra and as an individual musician, together with career aspirations and apprehensions. Each musician needs to articulate their creative knowledge and skills (in both words and music) and refocus their experiential learning and knowledge transfer, appropriate to their current role or a potential career change in or outside music.

Mei-Fang LAI  
Yuan-Fang OU  
*University of Taipei,  
Taiwan*

Day 2, Concurrent  
Session 3 Paper

### **An Action Research of Applying Orff-Schulwerk in Tonal Sensibility and Singing Ability for Third Graders**

The purpose of the study is to explore the effects of applying Orff-Schulwerk in tonal sensibility and singing ability on third graders. The researcher has discussed the related literatures, which comprises the theoretical basis of the study. The participants were twenty third graders in class A of Hillside elementary school from Peitou district of Taipei City. Through the action research, expectations can be improved tonal sensibility and singing ability on third graders, and provide for future reference music teachers' teaching. The purposes of this study include:

1. To discuss Orff-Schulwerk applied in the teaching plan implementation in tonal sensibility and singing ability on third graders.
2. To discuss the students' learning effectiveness of applying Orff-Schulwerk in tonal sensibility and singing ability.

Bodily-movements, singing, recorder playing and instrumental ensemble are employed during the eighteen teaching periods. The instruments of the study were teaching reflection journal, classroom observation, student learning achievement test, and student response questionnaire. SPSS 2.0 was used to analyze the data of the pre-test and post-test in tonal sensibility and singing ability. Based on the study results, the following conclusions are drawn:

1. Applying Orff-Schulwerk in tonal sensibility and singing ability on third graders is feasible. Not

only can increase the ability of students to learn when to focus, but also can improve the problem of teaching students to distinguish the ability to listen to and sing the correct pitch.

2. After application of Orff-Schulwerk in tonal sensibility and singing ability on third graders, we found that students had significant progress in tonal sensibility and singing ability. Aside from that, 90% of the participants state that applying Orff-Schulwerk in music course could enhance their learning interests; 80% of the participants state that applying Orff-Schulwerk in music course could improve their tonal sensibility and singing ability, and they enjoy bodily movement and instrumental ensemble the most.

Based on mentioned above, suggestions were made for school administrations, arts and humanities' teachers in terms of teaching practice, and future research for teaching and research considerations.

Anita KUMAR  
 University of  
 Washington,  
 United States of America

Day 2, Concurrent  
 Session 3 Paper

**The Conductor as Visual Guide: Gesture and Perception of Musical Content**

Conducting pedagogy texts often depict the conductor as an embodiment of music. Recent research has quantified this phenomenon through examination of the effect expressive gestures have on viewers' perceptions of conducted ensemble performances. It has been proposed that this effect may be due to conductor gesture delineating and amplifying specific expressive or formal aspects of music performances. To test this, the purpose of the present study is to determine if differing conductor gesture results in observers' attention to different aspects of musical content.

Two music excerpts, derived from existing instrumental literature, will be arranged for small conducted ensemble. Each excerpt will contain two simultaneous contrasting musical elements:

1. An ostinato paired with a lyric melody and
2. Long chord tones paired with rhythmic interjections.

Because listeners tend to "listen up" and focus on higher pitched lines, each excerpt will be audio recorded in two forms in which the paired elements will be alternated between upper and lower voices. Audio will be recorded separately to ensure both lines are presented at equal amplitude.

Audio recordings will be paired with video of two different conductors. Each conductor will use gesture appropriate to one or the other musical element (e.g., connected and flowing or detached and crisp) for a total of sixteen videos. The videos will be ordered to create two equivalent test forms. In each form participants will hear the excerpts twice in each recording condition, once for each gesture condition (congruent with the upper or the lower line) for a total of eight items. Presentation order will be such that no conductor appears consecutively. Participants will respond to a questionnaire in which they are asked to evaluate each excerpt along 10-point differential scales anchored by descriptive terms (e.g., "disconnected, choppy" and "smooth and connected").

It is hypothesized that participant responses will vary in congruence with the visual information supplied by the conductor. Despite the presences of multiple expressive elements, I predict that the visual information provided by the conductor will exert a strong influence on participants' attention and, thus, their descriptive evaluations. This outcome will support the prospect that conducting gesture serves a delineative function in an audience's understanding of an ensemble performance.

Chao-Feng WEN  
 Yuan-Fang OU  
 University of Taipei,  
 Taiwan

Day 2, Concurrent  
 Session 3 Paper

**The Application of Wind Ensemble for Music Curriculum in the Fifth Graders**

The intention of this study was to understand the effect of wind ensemble training on the musical learning outcomes and learning interest of elementary school fifth graders. Taking the (pseudonymous) Taipei City Wind Elementary School's fifth grade Class A as the educational research subject, an educational action study of a nine-week wind ensemble course incorporating one class per week was undertaken. Students begin this course in the third grade and use the recorder as the instrument for instruction. The researchers introduced instrumental music arranged for wind ensembles to the school's fifth grade music program and conducted action research. During this period, wind ensemble class attendance and performance facilitated advancements in elementary fifth graders' rhythm, feel for music, and abilities to play a wind instrument. Findings of

the study provided future reference material for music teachers and musical education programs in the higher grades of elementary schools.

The objective of this research was to investigate the impact of wind instrument instruction on fifth graders' sense of rhythm, feel for music, technical abilities to play wind instruments, learning outcomes, and interest in learning. Referring to related theory and practical research documents, the researchers used adaptations of a "teaching observation record chart," "examination and reflection record," "musical instrument performance evaluation chart," evaluation test chart," "student learning self-evaluation chart," "musical learning interest scale," and a "wind instrument teaching feedback list," in addition to interviews, as research tools. The data derived was analyzed using statistical methods combined with qualitative data analysis. The conclusions reached on the basis of the research objectives were as follows:

1. The application of wind ensemble instruction to music curriculum for elementary school fifth graders to develop rhythm, musicality, and the technical ability to play a wind instrument is feasible.
2. Instruction regarding wind ensemble conducted as part of this study with elementary school fifth graders resulted in improvements for all students in the areas of rhythm, musicality, and the technical ability to play a wind instrument.
3. Wind ensemble instruction conducted with fifth graders for this study resulted in an increase in the students' interests to learn how to play a wind instrument.

**Hiromi TAKASU**  
*Nagoya College,*  
*Japan*

**Day 2, Concurrent**  
**Session 3 Paper**

### **Investigating Children's Musical Interests through the Re-experience Framework**

Since 1989, children's music in Japan has been placed in the same category as three other forms of expression: drawing, language and physical movement. As a result of music being classified as a subset of "expression," children have spent less time with music; daycare teachers have also spent more time improving their own piano skills, which are necessary to become a certified daycare teacher; and daycare teachers have tended not to study established theories of music education pedagogy.

In this paper, I hypothesized that by incorporating a framework of analyzing and repeating rhythm games, physical games, and storytelling activities, daycare teachers can make musical activities more effective – especially when introducing new activities. Then, using this three-step framework as a theory for musical activities and instruction, I determined whether it was effective for physical expression, rhythm games, and storytelling activities.

In this project, I planned college classes to teach the aforementioned framework to early childhood education students, who then use that framework at several different day-care centers. I recorded and reviewed videos taken during those classes; and I noted how intently children listened, how loudly they answered questions, and other salient information. By watching these techniques in practice, I could actually see how well children understood them; how children spoke and moved; how interested children were; and generally how children responded and behaved.

This research explores teaching methodologies for music, rhythm, and physical expression that children can understand as new musical experiences rather than as a subject that is simply taught.

We first need to understand the following aspects of this framework:

1. Experience lessons together with children, rather than simply teaching the material.
2. Analyze the musical elements experienced through play.
3. Re-experience those lessons with different rules and songs so that children can improvise their own activities even without teachers around.

The videos suggest that the children's interest deepened to varying degrees, depending on the instructors' performance skills, expressiveness while playing together, and ability to encourage children to express themselves and engage in the activities.

<p><b>Xiaofei LI</b>  <i>China Conservatory of Music,</i>  China</p> <p><b>Day 2, Concurrent Session 3 Paper</b></p>	<p><b>The Impact of Construction of Festival Cultural Space on Traditional Music Teaching in Primary and Secondary Schools in Beijing</b></p> <p>The construction of festival cultural space is a revelatory denotation in traditional culture protection and inheritance, which is not only a concept but also a protective practice. Beijing Traditional Music Festival (BTMF) is an attempt to build up a new type of festival cultural space under the new historical conditions, the aim of which is to inherit and promote traditional music by developing a form of festival with cultural space implication. Organized by the Beijing Municipal Commission of Education, nearly a thousand selective music teachers from primary and secondary schools in Beijing have been trained during the past five consecutive BTMFs. Under the scope of primary and secondary schools in Beijing, what kind of impact will BTMF have on these trained teachers? What kind of impact will the trainings have on traditional music teaching? And what kind of role will the construction of festival cultural space play in traditional music inheritance?</p> <p>This paper adopts methodologies of survey, interview and literature review. The author traced and surveyed the teachers trained by all the five BTMF programs on their traditional music teaching development and visited 20 backbone teachers from elementary and secondary schools. By applying cultural space theory, the author makes attempt to analyze the impacts of BTMF by researching on the participating selective music teachers of primary and secondary schools in BTMF.</p> <p>This paper attempts to prove that the forms of festival with cultural space implication constructed by BTMF are significant supplements to the traditional music inheritance in terms of basic school education. And the corresponding traditional music cultural activities also have an important impact on school education.</p>
<p><b>Yoshiko SUGIE</b>  <i>Shiga University,</i>  Japan</p> <p><b>Day 2, Concurrent Session 3 Paper</b></p>	<p><b>The Transformation of Musical Identity in Children and Their Families Accompany International Migration: Case Study of Nikkei Newcomers</b></p> <p>International migration is not recent phenomena in the world at all. On the other hand, most Japanese people have taken it for granted that they lived in a single language and in a homogeneous culture, although “oldcomers” have lived in Japan historically. The necessity of multicultural education or cultural understanding education are recognized gradually in Japanese school education, nevertheless it is not always considered as their own imperative issue. However, some Japanese public schools actually are facing the first educational challenges to be solved with the increase of the “newcomers” from South American countries, such as Brazil, Peru, and some Asian countries, such as the Philippines.</p> <p>We have continued the research to make clear what and how we should consider about the music education for the newcomers’ children and also for Japanese children who are learning in the same classes. This paper aims at investigating the historical background of newcomers’ children and understanding their musical cultures in everyday life. In order to do so, firstly, we hold interviews with newcomers’ children and their parents about the families’ history and analyzed the transformation of their musical identity from Nikkei Issei (first-generation of Japanese-South American) to Nikkei Sansei (third-generation) and Yonsei (fourth-generation) living in Japan. Secondly, we observed the actual situation of newcomers’ children in everyday musical life.</p> <p>According to the research, the music culture of the newcomers’ children who are growing up in Japan are very different from their parents’ and grandparents’ music culture because of the mixture of generation gap and another gap caused by international moving. The children experience coming and going between two cultures, such as “school and home”, or “friends and family”. As a result, cultural identity of the children are shaken and unstable. The extent of unstable situation of cultural identity is influenced by combination of parent’s homelands, appearances, home environment, and school environment. Accordingly, school music education is one of the important factors for the formation of their cultural identity.</p>
<p><b>Dale MISENHELTER</b>  <i>University of Arkansas,</i></p>	<p><b>Experience and Impact: Influences on Undergraduate Music Education Students over Time</b></p> <p>In this study, the perceived influences of university curricular experiences and professional role</p>

<p><b>United States of America</b></p> <p><b>Day 2, Concurrent Session 3 Paper</b></p>	<p>models on the maturation, socialization, and decision-making structures underlying the anticipated career paths of music education students are explored. The study examines the responses of tertiary students with an interest in teacher preparation to scaled questions regarding the “value and importance” of various curricular activities (e.g., field experiences, improvisation experiences, conducting methodology, interacting with peers, etc.), as well as the perceived influence and musical roles of individuals (e.g., different types of music teachers, classical performers, and popular musicians) to identify relationships, if any, between these perceptions and participants’ initial and current stated values and projected career plans. The research questions are intended to explore how students considering careers in teaching face unique challenges in that they likely have powerful personal memories of classroom experiences (unlike those preparing for other professional area) that are also formative within their pre-professional training.</p> <p>Responses (N = 61) were collected at varied points of approximately two-year intervals during typical undergraduate course work. Subsequent questions pursued issues regarding confidence, as well as projected professional interest in creative, cultural, and philosophical topics of interest and perceived relevance. Data analysis suggests increased interest(s) in generalist teaching positions as students proceed through a program, and somewhat "higher" acknowledgment of the values and importance of broader teaching activities. In a closely related previous research study of undergraduate music education majors (N = 118) by the author, participants were asked to respond to four similarly structured multi-level items. Principal component analysis was used to determine underlying structures of social roles and professional activities, with the underlying social importance of multiple musical roles focused on two meta-groupings associated with:</p> <ol style="list-style-type: none"> <li>1. Music education.</li> <li>2. Performance activities.</li> </ol> <p>A three factor solution best explained the secondary underlying structure of professional activities: activities “on stage,” social activities, and music education activities. The current study utilizes similar summative data analyses, along with basic descriptive data and correlational relationships across and among responses. Curricular offerings and faculty responsibility variables, as well as other socio-musical influences, will be considered and discussed.</p>
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<p><b>Wan-wen TSENG</b> <b>Yuan-Fang OU</b> <i>University of Taipei,</i> <b>Taiwan</b></p> <p><b>Day 2, Concurrent Session 3 Paper</b></p>	<p><b>A Study on Relationships among Participating Motivation and Family Cultural Capital of the Elementary Recorder Ensemble Members</b></p> <p>The purpose of this study was to investigate the recorder ensemble members of elementary school about their participating motivation and family cultural capital, and to explore the relation among the both from the variable of the member’s different background.</p> <p>This study collected the data by questionnaire survey, and the subjects were the recorder ensemble members of elementary school in New Taipei city during 103 academic years. The self-designed questionnaire, “the investigation of participating motivation and family cultural capital the recorder ensemble members of elementary school” is used that contains tree parts. The first part is personal information, the second part is participating motivation, and the third part is family cultural capital. By way of stratified random sampling, the total subjects were 996 valid samples from 28 schools. Based on the research purpose and questions, this study adopted descriptive statistics, t-test, one-way ANOVA, Scheffe’s method and Pearson’s product-moment correlation for data processing and analyzing.</p> <p>To sum up the results of analysis of the study, the following conclusions can be made:</p> <ol style="list-style-type: none"> <li>1. The participating motivation “interest and achievement” of the recorder ensemble members of elementary school was the most obvious factor. The participating motivation of the elementary recorder ensemble members was found to reach significant differences in the five factors and entirety.</li> </ol>
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2. The family cultural capital scored ordinary level of the elementary recorder ensemble members. Among the scales scores, “the learning atmosphere of a family” was the highest, while “the cultural investment of a family” was the lowest. The elementary recorder ensemble members’ family cultural capital of was found to reach significant differences in the four factors and in the overall opinion.

3. Most of the background variables exerted nonsignificant influences on the elementary recorder ensemble members of their participating motivation and family cultural capital.

4. Significant positive correlations were found between the participating motivation and the family cultural capital for the recorder ensemble members of elementary school.

According to the results, the researcher proposed some suggestions to educational administrative organization, school administrations, recorder ensemble teachers and the relevant research in the future.

Leon DE BRUIN  
 Monash University,  
 Australia

Day 2, Concurrent  
 Session 3 Paper

**Expert Improvising Voices – Process, Content, and Creative Musical Perspectives on Improvisation: A Phenomenological Study**

The use of improvisation in music education is becoming widespread as teachers discover its value in the learning of musical concepts and skills. The teaching of improvisation is an area of fertile debate, where wide-ranging beliefs exist in the acquiring of expertise. Whilst one view in music education conceptualises learning improvisation within a developmental model formed around assumptions of adult expertise, another views creativity as a process of human development whereby musical expression is emergent, and our disposition to creative music making evolves over time and is malleable to environment, conditions, and events. This qualitative study explores the musical content and human processes of improvisation in adult improvising musicians. Using the phenomenological lenses of enculturation, learning and teaching, and performance, six prominent Australian improvising musicians were interviewed considering a life-span related perspective involving the origins of spontaneous musical creativity, and the musical expertise gained from practice, training and experience. Data was analysed using interpretative phenomenological analysis. Findings suggest that the origins and expertise gained through musical experience reflects an idiosyncratic ongoing challenge-mastery cycle operating within a continuum of formal and informal learning experiences, and the utilisation of both self-reflection and collaborative discourse. Implications for researchers and educators are drawn for meaningful educational practice by knowing and understanding expert improvisers’ concepts of critical thinking, problem solving and the evaluation of creative processes in improvisers.

Tadahiko IMADA  
 Shuhei CHIBA  
 Hirosaki University,  
 Japan

Day 2, Concurrent  
 Session 3 Paper

**Bringing Alexander Technique, as an Alternative Educational Policy, into Music Education in Japan**

After World War II, the Japanese Ministry of Education produced an official guideline as an educational policy for public music education, one that is still in effect, called the Course of Study (hereafter, COS). This educational policy makes the assumption that all music has content; that the point of making music is to express such content; that grasping such content is the object of appreciation; and that such content can be designated, represented, and interpreted by language. As a result, many music teachers uncritically assume that all music-making involves personal expression, and musical form and the human body are forgotten. We human beings surely create, play and listen to music. What is a human being? A human being is to have a mind and a body. Then is music created, played and listened to by both the human mind and body? Greek philosophers once considered mind more importantly than body. The mimetic theory proposed by Plato was based on European logos. Logos has laid the foundation for European metaphysics. This tradition regarding logos and ecriture were given absolute value by Christianity, dancing (body movement), therefore, had been historically forbidden in Christianity (e.g., Kawada, 1997). Today we perhaps see things and matters differently. However, when we take a look at music classrooms in Japan, for example, it is still very much dominated by written language, namely, COS as educational policy. Applying a dichotomy between content and form to European body and mind separation, our body, which makes music, is equivalent to form, something Plato rejected. If so, how should we deal with our body in today’s music education? We focus on the Alexander

<p>Helen FARRELL <i>The University of Melbourne,</i> Australia</p> <p>Day 2, Concurrent Session 3 Paper</p>	<p>Technique as an alternative educational policy to the concerns and practices discussed thus far.</p> <p><b>Research With and For Children and Young People with Complex Special Needs: Challenges and Opportunities</b></p> <p>Exclusion takes many forms across the range of international, national and regional educational contexts. The chapter provides a strategic contribution to international and multi-disciplinary dialogue on the nature of inclusive education, public policy and professional practices, and research models to generate greater options for all in education and beyond. The chapter explores outputs of some internationally distinguished social critics over the past fifty years. The more contemporary notion of social equity refers to social and cultural, rather than political, economic and environmental equity irrespective of sex, gender, race, age, sexual orientation, origin, caste or class, income or property, language, religion, convictions, opinions, health or disability.</p> <p>In my view, work in the special and inclusive education, and early childhood special education intervention sector is challenging and exciting. Notwithstanding, there are inherently profound ethical issues in doing real world research with and for children and young people with complex special needs, their families and communities. The paper presents some of the theoretical and pedagogical background. From the perspective of an Australian social scientist, the paper advocates for embedding of significant, innovative and sustainable social, cultural, economic, political and environmental benefit into evidence based policy, professional practice and research models in these sectors that honours diversity, difference and identity.</p> <p>The mission and concern of the paper offers the multidisciplinary teams including teachers, academics, graduate students, policy makers, researchers, non-governmental organisations, government officials, school boards, medical and paramedical professionals, and advocacy groups the opportunity to work together to explore what social equity means, and to investigate ways of ameliorating disadvantage. The paper introduces, and critically examines and compares national and international exemplars of best evidence based public policy and professional practice, and research models in these sectors.</p> <p>Increasingly, disability studies focus on qualitative experiences of these children and young people; and aim to develop a sense of voice for innovative development of public policy and professional practice, and research models. The powerful first-hand accounts are aimed to inspire the reader to think and; perhaps, act in positive and productive ways about these children's lives, and recognise contributions. Positive trends to embed notions of social equity into public policy and professional practice; and research models during the past four or five decades have further promoted integration and participation for all in education and beyond.</p> <p>The paper contributes to international and multi-disciplinary dialogue on the nature of inclusive education, public policy and practices, and research models to generate greater options for all in education and beyond. The paper suggests a fresh approach to thinking. The paper concludes with some potentially very positive ways to achieve significant, yet innovative and sustainable outcomes that, in some modest ways, mitigate social, cultural, political, economic and environmental exclusion of these children and young people.</p>
<p>Shahanum MOHD SHAH <i>Faculty of Music</i> <i>Universiti Teknologi</i> <i>MARA,</i> Malaysia</p> <p>Zaharul Lailiddin SAIDON <i>Sultan Idris University of</i> <i>Education,</i> Malaysia</p>	<p><b>Musical and Non-Musical Benefits of Participating in Marching Band Competitions within the Malaysian Context</b></p> <p>The marching band is one of the co-curricular activities that have long been introduced in Malaysian schools since pre-independence. As a way of providing a platform for bands to perform, the Ministry of Education Malaysia organizes a yearly national marching band competition. The competition also acts as a mechanism for bands to improve themselves and benchmark their achievements against other bands. However today, organizing of band competitions is challenged by many factors, among them the emphasis on academic skills, the examination oriented mindset of parents, the high cost of participating in marching band competitions, and budget cuts to these activities. There is deep concern over the impact of these issues on the future of the marching band as a co-curricular activity.</p>



<p>Day 2, Concurrent Session 3 Paper</p>	<p>As what is deemed as a valid reason to rationalize the value of participating in marching band competitions, the purpose of this study was to determine the attitude of high school students towards their marching band competition experiences in terms of musical and non-musical benefits. Subjects for the study were upper secondary band members of school bands that have participated in band competitions within the past three years. Data were collected via a questionnaire consisting of 48 questions related to the musical and non-musical benefits of participating in band competitions. Among reported benefits included developing musical skills such as memorization, and learning life skills that are directly relevant to their overall education such as responsibility, leadership and teamwork.</p>
<p>Junko TAKAHASHI Hyogo University of Teacher Education, Japan</p> <p>Day 2, Concurrent Session 3 Paper</p>	<p><b>The Different Impressions That Arise while Comparing Two Melodies</b></p> <p>The beauty of a melody and its overall impression can be evaluated, but from whence these evaluations come is not clear. The purpose of this study is to investigate the participants' evaluations of an altered melody when they compared it to the original melody. This study also investigates whether evaluations differ across individual experiences of the same music, and it includes comparisons between college students and high school students.</p> <p>Experiment 1 compares the evaluations from music experts and non-experts. Three melodies from the "Essen folksong collection" were selected as the stimulus. All songs are in C major and 4/4 time signature, and the participants listened to only two bars from each song. The length of one sound is 500 msec, and the time between each sound is 2000 msec. The task was to compare altered melody 1-56 and melody A, which consists of eight quarter notes. The participants compared the original melody and the altered melody, and said whether their impression of the alteration was better "3", worse "1", or did not change "2". Music experts evaluated the consistency of the melody (M=2.83 SD=0.41). On the other hand, the non-experts could not judge the feelings of the stops or the sense of continuity (M=1 SD=0, p&lt;0.05). In addition, the music experts evaluated all of the patterns in 168 melodies in 5 steps. They assessed two points: consistency and musical beauty.</p> <p>Experiment 2 compares the impressions of college students and high school students. The analysis reveals whether the results match the index made by the experts during Experiment 1. Favorite differences and intergenerational differences are shown. General impressions of the melody seem to change across generations. This result suggests that teachers need to make their lessons relevant to their target age group. Students can be inferred to have been strongly influenced by the music they listen to outside school and their music education, so the sense of the students will vary across their different tastes in music. Teachers must learn how to balance classical and contemporary music so that they can teach students with a new sense.</p>
<p>Chi-pei CHANG Chin-Huei LIN Chinese Culture University, Taiwan</p> <p>Mimi Hung-Pai CHEN RMIT University, Taiwan</p> <p>Day 2, Concurrent Session 3 Paper</p>	<p><b>A Study of the Development of Modern Chinese Music – a Perspective on the New Approaches of Composition</b></p> <p>The purpose of this study is to discuss the new developments and directions of contemporary Chinese music in Taiwan, with respect to composition and interpretation. In recent years, "creation" and "innovation" tend to be the main streams in the development of traditional Chinese music. Many composers have adopted the components from western music, such as the "atonality" and the "symphonization" to create their works. This paper illustrates the new developments in traditional Chinese music, as well as discusses the meaning and significance of such "modernization". Further, several recommendations are provided for future development and promotion of traditional Chinese music.</p> <p>The study invited ten musicians, including two composers, two conductors and four performers. The researcher collected their pioneering experience of the new type of the music, and obtained their opinions on such new development through in-depth interviews. The comparison of interview results among composers, conductors and performers are discussed. The research also expects to find out the potential meaning and value of such new 'breed' of contemporary Chinese music in Taiwan.</p>

The preliminary results show that “symphonization” is a new trend in contemporary composition of Chinese music. That is, composers imitating the sound effect of western orchestra in their works. However, these composers fail to take the unique tone colour of each Chinese instrument into consideration, which somehow causes the sound effects to become odd. The worst is that the new sound sometimes flaws in the entire performance. The other issue is that the composers nowadays innovate new skills to play the Chinese instruments for imitating other instruments’ sounds or even create new sounds effects. By doing that, they seem to extend the possibilities of developing the unexpected potential of the instruments. Nevertheless, some musicians still doubt whether such trials of development is necessary.

To conclude, with its authentic nature, traditional Chinese music has always enjoyed strong characteristics and is outstanding in its own way -- each instrument has its own unique sound and long history. The new “creative” works rising in recent years indeed show the composers’ originality, as well as the new possibility and future of traditional Chinese music. However, with respect to the development and promotion of traditional Chinese music, musicians should have further consideration and discussion on the potential meaning and value of these new works.

Teng TENG  
Fujian Normal  
University,  
China

Day 2, Concurrent  
Session 3 Paper

### **The Development Trend of Music Education in the New Media Age**

#### 1. Theoretical background

In the new media age, the network has become a comprehensive resource integration platform. Its integration of resources, interactive functionality, convenience, flexibility and other advantages, attract a large number of users. Therefore, the traditional mode of music education has diversification development in the new media age. New media has not only created favorable conditions for music education, but also bring new challenges for music education teaching and research. Of course, in the new media age, every field will face this problem, including music education. The key question is: rich resources contrast to lack of handling capacity; vast amounts of resources haven’t been fully utilized.

#### 2. Aim of the work

In new media age music education’s traditional means of communication context, voices, means and methods of teaching will be reconstructed and changed. So music education discipline needs to address the issues about teaching contents and methods, dissemination and usage, exchange and interaction, audience demands and relations between industry, market, and many others. Therefore, this paper describes new media’s definition, the means and methods, analysis and interaction in the teaching mode, benefits and deficiency.

#### 3. Method of the work

Research methods used in this paper include: literature analysis, interdisciplinary research, information research, and practice research method.

#### 4. Summary of the main ideas

By analyzing the impact of new media on music education subject, get insight into quantitative and qualitative of music education information resource flow; study the impact of information technology in music education as a symbol of the environment. Get multi-dimensional perspective insight into music education, in order to obtain the voice of music education in age of new media.

#### 5. Conclusions and implications for music education

Today’s Music Educators need to use "DIY" approach, to create the “Personal Tailor” mode for music education subject.

<p><b>Kento TAKAHASHI</b> <i>Hirosaki University,</i> Japan</p> <p>Day 2, Concurrent Session 3 Paper</p>	<p><b>The Sound Education Considered as “Acoustic Design”</b></p> <p>The concept of soundscape, which Schafer proposed, has the following two aspects:</p> <ol style="list-style-type: none"> <li>1. As “the analysis” to capture a relationship of the local sound environment that there is in a certain time and the human being who lives there.</li> <li>2. As “design” that we listen an environmental sound carefully and trays do it.</li> </ol> <p>Schafer considers the latter as “Acoustic Design.” This works to create models of the ideal soundscape that has been imposed on everyone. All people are assigned to the action with this soundscape as an ideal state. It is not only an expert of the music to live in sound environment and affect it. An educational program to realize it is named the sound education. It is the “small design,” which reminds all people of the originality of the everyday sound experience. However, we remember big design when we hear the word acoustic design today. They are performed by working on administration and intend for public accommodation. There is practice for the sound art at the position that is near to original acoustic design than such a design which is pushed by the outside. Some sound artists such as R. Julius, M. Neuhaus and A. Suzuki transforms the perception in daily life of the perceiver who steps into the field and the soundscapes of the place by throwing a small sound in space and time of daily life. By the sound, the outline of the things or matters that had been seen or heard before in the perceiver daily life; the way the environment is cut off will be rewritten. In this paper, I attempt to clarify the “Acoustic Design,” in order to let people to participate in the sound education, making comparison with the practice of the sound art.</p>
<p><b>Wen-ting LEE</b> <i>National Taichung University of Education,</i> Taiwan</p> <p>Day 2, Concurrent Session 3 Paper</p>	<p><b>Joy of Serving People through Music: A Case Study of Charity Concert for a Nursing Home</b></p> <p>This study aimed to describe the experiences of young musicians to serve people through a charity concert in a nursing home. The researcher invited a college music major and ten young violin learners to perform in a charity concert in a special occasion, Dragon Boat Festival.</p> <p>The residents of the nursing home were aged from 50 to 70 years old with physical disabilities, and most of them rely on wheelchairs. Some older adults had difficulty in verbal communication, and also needed to do hand motion rehabilitation. In the day of the concert, social workers of the nursing home helped older adults to move from the seventh to the lobby floor. Accompanied with the activity of making rice dumpling for Dragon Boat Festival, concert programs were built on Taiwan oldies, such as Moonlight Worries, Spring Breeze, Rainy Night Flower and others. Music was performed in violin solo, unison, and ensemble.</p> <p>Young musicians were researcher’s violin students, aged from six to 14 years old. They did not know each other due to different schedule in studios. For rehearsing the ensemble piece, Amazing Grace, researcher video-taped one student’s playing and used it for ensemble practice. The final rehearsal happened in 30 minutes before the concert, and amazingly, they could play perfectly on the stage in such a short rehearsal. In the concert, older adults sang along with the oldies while the scene was filled with a warm atmosphere. Two months later, a social worker mentioned that older adults were deeply touched and impressed for the concert.</p> <p>Researcher was in charge of contacting social workers and preparing program. Parents of young musicians were responsible to borrow electronic keyboard and camera photography. Researcher assigned young musicians into two groups by gender. The older one was responsible to lead younger ones such as tuning, photographing, and orders. The college music major assisted researcher to rehearse all the music pieces. After the performance, parents and performers had dinner together. Not only young musicians but also parents became friends. Young musicians learned that performing on the stage was not only for personal but touched by devoting their strength to the charity.</p>
<p><b>Ku Wing CHEONG</b> <i>University Malaya,</i> Malaysia</p>	<p><b>A Study of Stress and Burnout in Private Piano Music Teachers in Semenanjung Malaysia: A Questionnaire Survey</b></p> <p>Music teaching can be considered as a stressful profession. The negative affective response of</p>

stress has becoming an important issue as it may be one of the crucial causes leading to burnout and affects the wellbeing of music teachers which in turn effects the quality and competence in teaching.

Private piano teachers include teachers who teach from home or their own private studio; teachers teaching at home of students; and teachers attached to private music schools or music centers. Private piano teachers in Malaysia may possibly work in isolation and lack social recognition. In the studies of stress and burnout, various aspects have been examined. The findings of the previous studies indicated that the contributors to burnout include emotional exhaustion, personal accomplishment and depersonalization (Maslach, Jackson, & Leiter, 1996). Some studies also indicated that burnout in music teachers may be related to job environment and work related stress.

Relative wealth of studies concerning stress and burnout of teachers and music teachers, but limited literature has focused on the private piano teachers. The purpose of this study was to investigate the level of stress and burn out among the private piano teachers in Semenanjung Malaysia. This study also sought to examine the relative contributions of the three factors of burnout:

1. Work related stressors.
2. Environmental factors.
3. Individual factors.

A randomized population of private piano teachers from the Semenanjung Malaysia participated in this study. Semenanjung Malaysia or Peninsular Malaysia, also known as West Malaysia, consists of eleven states and two federal territories. The participants responded to a self-administrated researcher-designed questionnaire which included 3 sections:

1. Work-related stressors.
2. Environmental factors.
3. Individual factors.

Data collected also included demographic and professional data. Data collected from the respondents were included for statistical analysis.

### **Sing and Play: Aboriginal SaiSiat Songs from Taiwan**

Aboriginal people are the first residents in Taiwan with five thousand years history, and 16 tribes are identified while they only occupy 2% of Taiwan population. Aboriginal people have rich cultures in music as well as other arts, and the content of music is based on their daily life and beliefs, which is different from tribe to tribe.

Aboriginal songs are introduced to elementary school students for multiple purposes. In addition to culture identification to aboriginal students, peers in the same class learn to respect various culture and people. For general students in Taiwan, they learn to know the land, culture, and history from aboriginal songs. Moreover, music teachers can use the songs to teach music elements as well. Most aboriginal songs are simple in melody and form. Music teachers can introduce the songs with movements, ostinati, or games, and later lead students to improvise in the form of call-response, which is an often-seen form in aboriginal music.

Two songs from SaiSiat tribe will be presented and recreated in the workshop. Omalep is a hunting song from the tribe. SaiSiat people usually go group hunting, and an experienced old hunter is appointed to lead the group. Young men who first join the hunting are usually nervous and feel lost in the activity. In order to release the pressure during the hunting, the leading hunter would lead the group to sing this song. A clapping game designed for the song is brought in for experiencing the happy and exciting moment. Attendees are guided to create their own clapping games. Semepe is a children song for learning to count in their mother tongue language. Children can sing the song

with movement to feel the beat and also the value of notes in the same time. Part-work is practiced in the activity while people have fun in singing and moving. Attendees will have chance to improvise creative movements with guidance.

**Tadahiko IMADA**  
*Hirosaki University,*  
Japan

### **Of Dual Identities in Asian Music Education**

This session could be seen as the regional discussion of ISME Policy Commission in Asia. One of the missions in this commission is 'to examine and explore issues concerning cultural, education and media policy development and implementation'. As a result, we have invited present and past commissioners, participants, as well as other researcher from various Asian regions to discuss the issue we have encounters pertaining to culture and policy in music education. In addition, other researchers who are interested in this issue are all welcome to join our discussion and commission.

**SangAh SEOK**  
**Mimi Hung-Pai CHEN**  
*Chinese Culture*  
*University,*  
Taiwan

European music's autonomy and hegemony has been believed and taken for granted for at least a century, and this tradition based on Western aesthetics has exerted a great influence on music education in Korea, Taiwan, Hong Kong, Singapore and Japan. However, Asian music traditions differed fundamentally from the music tradition of the West. The European concept of tonality or key functions, for example, was absent from those Asian sound cultures. In this discussion, questions are asked about:

**Chi Cheung LEUNG**  
*The Hong Kong Institute*  
*of Education,*  
Hong Kong

1. Introductions of Euro-American Music into Asian countries.
2. How traditional and folk music in Asia survives.
3. How music educators in Asia should deal with this duplicity.
4. How music educators in Asian develop music education policies for the future.

**Chee Hoo LUM**  
*National Institute of*  
*Education,*  
Singapore

**Day 2, Concurrent**  
**Session Workshop and**  
**Poster**

Korea

(Korean traditional music has its name called "gugak," which literally means 'national music' but has been relative concept of 'western music.') Compared to popularity of K-pop music, the number of listeners of gugak has been absurdly small. Music educators suggest that having students experience gugak in school education is the key for traditional music to survive and insist to raise the percentage of covering gugak in statutory curriculum. Although music teachers who are used to western music have difficulty to teach gugak, but the difference between western/ gugak has been the facilitation to broaden the concept of music and enrich the understanding of music.

Taiwan

Western music was introduced into Taiwan via missionaries from the Netherlands and Spain in 17th century. During Japanese colonial period (1895-1945), Western music was brought into the school education system and had since became the main stream of music education in Taiwan. After long years of 'westernization', the traditional music itself, and the dissemination of traditional music and folk music have been "squeezed" into a marginal status. In recent years, however, Taiwan society seems to start to reconsider the spirit and value of traditional music. On one hand, education system puts more weight on advocating traditional music, e.g. implementing the learning of traditional music into the curriculum guidelines. On the other hand, musicians in traditional music field start to integrate Western elements into their works to create the 'new-breed'. Nowadays, in the trend of globalization, music educators should consider the balance and challenge between 'new' and 'tradition,' 'Western' and 'East,' and 'internationalization' and localization' in developing a curriculum, an educational document or a policy.

Hong Kong

Hong Kong has been a British colony since 1842 and was handed over to China on 1 July 1997. Its education system has been heavily influenced by the British, particularly in schools run by the missionaries. The learning of music before the handover concentrates mainly in European music. Chinese music is at the periphery of the music curriculum. This study will review the situation after its handover and the way forward.

Singapore

The difficulty in pinning down the musics of Singapore and its implications for music education is

the uncertainty and flux in articulating both a national and cultural musical identity in this fast changing young nation with an immigrant population that is continually growing larger than its original migrant inhabitants. Beyond influences reminiscent of the British colonial days and the traditions of early Chinese, Malay and Indian migrant populations, the economic impetus driven by governmental policies towards Singaporeans becoming global citizens tugs further at issues of identity and belonging from an already shaky core. This presentation attempts at highlighting some key dilemmas from the standpoint of music education in Singapore.

Japan

“Japanese classical literature is known for the privileging of landscape and its description,” (Karatani, 1989, p.263). The same thing applies to traditional Japanese sound culture (including the sound installation, Suikinkutsu and Noh performance) in terms of the intimate relationship between sound culture and soundscape, and its description. However, this natural flow or balance of influence between sound culture and soundscape was broken off by an argente introduction of European logos in the 1880s. From 1887 to the early 20th century, there arose a movement for the “Unification of the Written and Spoken Languages,” in order to create a new written language in place of existing one. Since then, music education in Japan, for example, has been struggling with two 19th centuries. This presentation attempts to contribute to that discourse.

Nicholas PETERSON  
*Insight Music Education,*  
Australia

Day 2, Concurrent  
Session Workshop and  
Poster

### **Mastering Reading**

Background Information

Identify a common problem: So much time is wasted when music students learn new pieces ‘note-perfectly’, but with rhythmic errors. Frustratingly, teachers must correct the misinterpretations, while students have to tediously relearn pieces. Advancement is displaced by back tracking.

Purpose of Workshop

Provide a simple solution: The problem can be evaded if students do not make rhythmic errors in the first instance. This workshop equips teachers with the educational expertise to impart the skill of perfect rhythm reading on first attempt.

Content

In this inspiring session, Nick Peterson shares the methodology behind an approach that empowers students with the ability to read difficult rhythms instantly, accurately, fluently and confidently at sight. He reveals unprecedented attainments, and demonstrates how these wonderful aspirations can indeed become a reality for all.

Method

Music notation should be imparted in a way that enhances rather than impedes learning. The processes involved in reading language notation and reading music notation are identical. Sensibly, prospective primary and infant teachers study these processes before teaching their students to read. Neglectfully, music teachers don’t. An obvious symptom of the oversight is the dramatic drop-out rate in music students as grades increase.

The simple yet ground-breaking approach examined in this session is based on an understanding of the processes of language reading. It merely applies to the reading of music notation, long-established strategies used successfully in teaching children to read language notation. The results are extraordinary.

Applications

By teaching rhythm notation in the manner of a first language, the way is paved for musical literacy. Students of this approach are able to read rhythms as fluently as they read their language, and are equipped to improvise and compose as eloquently as they speak. The skill of perfect rhythm reading enables students to learn pieces correctly on first attempt, eliminating trial and error. It facilitates a dramatic increase in musical expertise, and, most importantly, allows music to be enjoyed effortlessly. As rhythm is universal to every instrument in any genre, this session is relevant

	to all instrumental or classroom music teachers.
<p>Tadahiro MURAO Chie MIYATA <i>Tezukayama University,</i> Japan</p> <p>Day 2, Concurrent Session Workshop and Poster</p>	<p><b>Successful or Not? A Review of Making Mixed Music with Oriental-Western Elements as Teaching Materials</b></p> <p>Shuji Izawa was a founder of music education in Japan. His followers continue to grapple with the controversial question that Izawa posed: that is, what kind of music should we teach in schools, Western or Japanese? The resulting decision was that we should make a “new national music,” containing mixed oriental-Western elements, and teach it to Japanese students. This conclusion was officially reported to the Ministry of Education in 1879. However, since that time, little mixed music has been composed and taught to students. Most of music composed for teaching materials is based on the Western scale and harmony. Why has Izawa's concept not been realized? What is the reason for the failure to mix Oriental and Western elements? Are there not any mixed pieces composed by Japanese musicians or teachers?</p> <p>In this presentation, we will review mixed music that has been composed or arranged by Japanese and German composers. In this review, we will demonstrate or sing and play the compositions. We are sure that in Asian countries music education departments face the same kinds of problems. Therefore, after each example, we will discuss which are successful and which are not.</p>
<p>Yu PENG <i>Shanghai Conservatory of Music,</i> China</p> <p>Day 2, Concurrent Session Workshop and Poster</p>	<p><b>The Usage of Uyghur and Korean Percussion Music in Musical Pedagogy</b></p> <p>The Uyghur and Korean percussion music represent a wide range of national music characteristics with their performance, orchestra, sound and rhythm. These features are also important in musical education and teaching. The workshop is based on my experiences of teaching and performance in many years and aimed to teach students playing the two percussion and mastering the typical rhythm and beat. Therefore they could experience the charming and connotation of these two percussion music through exercising the ensemble and cooperation with song and dance.</p>
<p>Li WANG <i>China Conservatory,</i> China</p> <p>Day 2, Concurrent Session Paper</p>	<p><b>Chinese Opera Music Heritage: The Pingju Opera of Luo Huiqin, and her “Three-entry Project”</b></p> <p>Currently the audiences for Chinese opera are gradually diminishing in mainland China, but under the traditional arts revival policy opera is now being increasingly included in school education. As the youngest student of Xin Fengxia – a famous artist for Pingju opera performance, Luo Huiqin is an excellent successor of the “New School” of Pingju opera. She has made great contributions to education and inheritance of Pingju opera art through the “Three-entry Project” which brings Chinese opera into (1) schools, (2) communities and (3) rural areas. How may the work of Pingju master Luo be documented, and its influence on opera heritage meaningfully analyzed? Is it feasible to advocate the traditional art heritage by famous Pingju master?</p> <p>In order to assess the current situation of modern education and inheritance of Pingju opera after opera education was brought into national educational system, this research proceeded with ten observations of relevant schools, communities and rural areas performances across a period of more than three months. This paper aims to discuss the educational patterns of Pingju opera, document the history of Pingju opera education, and investigate the educational status of Pingju opera from the perspective of oral history through original interviews with Luo Huiqin. Additionally, this research considers how to most effectively support the introduction of important traditional cultural resources in basic education. Finally, this paper draws such conclusions that the cooperation of opera masters and school education can enrich educational resources and “save” inheritance and development of operas. On this basis, this paper explores effects of music education on inheritance and development of Chinese traditional opera culture under diversified, modern and global background of Pingju opera art.</p> <p>Extensive and profound opera art of Chinese nation is an important part of Chinese excellent traditional culture. The study on traditional educational pattern and contents of opera art has reference and theoretical significance for traditional art education under current social background.</p>
Hiroko TANABE	<b>Attunement and Rhythm in Japanese Folk Music: A Case Study of Nukui-Bayashi</b>

<p><i>The United Graduate School of Education, Tokyo Gakugei University, Japan</i></p> <p><b>Day 2, Concurrent Session Paper</b></p>	<p>The purpose of the study is to examine how the attunement occurs among body, music and participants in music performance. The significance of the body in music performance has been illuminated through recent studies. For example, Chris Shilling (2005) recounts that the body is fundamental source of music, and attuned to music deeply. Every single music performance is dependent upon the body, such as manipulating and organizing the body to play instruments, to sing or to move. In order to understand music as embodied action, it might be necessary to recognize the body not as an intra-personal but as inter-personal and interactive. Alfred Schutz discussed this issue and called it as “mutual tuning-in relationship.” (Schutz, 1964) This perspective is important in music education research in order to understand the nature of music performance.</p> <p>Music performance requires embodied interaction between performers regardless of genres, styles, cultures. Musical communication exists through this process as an essential element. In order to bring the unity and attunement in music performance, it is necessary for performers to have mutual embodied sensibilities.</p> <p>In this study, the learning process of Nukui-bayashi (one of Japanese folk performance including dance and instrumental music) was analyzed to clarify how the interpersonal attunement is originated and developed. Nukui-bayashi has a specific learning process in terms of gaining the attunement. The trait of the process is that all learners must master dancing at the very beginning. This tells that the body transformation in this style is an essential prerequisite for the performance. Shilling (2005) noted that the human body is deeply attuned to musical rhythms. The practice of Nukui Bayashi suggests that this theory is universal. Through interviews and observation, it was found that rhythms were incorporated into the learning process of Nukui-bayashi as a strategy for obtaining the attunement. In conclusion, it is acknowledged that the rhythm is significant to lead the performers into mutual embodied sensibilities, and to integrate music performance. Also the study implicated how this could be applied to music education curriculum in school.</p>
<p><b>Nicolay Tomov DEMERDZHIEV</b> <i>Johann Sebastian Bach Musicschule (HK), Hong Kong</i></p> <p><b>Day 2, Concurrent Session Workshop and Poster</b></p>	<p><b>The JSBM Project in Hong Kong</b></p> <p>In 2000 Dr. Hanns Christian Stekel has founded the Johann Sebastian Bach Music School (JSBM) in Vienna, Austria. For only 14 years of existence JSBM has become one of the leading music institutes, not only in Vienna, but also in the whole Austria. The music school has developed an educational program for very talented students in cooperation with the Music University of Vienna (MDW). The ensemble “Young Master Orchestra” is probably one of the most successful projects, fruit of the cooperation between JSBM and MDW, which has completed a lot of tours in Asia, South and North America and Europe. Inspired from this success we decided to establish a JSBM music institute in Hong Kong. We are not the first JSBM School outside of Austria. Our Japanese partners established a JSBM institute in 2006, and they are nowadays one of the major music school in Utsunomiya, Japan. We have also partnerships in India, Chile, Bolivia, Uruguay, Hungary, Bulgaria, Czech Republic and even in the Eastern Island.</p> <p>European classical music is very popular in Hong Kong and comes widely on interest. In the music universities and conservatories in the city are teaching highly qualified teachers who have completed their studies mostly in Europe, America or Australia. However the elementary music education and the instrumental training is generally in the hands of music schools that are run by big music companies or it is performed by private teachers, which represents a significant financial burden for many families. The violin or the piano playing is only available to a few and it is tied to significant performance requirements.</p> <p>The aim of the JSBM project in Hong Kong is to make music education available to all and to integrate them into the educational work through suitable and reasonable music activities. The value of music education for the social, cognitive and emotional development has to be experienced. Furthermore, it is also about a deeper understanding of European musical culture, not even at the elementary level but also by boosting the adult education (parents, kindergarten and school teachers).</p> <p>JSBM Hong Kong has established a cooperation with various educational institutions of Hong Kong - Anfield International School and Kindergarten, Park View International Kindergarten, Hong Kong</p>



Educational Institute are among others. In the educational process we promote European Teaching Methods like the Colourstrings Method invented by Geza and Czaba Szilvay in 1971 in Finland, to name one of them.

Practical examples will be shown in the poster presentation.

**Yukari KON**  
*Kagoshima University,*  
**Japan**

**Day 2, Concurrent  
Session Workshop and  
Poster**

**The Effects of Elementary School Music Classes Incorporating Movement**

The purpose of this study is to investigate the effects of learning that incorporates movement into school music education. In this study, we would like to use the course content of rhythmic instruction as practiced in a state elementary school in Geneva as a means of verifying the effectiveness of music classes that incorporate movement.

The research method was to go to a state elementary school in Geneva, observe rhythmic instruction in music classes that incorporate physical movement, and analyze the characteristics of this instruction. The classes that served as the subjects of our research were 2P (children age 5 and 6 enrolled) and 3P (children age 6 and 7 enrolled) rhythmic instruction classes observed on November 19, 2012.

Analysis of these classes revealed two major effects of music instruction that incorporates movement. The first effect was learning to use the body to understand the nature of a melody. In other words, one can use one's own body to gain a grasp of music. The second effect was being able to reawaken awareness of one's own inner life through physical movement while listening to music. In other words, taking what has been incorporated into themselves and re-expressing it on the surface enables children to reclaim their inner lives and make these inner lives an integral part of themselves.

According to a comment by the teacher in charge of rhythmic instruction, this kind of instruction incorporating movement leads to greater receptivity on the part of the children to possibilities related to music.

**XiuXiu LUO**  
*Shanghai Conservatory  
of Music,*  
**China**

**Day 2, Concurrent  
Session Workshop and  
Poster**

**A Brief Analysis of the Concept of Music Education Specialty between Shanghai Conservatory of Music and Hong Kong Institute of Education**

Shanghai Conservatory of music was the first educational institution of higher professional music in China. It has nurtured many professional musicians. I was trained in music education department in the Conservatory majoring in music education for five years.

As an exchange student, I studied in Hong Kong Institute of Education (HKIED) two years ago. I gained a basic understanding of music education during this valuable experience. HKIED is the biggest institution in the field of Education in HK. Most of the primary and secondary school teachers graduated from this Institute.

Cultural differences and educational traditions between mainland China and Hong Kong mean different teaching practices. In my paper, I compared the educational system and campus life between these two, thus found different development characteristics within the two different educational approaches. The basic structure of my paper is mainly divided into three parts. In the first part, I simply compared the two cultures and music education history. Then, I carried out a detailed analysis on six aspects of the two music education departments. The last part is based on my own study experiences in the two schools. In this paper, through the comparison of the two schools, the advantages and characteristics of two music education specialties are as follows:

- SHOM music education department has strong advantages for the aspect in specialty training and stage experience. The students can receive a better learning and practical opportunity.
- SHOM has a strong professional music background in terms of software facilities as a base,

remarkable achievements has been made in many aspects of academic research in music, teaching practice and international exchange programmes. More experts have come and give lectures in the school. And the students have gained many competition and performing experiences. This also improves students' employment qualifications.

- As the only educational institute in HK, HKIEd demands a high level of music theory and English proficiency from its students. In order to improve students' sense of team work, the school provide more opportunities for teamwork.
- The hardware facilities of HKIEd are very good. The Multi- Cultural environment and rich campus life improved students' social abilities.

The different development characteristics of the two schools make the exchange experience more valuable. Schools and students can learn from each other to open up their minds.

**Dale MISENHELTER**  
*University of Arkansas,*  
 United States of America

Day 2, Concurrent  
 Session Workshop and  
 Poster

**Searching For Classroom Creativity: Teacher Perceptions, Definitions, and Classroom Intent**

Music classrooms in public schools are typically thought to be exploratory environments with discovery-oriented processes at their core, particularly at the elementary level. Background and training among teachers, as well as variations among schools in terms of intent and emphases, seem to suggest some differences in the definition(s) of creativity. Planning, implementation, support, and outcomes of educational activities meant to encourage students to be creative are of interest in the current investigation.

In this study, in-service teachers (n=23) and pre-service teachers (n=18) responded via a survey-instrument consisting of 22 scaled items. Additional pre-post questions addressed curricular representation of creative intent, as well as perceptions of school-based and university training in creativity processes. Associated questions posed were in regard to these processes facilitating the teaching of concepts, discerning listening, and emotional musical response.

Utilizing a 5-point Likert-type scale, highest teacher responses indicated strong interest in providing opportunities for student reflection (m=4.6; sd=.51) and collaboration, (m=4.6; sd=.63), while lowest data (m=1.67; sd=.48) were in regard to assessment-oriented classrooms providing a positive environment for creativity. An additional high data point (4.4) suggests that in-service teachers become more interested in seeking out creative classroom activities as they gain professional experience. Data were also examined for correlations among responses.

Open response questions generated an initial list of 62 unique descriptors associated with creativity (freedom, imagination, choice, spontaneity, etc.); additional responses were also gathered in regard to variability of student creativity associated with age level, and parental understanding of musical products and processes, along with perceptions of community (outside the school environment) opportunities for nurturing creativity.

**Makoto MIZUSAKI**  
*Tokyo Gakugei*  
 University,  
 Japan

Day 2, Concurrent  
 Session Workshop and  
 Poster

**Japanese Kindergarten Singing Activities: Questionnaire Survey Assessing Standards of Selecting Songs and Activity Methods**

In Japan, the Course of study for Kindergarten set down no concrete contents and methods for song activities. This study was conducted to elucidate standards of Japanese kindergarten teachers for selecting songs as educational materials and methods used for song activities. We conducted a questionnaire of public kindergarten teachers. We asked them to respond using a five-point Likert scale (1, not true at all – 5, very true). Subjects of our final analysis were 175.

To assess standards of selecting songs as educational materials when kindergarten children sing songs in class, we questioned 31 items to subjects. Results show that the item with the highest mean was “songs that are appropriate for the season” (M=4.84, SD=0.37), followed by “songs that are appropriate for the event” (M=4.72, SD=0.47). Their tendency to emphasize seasons and events as their selecting standards endorsed Shiraishi (2000). The item with the lowest mean was “popular anime, TV and hit songs” (M=2.29, SD=0.92). Most children listen to popular songs at home. They are favorite songs. However, the teachers showed no desire to choose them.

Regarding methods used for song activities, we asked subjects to answer questions related to activity forms and accompaniment. The mean for activity forms were 4.41 (SD=0.72) awarded for “I have my children sing a song in class,” followed by 2.02 (SD=1.06) for “I have my children sing a song in group,” followed by 1.28 (SD=0.62) for “I have my children sing a song individually.” Although group/individual activities are effective to improve kindergartner’s singing voice and are therefore recommended (Rutkowski, 1996), most teachers did not choose them. The mean for accompaniment were 4.41 (SD=0.75) for “I have my children sing a song with a piano or another keyboard instrument accompaniment,” followed by 2.55 (SD=1.14) for “I have my children sing a song putting the CD on,” and followed by 2.49 (SD=1.08) for “I have my children sing a song without accompaniment.” Although CD accompaniment and no accompaniment aside from a teacher playing accompaniment instead allow the teacher to teach the children more, they were not chosen actively.

Future researches will be conducted to assess whether the method of having all children in a class sing a song with a keyboard instrument accompaniment is desirable or not for young children’s singing development.

Bethany  
GRANT-RODRIGUEZ  
Patricia SHEHAN  
CAMPBELL  
*University of  
Washington,  
United States of America*

**Ethnomusicological Roots of Musical Diversity in Tertiary and K-12 Education**

On New Year’s Eve 1952, four pioneering ethnomusicologists met in a small New York City apartment to puzzle through the links between music and various disciplines and domains of culture. From their rigorous exchange was born the Society of Ethnomusicology (SEM) in 1955, an organization celebrating 60 years of considerable influence on diversifying the repertoire performed and studied in elementary, secondary, and tertiary education. Though this seminal meeting preceded the outflow of multiculturalism into the curriculum of music in colleges and university and the public schools, the roots of a multicultural (and a “global”, or “world”) approach to music educational practice were established. Present at the auspicious meeting (and chronicled by Bruno Nettl) were specialists in music and cultural studies: David McAllester, anthropologist of Navajo and Comanche music; Alan P. Merriam, cultural anthropologist with Native American and African interests; Willard Rhodes, conductor, American Indian specialist (and first president of SEM); and Charles Seeger, musicologist and composer.

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The interest by educators internationally, and in various contexts, to celebrate musical and cultural diversity in curricular policy and practice reflect the early (and continuing) ethnomusicological thoughts relevant to the study of music as sound, cultural behaviors and values. Through an examination of the lives and works of the four founding forefathers of ethnomusicology will come discussion of the essence of their mid-century conversations on music-as-culture that led to the establishment of the influential field of ethnomusicology. Additionally, I/we posit that ethnomusicologists, from the earliest days of their organization as a scholarly field and discipline, have been instrumental in shaping diverse curricular-instructional content and approach in educational settings.

The historical-biographical work required the sorting and synthesis of documents by McAllester, Merriam, Rhodes, and Seeger along with examination of the reflexive commentary by Nettl as an important scholar in the documentation of ethnomusicology. Through the documentation of their early pronouncements relevant to enculturation, transmission, and learning, I/we assert that key components of multicultural music education (and world music pedagogy) are traceable to the nexus of musicological and anthropological perspectives proffered by the four historic figures chronicled in this research.

Masayoshi SHINHARA  
Ryota KITAMOTO  
*Graduate School of  
Comprehensive Human  
Sciences, University of  
Tsukuba,*

**How Do Music Outreach Participants Construct Their Practice? Qualitative Comparison of Non-Student Participants’ Actions in Elementary School**

Recently in Japanese elementary schools, there has been an increase in music outreach carried out by professional musicians. Hayashi (2002) reported that 69.6% of elementary schools in Japan had been the site of music outreach conducted by musicians from outside the school. Some of these practices have also employed staff from NPOs as coordinators or volunteers, and practice has been

<p>Japan</p> <p>Day 2, Concurrent Session Workshop and Poster</p>	<p>co-constructed by the interaction between many kinds of participants.</p> <p>In spite of the spread of such practices, no previous study on music outreach has analyzed the actual actions of participants. Thus, the present study attempted to describe the actual actions of non-student participants in elementary school music outreach as part of a co-constructed process.</p> <p>Two researchers conducted a participant observation during music outreach practice at an elementary school in Tokyo in December 2014. The practice was videotaped and all participant actions confirmable by video data were analyzed. Outreach practice was carried out twice in each of two classes, and this study attempted comparison between the two sets of video data (that is, for the respective classes). To describe the actions of participants, video data were analyzed using a time sampling methods (data were sampled every 5 seconds). Two analyzers labeled the actions of each participant in the frame at that moment, excluding students.</p> <p>Analysis results categorized the actions of non-student participants into 10 types. “Utterance in front of students” means that the participant was speaking in front of all students. “Utterance inside of group” means that participant was speaking inside of a group of students. “Waiting in front of group,” “Waiting inside of group” and “Waiting outside of group” mean respectively that the participant was in front of all students, inside of a group of students, and outside of a group of students, and was taking no action. “Personal intervention” means that the participant was taking some action whose object was a student. “Walk around the class” means that the participant was walking around the class and checking how students were doing. “Conversation with other participant” means that the participant was talking with another participant. “Playing piano” means that the participant was playing the piano. The differences in frequency of these actions between the two classes were evaluated by the chi-squared test; the results show differences of frequency between classes in all categories except “Utterance inside of group” and “Waiting in front of group.”</p>
<p>Kazuhiko KINOSHITA <i>Tokyo Gakugei University,</i> Japan</p> <p>Day 2, Concurrent Session Workshop and Poster</p>	<p><b>The Educational Meaning of Creative Music Making Based on J-POP Musical Structure</b></p> <p>The aim of this study is to examine the educational meaning of music making that uses J-POP structures in Japanese music education.</p> <p>In Japanese schools, J-POP (Japanese pop music dating from 1990 to the present) is mainly used within Playing Instruments, and Singing. However, in the area of Creative Music Making, J-POP is not used because its musical structure for improvisation has yet to be analyzed in academic research. Therefore, in this study I developed a model by which to create melodies that relate to J-POP. I then conducted a junior high school music making class that uses this model and a workshop for music teachers to demonstrate the implementation of the model. In this model, melodies are expanded using variations in tone, while accompaniment uses chord patterns developed on the keyboard. For example, in C major chords, the melody mainly consists of C, while the harmony contains certain chord patterns (e.g., F-G-C/E-F). Such music contains a number of tension notes in melody, as recent J-POP songs (e.g., those of Kyary Pamyu Pamyu) have used such notes.</p> <p>This study focuses on two courses: a class that I conducted at a junior high school in Tokyo from November to December 2014—the purpose of which was to write original J-POP music—and a workshop for music education teachers that a facilitating teacher and I led in November 2014. This study analyzed these activities. The analysis had two parts:</p> <ol style="list-style-type: none"> <li>1. How the model that I created functioned to produce melodies.</li> <li>2. What the class and the workshop facilitated in the way of music making.</li> </ol> <p>The analysis data consisted of digital videos taken during the music making activity, as well as a questionnaire survey.</p>

This study produced two results:

1. The model served as a scaffold for students' activities.
2. J-POP musical structure is useful as an idea for activities in music education.

These results suggest that using contemporary popular music, such as J-POP, as a musical structure when teaching Creative Music Making uses the experience of children's informal music listening.

**Tseng CHING-WEN**  
*Department of Music,*  
*National Taiwan Normal*  
*University,*  
*Taiwan*

**Day 2, Concurrent**  
**Session Workshop and**  
**Poster**

### **A Study on Gender Ideology of Senior High School Music Textbooks in Taiwan**

The gender issue has turned into a critical agenda in Taiwan's educational reform. The Government formally includes gender equality education as an important subject within the school curriculum. As a music teacher in the senior high school, I found that female musicians and their works are rarely presented in the contents of music textbooks. This study aims at exploring gender ideology in music textbooks of academic year 2012-13 at senior high school level from three publishers, Hua-Sing, Yu-Da and Tai-Yu. The content analysis method was employed. The three objectives of this study were explained as follows. The first was to probe into the distribution of musicians, genders, and image contents in senior high school music textbooks. The second was to analyze the gender ideology in the texts of senior high school music textbooks. The third was to illustrate the relationship between the text composition of senior high school music textbooks and the gender thinking of the writers and editors.

The conclusions of this study were generalized as follows. First, there is huge contrast in the proportions of gender in the textbooks about the number of graphics and titles, men appeared more than women and female musicians were rarely mentioned in the text; on the contrary, 90 percent of the musicians mentioned in the text were male; the examples about female contribution to music history were apparently neglected and nearly mentioned. Second, the characters in pictures still matched the general images for male or female musicians in the music history: most male musicians appeared as composers and conductors, but most female musicians appeared as performers. Third, when choosing the musicians and their works, the writers and editors considered the curriculum guidelines and the topics as their top priority.

According to the research results, this study provided some specific suggestions for textbook redaction, teacher teaching, and instructions of ulterior research.

**Young-Youn KIM**  
*Silla University,*  
*Korea*

**Day 2, Concurrent**  
**Session Workshop and**  
**Poster**

### **Consideration on Company's Supports on Culture and Art-Related Activities in Korea**

The purposes of this research were to analyse the data of the websites of the Korean companies that support culture and arts-related events and education, and to make suggestions to improve the efficiency of their supports. The list of the culture and art supporting companies was found from the review of related research materials searched on-line, with key-words of 'industry' or 'culture and arts'. Eight cultural foundations managed by conglomerates and three smaller companies were selected and their supports on culture and art activities were analyzed according to the contents, attendants' ages, the strategies in the decision process, the supporting types and subjects like music, ballet or film etc. Research results are as follows:

1. Korean companies' supports on culture and arts activities were provided since 1960's, and their supports became active as time passed.
2. Most supports were provided to the low incomers, multi cultural families, and ordinary people above the age of five.
3. Music was the favorably supported art form compared to other forms like dance, drama, film and so forth.
4. Most companies utilized so-called culture support type in general out of culture investment, culture communication and culture business types and they prefer to use the social contribution strategy and management strategy rather than marketing strategy.

In conclusion, this research implies the necessity of cooperation between Government and private companies so as to escalate ordinary peoples' life quality through cultural as well as artistic experience. And there is a need to extend provision of cultural chances to younger children and to extend the scope of cultural benefits not only in music but also in other art areas.

<p><b>Martin LEE</b>  <i>The Hong Kong Institute of Education,</i>  Hong Kong</p> <p><b>Day 2, Concurrent Session Workshop and Poster</b></p>	<p><b>Knowledge Transfer and Community-Based Musical Art/Performance: Emerging Music Scholars through the (Re)Search and Understanding of Sound</b></p> <p>University students are said to have training in critical thinking. In the field of music, we experience in two aspects: musical performance and academic writings. However, students may feel tedious with formal classroom and studio learning environments. Therefore, the dissemination of knowledge may not be effective especially in a sub-degree programme where students begin to experience what exactly music is through various music courses. In order to enhance the knowledge transfer, a series of community-based musical art/performance activities is organized to encourage students to become merging scholars with their participations in music studies—research writings and compositions, through meaningful community-based events.</p> <p>The objective of this paper is to demonstrates good practices of how an associate-degree music programme explores the possibilities to encourage students’ participations by launching a grant-supported project “Emerging Music Scholars: The (Re)Search and Understanding of Sound,” which contains four activities for students and the general public, namely:</p> <ol style="list-style-type: none"> <li>1. Composition Study—through regular meetings with the instructor, selected students learn research skills in sound formation, and hence, to have inspirations for their own compositions through guidance from the instructor.</li> <li>2. Music Analysis Study—through regular meeting with the instructor, the student learn both research and analytical skills in theory. Such arrangement is a research-study for the potential student to develop his/her musical interest on top of his/her undergraduate studies.</li> <li>3. Annual Concert—provides a practical learning experience for students in both performance and organizing aspects. Not only the outstanding compositions from (1) will be presented as world premiere, but this is also the programme’s community service for the public.</li> <li>4. Music Symposium (open to public)—provides a formal academic platform for knowledge exchange.</li> </ol> <p>With respect to all these academic and performance opportunities, students are equipped for further studies and engage the public with good practices they achieved as the community service. Through different music activities, students practically demonstrate what they have learned in class, no matter in a musical performance or in an academic research/conference atmosphere. Such an learning experience is valuable, via exchange with internationally acclaimed scholars and general public, for students to explore the horizons and to develop as leaders in the future, no matter in the music industry or in the society. Through the community-service concert and the public music symposium, both the faculty and students will engage more in both the academic research and the community, and enhance the sense of civic engagement and responsibilities.</p>
<p><b>Ka Man Melody NG</b>  <i>The University of Alabama in Huntsville,</i>  United States of America</p> <p><b>Joshua STRAUB</b>  <i>University of Texas at Austin,</i>  United States of America</p> <p><b>Day 2, Concurrent Session Workshop and Poster</b></p>	<p><b>Cross-Cultural Pedagogy in Group Piano</b></p> <p>In today’s world, everything is connected via the Internet. In this session, we will first introduce the efficient utilization of newest technology to enhance the teaching and learning experience in group piano classes. We revolutionize the traditional staff paper and pencil communication in lessons, and pair with iPads and conductive interactive learning sessions with various apps on the tablets and computers. Students will feel proud and enthusiastic in participating inside and outside of the classroom setting, using the apps and sites to interact with teachers in learning music. This two-way open communication further enhances the efficiency in learning, and encourages sharing and interacting beyond the classroom and students. Secondly, we will address the important of infusing different types of music into group piano classes in addition to the classical repertoire that they are learning in lessons and ensembles. The so called “traditional” path of classical musicians is being challenged and faces an ever-changing landscape. The exposure to and understanding of genres grossly underrepresented in the traditional curriculum unlocks numerous possibilities for creativity, expression, and musical development that is relevant in many varied settings. We will demonstrate the standard repertoire complemented with other genres, including rock, pop, electronic, hip-hop, as well as world music. One is able to get a better understanding of the use of</p>

rhythm, harmony, melody, texture, and even instrumentation as expressive determinants across different genres. Although in some respects this is a call for variety, many of these genres share common musical features. Therefore, utilizing such techniques not only closes the gap between the students and the instructor, it also shows the effectiveness of the class piano materials in application to cross-cultural genres. We will explore the multifaceted benefits of these genres with implications in sight-reading, transposition, along with the “fusion” of cross-cultural elements. With the use of the latest technology, we can pull together a more open, direct, fun, and sharing learning environment for group-piano sessions.

Lim Shin LI  
Malaysian Institute of  
Teacher Education,  
Campus Teknik,  
Malaysia

Day 2, Concurrent  
Session Workshop and  
Poster

**Application of Contextual Learning Approach to Improve the Quality of Singing Performance in the Year 5 Classroom: An Action Research Project**

Teaching students to recognise the beauty of music and to appreciate, to respond and express more fully the world in which they live is important to the holistic development of the child. Performing is one of the strands in the Malaysian primary music curriculum. It stress on the importance of active music making, beginning with the voice and later with range of musical activities. Opportunities for the children to make music, as individuals, groups or as a whole class, will occur in two components units: ‘Song singing’ and ‘Playing instruments’. Performance is used as a means for the sheer enjoyment in music classroom as well as a way through which musical skills can be practised and demonstrated.

Pupils in primary schools often face difficulties to perform confidently and expressively with good vocal control especially in front of the audience, and these constraints often affect the quality of their performances. What can be done to improve students’ singing performance in primary school? How can students be guided and stimulated to sing expressively at primary level and develop their aesthetic sensitivity to the art of music through singing? This study involved an action research project in a primary year five music classroom in Peninsular Malaysia. The module of John Elliot which involves the cyclical process of acting, observing, reflecting, and planning was adopted. The purpose of this action study was structured to enhance the quality of singing performance among year 5 primary school pupils from Senawang National Primary School using contextual learning approach. 10 pupils were chosen as respondents for this study. Data collection involved journals keeping; observations; videos and photographs of the class; interviews with the music teacher; as well as performance checklist. Participants’ achievement in various aspects of musical performance were listed and made comparison.

The research project results demonstrated that the contextual learning approach found to be effective in helping pupils to achieve higher quality of performance and increase self confidence in singing.

Li-Jung CHUANG  
University of Taipei  
Taiwan

Day 2, Concurrent  
Session Workshop and  
Poster

**The Content Analysis of Related Doctoral Dissertations and Master’s Theses of Music Appreciation Instruction in Taiwan Between 1988-2015**

This paper had presented an overview and the development of related doctoral dissertations and master’s theses of music appreciation instruction in Taiwan. Applying a content analysis approach, the content mainly had focused on the induction and examination of 189 papers between 1988 and 2015. Based on the self-made research tool “the content analysis format of related doctoral dissertations and master’s theses of music appreciation instruction in Taiwan”, this essay had been divided into three parts. Part One: the general situation of these related papers was introduced. Part Two: the research contents of these papers were analyzed. Part Three: how the contents of these papers had applied to the music teaching strategy. By examining the following twelve items- the topic, the purpose, the method, the object, time, the tool, the sample, data analysis, materials appreciation, teaching activity, facilitated media and evaluation, we had a better understanding about music appreciation instruction. This paper had also used Excel to collect files, takes statistics of number of times, percentage, sequence, makes a data analysis, and interprets the results. I had listed some concrete and useful conclusions:

First, these related music appreciation instruction papers were written by 33 college and university doctors and masters in Taiwan. And National Taiwan Normal University (NTNU) had the most amounts of papers concerning this topic. The publications had increased a lot especially in the year

2007.

Second, most papers were interested in the topic of “course design”. And the research purpose preferred “explorative study” and “descriptive trend”.

Third, the research method of most papers had emphasized “experimental study”, then “action study” and “case study” were the next. The higher grades in the elementary school were mostly interested as the research object. The intermediate grades came in second.

Fourth, the time study had emphasized “vertical study”. The sampling tool preferred “non-probability sampling” to “probability sampling”.

Fifth, concerning these papers, the technique of data analysis had emphasized “descriptive statistics” in quantitative analysis and “data-based explanation and abstract dimension description” in qualitative analysis.

Finally, based on the research results, the researcher would make certain suggestions for teaching and research references for music teachers and future relevant researchers.

Tong HE  
*Northeast Normal University,*  
 China

Day 2, Concurrent  
 Session Workshop and  
 Poster

**The Study of Present Situation of Primary School Music Creation Teaching and Its Implement Countermeasures – A Case Study of C Primary School in Changchun**

The semantic characteristics of music give us with infinite daydream space, while music learning is important for people’s creativity cultivation. In the music curriculum reform we will take creation as the content of the music curriculum field. Creativity can be generally divided into two levels, the creation of scientists level and individual own potential of development and development level. Primary school is the important phase in the formation of a person’s personality character, and is also the crucial stage of cultivating creativity at the second level. Therefore, this study put forward primary school music creation teaching which takes creativity as music teaching concepts, throughout the whole process of music teaching, and is aim to develop students’ creative potential and increase creativity teaching, rather than cultivating the creation of the composer.

In ontology research, it analyzes the historical evolution of primary music creation teaching and the concept and characteristics of understanding the connotation of music creation teaching through 17 revision of music course standard. On the practical, aesthetic and cultural basis, it interprets the value of the primary school music creation teaching training through the creative knowledge, creative thinking and creative ability. In reality research, it takes C city as an example, and the music teachers in primary schools (N=110), primary school students (N=340), primary school music teaching and research section (N=3), with the method of questionnaire, interview and observation to obtain the relevant research data, using SPSS software to analyze data and finishing, and according to the triangulation method to analyze its reliability and validity. At the same time, it combines with primary school music creation teaching classroom observation scale for classroom observation (N=32), putting forward a comprehensive understanding of the primary school music create advantages and problems existing in the teaching. In clarifying the internal factors and external factors influencing the teaching on the basis of the analysis of factors that influence the primary school music creation teaching in primary schools which providing reference and basis for the development of music creation teaching. And in ought to research, it establishes the ideal teaching of primary school music to create from the generative primary schools music creation teaching mode, teaching design, teaching contents organization, teaching methods and teaching evaluation. And it also evaluates and analyzes the implementation of the case, meanwhile puts forward operable teaching for primary school music creation teaching advice.

Junfen ZHAO  
*China Conservatory of Music,*  
 China

Day 2, Concurrent  
 Session Workshop and  
 Poster

**Ancient Music Education into the Classroom—The Folk Music Appreciate of China Children Introduction Class For Example**

Chinese traditional culture advocates ancient music, poetry, and painting in the education of personality, but in contemporary music teaching only through words do we usually educate children in developing personal growth. In response to this tendency, ‘The children Chinese folk music appreciation’ is a special research outcome of the music research institute of China Conservatory which fully reflects the Chinese ancient music-related thought characteristics in the teaching of music in combine with ritual, etc .Its application raises some questions: Is it feasible



	<p>for 187 recordings of ancient Chinese instrumental music to be used within a primary school music classroom, and how do music teachers actually approach this task ? How is a database of 187 recordings of ancient Chinese instrumental music most effectively used within a primary school music classroom?</p> <p>This study uses empirical research methods such as interviews and questionnaires to examine these concerns, it is feasible for 187 recordings of ancient Chinese instrumental music to be used within a primary school music classroom. There is important significance to China traditional music and cultural heritage practice.</p>
<p>Xinlan HOU Xingdong LIU <i>China Conservatory,</i> China</p> <p>Day 2, Concurrent Session Workshop and Poster</p>	<p><b>Regional Musical Culture Heritage Exploration of Hunan Local Colleges Music Education—As Hunan Institute of Science and Technology an Example</b></p> <p>Regional musical culture is part of the traditional culture, education is an important culture heritage channel. Local colleges are of vital importance and play an significant role in the traditional cultural heritage, and they should devote their proper cultural responsibility. Some colleges in Hunan Province have made some useful exploration in regional cultural heritage aspects.</p> <p>This thesis has taken Hunan Institute of Science and Technology regional music cultural heritage and exploration between 2008-2014 as a case study, carried out the preliminary study about some core issues as regional music heritage content and channel e.g. “Dongting Yuge”, “Baling drama” through so many research methods as literature research, field surveys, interviews, deductive induction, statistics, etc. In the process of inheritance, the school integrate “Dongting Yege”, “Baling drama” and other local music-related courses with related courses. By folk tradition, heritage education, academic heritage, artistic practice, media and network transmission, venues heritage, industrial heritage, such as flexible and diverse musical heritage ways to practice the regional cultural heritage mission. Provide common ideas and applicable methods for regional musical culture heritage in Local colleges. In the meantime explore the different heritage channel to Local colleges characteristics and make regional music prosperity and development.</p>
<p>Ye YUAN <i>China Conservatory,</i> China</p> <p>Day 2, Concurrent Session Workshop and Poster</p>	<p><b>On the Relations between Music Preference and the Authoritarian Foundations of Morality</b></p> <p>The relation between music and morality has long been an important issue in the fields of music aesthetics and music education, both in European and East Asian traditions. This research reports on two experiments that test recent theories. In contemporary moral psychology, Haidt’s social intuitionism model criticizes the Kohlberg’s stage theory of moral reasoning for its androcentricism, Eurocentrism, and a narrow focus on reasoning. Haidt’s model suggests that there are multiple moral foundations, moral judgments are based on intuition rather than logic, and the basis of morality is emotion rather than reasoning. Thus as an expression of emotions, music may be understood as having a large yet indirect, complicated, and multifactorial impact on human morality.</p> <p>This study examines style preference in music activities, and the authority/respect foundation in Haidt’s model, and discusses the relation between them using psychological methods. For this purpose, this study designed two experiments, both using 120 Chinese middle school students as research subjects. The first experiment uses three questionnaires to verify the correlation of music preference and respect for authority. The second experiment then measures the subjects’ behavioral responses to verify whether listening to certain styles of music for a short time could increase or decrease the value of respect for authority.</p> <p>This study evaluates what style of music can influence the listeners’ respect for authority, and therefore provides some empirical evidence for the theory and practice of music education. Some ideas for future work expanding on this research include examination of additional elements of musical activities as well as other foundations of morality.</p>
<p>Wentong WU</p>	<p><b>Discussion on Primary School New Teaching Way</b></p>

<p><i>China Conservatory of Music, China</i></p> <p>Day 2, Concurrent Session Workshop and Poster</p>	<p>Music is a part of our life. It comes from life and higher than life. Recently 10 years, the teaching methods of music class hardly have transformation, the content of music class have no large changes. It is my view that the teaching methods should follow the changes of society and follow the passage of time.</p> <p>Nowadays, China has a rapid development, economic develops a high-speed, people live and work in a comfortable environment. Yet, behind the happy life, there are a number of bad things could not match the happy life, such as drainage oil, poisonous milk powder, food additives, these bad things are so excessive that the whole society people live carefully. The reason of these is the corruption of morality. Amount all of courses of middle school and primary school, only music class directly relate to morality. Music class should fit the changing of society. Though new method of music class, students can understand music has strong contact with real life, and then promote the interest of students independent study, enhance students moral level.</p>
<p>Yi-Chun CHEN Yuan-Fang OU <i>University of Taipei, Taiwan</i></p> <p>Day 2, Concurrent Session Workshop and Poster</p>	<p><b>A Multiple-Case Study of A Cappella Group Training in Elementary School</b></p> <p>The main purpose of this research is about the a cappella group in Fu-Hsing Township Elementary School located in Taoyuan County, Taiwan for a better understanding about the training situation of the group. This research is a questionnaire-based survey supplemented with interviews. Subjects for this project are 18 a cappella teachers of Fu-Hsing Township Elementary School for the first semester in 2014. For the results of the questionnaire-based survey, this research conducts further methodical techniques on Project Analysis, Construct Validity, and Reliability.</p> <p>The Interview Method is applied to a cappella teachers and their colleagues from 3 different public elementary schools in Fu-Hsing Township, Taoyuan County during the same period of time. Collected data are analyzed accordingly.</p> <p>Due to time limitation project subjects and interviewees are confined to a cappella group teachers of elementary schools only in Fu-Hsing Township, Taoyuan, Taiwan. Based on these analyses performed in this project, the research attempts to provide new perspectives on their faculty structure, a cappella group in elementary school, and the current group training. We hope this research can also be helpful for future work in the field of a cappella group studies.</p> <p>We have several conclusions after summing up the survey:</p> <ol style="list-style-type: none"> <li>1. Teacher assigned to guide the a cappella are required suitable strategies and qualities, included good breathing technique, sound quality, sense of rhythm, and the ability to adjust the tuning.</li> <li>2. Most of the teacher in the a cappella also need to teach in other courses and do administrative works for school. Moreover, they are lack of professional knowledge and chances for advanced studies.</li> <li>3. The pressure to the teachers in a cappella group could be decrease if the administrative authority could provide support to the a cappella. And promote the quality and the practice sufficiently at the same time.</li> <li>4. Suggest that teachers should demonstrate more often and record during practice to adjust for a better acoustic.</li> </ol> <p>According to the survey, the interviewer points out several suggestions to a cappella teachers, school units and the government to promote the quality of educating the choruses by planning more suitable strategies for countryside elementary school.</p>
<p>Xiao-min ZHANG <i>Northeast Normal University, China</i></p> <p>Day 2, Concurrent Session Workshop and</p>	<p><b>Music Therapy Study in China: Taking the 11th Symposium of Chinese Music Therapy Association as an Example</b></p> <p>Ever since Chinese Music Therapy Association was founded and held the 1st symposium in 1989, Chinese music therapy has made great progress during the development of over 20 years. Based on the 11th symposium in 2014, the present paper explores the current study status of music therapy in China, and attributes to it the following characteristics: the academic positioning has gradually become clear; the research issues have been more specified; the approaches of treatment have</p>

<p>Poster</p>	<p>gradually been diversified; the exploration into the localized music therapy in China has been deepened; the music therapy education in universities and colleges has progressed rapidly. The paper finally makes a comparative analysis of music therapy and music medicine and meditates on the feasibility of the localization of Chinese music therapy.</p>
<p>Fung-Ching CHENG <i>National University of Tainan, Taiwan</i></p> <p>Day 2, Concurrent Session Workshop and Poster</p>	<p><b>Rethinking the Localized Base for Theory and Practice of Music Curriculum – Take Taiwan as an Example</b></p> <p>The inception of 12-year compulsory education has brought Taiwan’s education an opportunity to rethink and evaluate Taiwan’s education policies, which includes music education. Reflection upon the belief behind the turning point of school education in the 70s, the discussion theories of Taiwan’s education was based on those of America’s. Honestly, every new domestic education policy turned out to be not as expected or not as effective as its practice abroad. What does it result from? In terms of music, some phenomena of development in Taiwan’s music curriculum are going to be discussed through curriculum theories in this study.</p> <p>Generally speaking, theories act as effective guidance for practice; hence, the reciprocal and close relationship exists between the curriculum theory and practice. (Zhen, 2004) Since the implement of 9-years national standard, school-based curriculum and integrated teaching have been encouraged to develop, which stands out the importance of practice, a total difference from the top-down curriculum development mode in the past. Whatever the development mode is, it has been influenced by “people”, inclusive of individual belief, social values, historical culture, and so on. Especially the “PBL Learning Theory” and “Flipped Classroom”. How are the thought and belief for music education that policy makers of music education and designers of teaching activities have? How are the public’s values toward music education? How is the content of the history and culture of music education in Taiwan? Those people, society, historical culture mentioned above coexist in Taiwan; what reflection do the phenomena presented on practice bring as? Based on the interviews of lecturers and institutions and integration of curriculum outlines, the quantified and qualified outcomes, also some personal concepts are raised for the reference of music education.</p>
<p>Chalinee SURIYONPLENGSAENG <i>College of Music, Mahidol University, Thailand</i></p> <p>Day 2, Concurrent Session Workshop and Poster</p>	<p><b>Parent and Teacher Partnership in Supporting Children Musical Learning</b></p> <p>The purpose of this study is to determine a better understanding of how parents and music teachers have participated in partnership as well as to analyze which factors influence parents and music teachers in order to develop partnership to support the children musical learning. More specifically, this study will create suitable information for parents and music teachers to cooperate the partnership which support the children musical learning.</p> <p>Data collection will rely on survey and interview methodology to investigate participation of parents and music teachers’ partnership at Yamaha Petkasem music school. There are 232 parents and 10 teachers in survey portion. After survey, researcher will select 10% of parents for interview. There are 23 parents and 10 music teachers who are proper for interview portion. The document analysis portions of this study include survey and interview. Survey portion will be use inferential statistics to address research questions. For interview portion, semi-structured interview will be use and analyze by identifying the data. Epstein’s theoretical framework will be used to analyze for both portions.</p> <p>Significance of this study emphasizes effective partnership between parents and music teachers. This research will provide a guide for administrators and instructors of schools, universities or any other educational institutions to implement in school of music for relevant parents and music teachers partnership. It will develop parents and teachers’ partnership which will later on have positive influence on children’s musical learning achievement.</p>
<p>Tselger GOMBOSUREN <i>Tokyo Gakuhei</i></p>	<p><b>An Attempt to Support the Education of Mother Tongue by Tutoring Mongolian Folk Song -Take Japanese Mongolian Children as Targets -</b></p>

<p><i>University, Japan</i></p> <p><b>Day 2, Concurrent Session Workshop and Poster</b></p>	<p>In recent years, as the increase of Japanese speaking foreign children, the importance and necessity of mother tongue education has to be presented. In this presentation, with the background of Mongolian immigrants of workers and students both from Mongolia and Inner Mongolia Autonomous Region of the People's Republic of China, are increasing, the mother tongue education problem of second and third generation of Mongolian are taken as example. Currently, long-term residents with Mongolian nationality have risen to 5,180 people (Ministry of Foreign Affairs of Japan, 2013), Inner Mongolia born long-term residents have up to 5,000 people (unofficial data).</p> <p>Compared to China, Brazil, South Korea, mother tongue education support from officially organized groups or associations for Mongolian children are relatively low. Although, "Mongolian Children`s Meeting", which is voluntarily organized informal group, irregularly hold mother tongue education seminars, in most cases, mother tongue education of Mongolian children are mostly preserved by the efforts of parents.</p> <p>Emotional stability, communication skills with parents, Japanese language development are significant to the retention and education of Mother tongue. For both individual and environmental factors, mother tongue skills of children are various. The aim of testifying the effect of the music experiences with native language to the education of mother tongue education in multicultural society is based on researcher`s findings obtained during a year practice of tutoring Mongolian folk song in "Mongolia Children Meeting", which is taken as an auxiliary means of supporting mother tongue education.</p>
<p><b>Pimonmas PROMSUKKUL Mahidol University, Thailand</b></p> <p><b>Day 2, Concurrent Session Workshop and Poster</b></p>	<p><b>Parental Involvement in the Development of Young Piano Students</b></p> <p>The aim of this research are to identify the ways in which parents may most constructively encourage their children`s learning outcomes, and to ascertain whether styles of parent-teacher and parent-child interaction would influence the extent to which parents engage in different types of supportive, motivation behaviors and expectation beliefs. The study will conduct in two phrases, including a quantitative survey forms and a qualitative focus group, involving the analysis of both numerical and verbal data. The three categories of parent involvement will compared across these interaction types. All population of 200 parents who sent the students to study Group piano course at music institute of college of music Mahidol University, Siam paragon and Srinakarin branch will answer the survey forms, although 5 piano teachers who teach in this program. In the process of focus group, the researcher will select from the persons that have suitable qualification, 5 parents, 2 teachers, 2 music educators.</p>
<p><b>WONG Shu Sing, Paul The Hong Kong Institute of Education Hong Kong</b></p> <p><b>Day 2, Concurrent Session Workshop and Poster</b></p>	<p><b>What are the Changes: Revisiting the Practical Experience of a School-based Carl Orff Teaching in Hong Kong</b></p> <p>Music is the integral and core curriculum in early childhood education. It plays a very important role for children`s holistic development. In Hong Kong, kindergarten teachers have adopted different approaches in the teaching of music. Among them, Carl Orff approach has been viewed as one of the most popular approaches. According to the Guide to the Pre-primary Curriculum (The Curriculum Development Council, 2006), the appropriate time allocation for half-day and full-day music activities are 45-60 and 60-105 mins respectively; including the physical fitness and arts activities.</p> <p>The aims of this paper are three-fold. Firstly, it examines the changes of the school-based Carl Orff curriculum as compared to that of in 2014. Secondly, it investigates the existing constraints on the curriculum reform in the kindergarten. Thirdly, the practical recommendations on the successful implementation of the school-based Carl Orff curriculum will be discussed.</p> <p>It is a qualitative Case Study with emphasis on collecting qualitative data from class observations, unstructured interviews with the music teacher and principal, unstructured conversation with students, video analysis and curriculum study. The analysis and recommendations will be conducted according to Schwab`s (1973) four Commonplaces in Curriculum: Subject Matter,</p>

	<p>Learner, Teacher, and Milieu. The five existing major constraints have been grouped into: curriculum design, teaching resources; facilities and equipment; professional support; teacher education and development.</p>
<p><b>Richard TSANG</b>  <i>The Hong Kong Institute of Education,</i>  Hong Kong</p> <p><b>Day 2, Concurrent</b>  <b>Session 4 Paper</b></p>	<p><b>The Art of Creative Musicking – A Music Education Approach to Enable ALL to Rediscover the Joy of Making Music!</b></p> <p>The term ‘Musicking’ (Small, 1998) represents a new conceptual approach to music: instead of treating music as a ‘thing’, it is viewed as a human artistic endeavour involving primarily ‘actions’ or ‘processes’ which to include all musical activities from creating (composing and improvising), performing to listening and appreciation, hence the action-based term. It rides on the notion that the ability to musicking should be instinctive, much similar to the language instinct that every human being possesses. The emphasis in western musical tradition of the ‘musical work’ concept (Geohr, 1992), the tri-partied separation of ‘composers’, ‘performers’ and ‘listeners’, as well as the alienation of ‘non-musicians’ from ‘musicians’ in our education and social systems have but confused our understanding of the rightful place of our musical instinct in human development.</p> <p>To redress this imbalance from a music education standpoint, while it is possible to encourage our students to embrace any one of the still functioning improvisatory musical cultures (such as jazz, folk and other traditional improvisatory musical systems), it might not be extensively applicable in our current education system context, as nearly all improvisatory cultures/genres require substantial period of dedicated practice. The ‘Creative Musicking’ approach aims at providing a relatively simpler way to achieve a temporary ‘common ground’ and one-off piece-meal substitution through simple instructions (in a non-score approach) through which ‘performers’ are not asked to perform from the score; but to follow the guidelines provide in the ‘score’ to aid their improvisation. The purpose is to enable active musical interactions among members in enjoyable improvisatory practices even though members do not share any musical common-grounds. They are not ends by themselves, but remedial and educational tools to enable individuals (regardless of their musical skills and competency) to quickly pick up and enjoy the pleasure of making music. In other words, each Creative Musicking Project (CMP) serves as a substitute to years of shared musical culture so that groups of people (or individual) could be empowered to actively improvise spontaneously and creatively within a relatively short time span. Whereas it is acknowledged that ‘classical’ music-making activities continue to be an essential part of our modern musical culture, ‘Creative Musicking’ could serve as a needed approach to redress this imbalance by introducing new ways to encourage both musically uninitiated ‘laymen’ and ‘classically trained’ musicians to take part in and enjoy spontaneous musicking.</p>
<p><b>Annie O. MOK</b>  <i>Hong Kong Baptist Theological Seminary,</i>  Hong Kong</p> <p><b>Day 2, Concurrent</b>  <b>Session 4 Paper</b></p>	<p><b>A Dedication to God: The Motivations and Values of Singing in an Adult Community Sacred Choir</b></p> <p>Adults participating in a community choir is not a new issue in the Western music education literature. Yet in a Chinese cosmopolitan city regarded as ‘cultural desert’ for decades, it is then interesting to investigate the motivations and values for adults choristers participating in a community choir, singing Western choral repertoire like Verdi’s Stabat Mater, Maurice Durufle’s Requiem, and John Rutter Winchester Te Deum. What can they gain from singing in a community choir? What motivates them to join? What makes their participation and contribution sustainable? These are the impetus for this study.</p> <p>The community choir in the present study is the Innomine Chorale 欣樂詠團 (In the name of the Lord), a Hong Kong local choir which aims at spreading gospel through music and promoting quality church music through concerts. The choir has around 50 members ranging from novice to experience choristers. In their annual concert, they would even sing some pieces from memory which is quite demanding for adult singers. Therefore, this research aims to investigate their motivations for joining the choir, and what they can learn or gain from this choir experience. The method of semi-structured individual interviewing were employed, involving 15 informants of 11 women and 4 men from each voice part, and 7 of them have joined the choir for more than 20 years. In addition, participant observation method was adopted as the researcher was also the member of this choir. Concerning their music background, 4 were novice, 7 were moderate musicians and 4 were experience musicians. Results indicated that the motivations and values for</p>

their participation in the choir fall into three main categories: A dedication to God, an enjoyment in singing, and improvements in musicality. For dedication to God, they expressed that they shared the same vision of the choir, and this is a blessed and fulfilling experience to serve God. They also enjoy singing the repertoire which is a life enriching experience, and they like to teamwork with brothers and sisters in Christ. Lastly, they could expose to a large variety of songs with different musical style from which they could improve their musicality in singing, sight-reading and music interpretations. In conclusion, the choristers can share the vision of the choir to spread the gospel and to promote quality church music, and they find the learning challenging yet meaningful.

Jason CHEN  
*The Hong Kong Institute  
of Education,  
Hong Kong*

Day 2, Concurrent  
Session 4 Paper

#### **Mobile Learning: Using Application Auralbook to Learn Aural Skills**

This study is to investigate the effectiveness of using mobile devices such as iPhone/iPad/android phone/tablet to facilitate mobile learning in aural skills. The application Auralbook was designed in 2011 by an engineer/musician to use mobile devices to learn aural skills. This application enables students to sing, record, clap and answer questions generated by the computer based on the Associated Board of Royal Schools of Music (ABRSM) syllabus for more than 100,000 users worldwide. This study is to:

1. Examine the effectiveness of using application Auralbook to learn aural skills.
2. Observe the progress of learning during the aural musicianship development.
3. Propose a theoretical framework in using mobile devices to learn aural skills.

The performance scores in each area, such as clapping, singing, feature (stylistic recognition), are analyzed. Research findings indicate that the functions clapping and singing score better than the other function – feature (stylistic recognition). The frequent users show significant progress in clapping and feature (stylistic recognition) at the beginner level, and singing at the intermediate level in this study.

Margaret BARRETT  
Nicole CANHAM  
Julie BALLANTYNE  
*University of  
Queensland,  
Australia*

Day 2, Concurrent  
Session 4 Paper

#### **Stepping Stones: Pre-Service Music Teachers on the Pathway to Expertise**

For the pre-service music teacher “defining the purposes of music education and the requirements of particular contexts” (Cleaver & Ballantyne, 2014, p.239) are essential developmental tasks. Education providers hoping to better prepare pre-service teachers for professional practice must recognize that providing appropriate information is only part of the challenge: students need “not only the facts but also an understanding of the context in which that information makes sense” (Dreyfus, 2004, p. 177).

Providing the appropriate context for learning, however, is not always straightforward. In Queensland, Australia, music teachers require additional adaptability and flexibility as the majority of teaching vacancies at State schools each year are offered in regional and remote areas, including indigenous communities. Existing practicum opportunities in Australia, however, are typically located around the universities where the students are studying. Opportunities for access to remote community experiences are therefore limited. In this project, final year music education students from the University of Queensland (UQ) were selected to participate in a Band Camp, facilitated in part by the Queensland Music Festival (QMF), for children from very remote indigenous communities in the Northern Cape of Queensland.

The aim of this research was to investigate the participants’ learning in order to contribute new knowledge about approaches to preparing pre-service music teachers for the profession through community-based, remote experiences. The university student participants were given reflective guidelines, to assist them to make sense of their experiences, and to help them to write/record a daily journal of their thoughts and feelings. They were encouraged to think about the impact of the experience on their understandings of music, of teaching, and of working in remote and indigenous communities.

Of particular interest to the researchers was whether participants’ learning reflected the kinds of shifts of thinking outlined in Dreyfus & Dreyfus’ (1986) model of adult skill acquisition. The model

describes five stages, beginning with novice, advanced beginner and moving to competence, proficiency and finally expertise. By analyzing participant data for signs of planning and perspective, and attending to self-reported decision making processes – characteristics of Stage 3: Competence – each participant clearly demonstrated an increased sense of their own competence over the Band Camp and interview time frame. Findings suggest that designing training experiences which respond to the concerns and characteristics of particular skill acquisition stages may better enable students to foster the skills and thinking needed to move towards expertise.

**Siu Hang KONG**  
*Hong Kong Baptist University, Hong Kong*

**Day 2, Concurrent Session 4 Paper**

**Students’ Perceptions of Parental Influence on their Participation in Music Activities in Hong Kong**

Due to increased recognition on the importance of parental influence, the impact of parental cultural capital on students’ music activities has been studied in both Western and non-Western societies. Research has shown that students regard parental support as a central influential factor in their music learning. However, there is only a limited number of studies concerning the relationship among parental cultural capital, parental support and students’ participation in music, and more specifically, little attention is on students’ attitude towards music activities in the Chinese context.

Framed by Bourdieu’s theory of “cultural capital”, this research study focuses how students perceive the influence of parental support and parental cultural capital on their own attitude towards and participation in music activities in Hong Kong. Research focuses on two major areas for investigation:

1. To what extent does parental influence affect the types of music activities in which students participate?
2. How does parental influence affect the students’ attitude towards their instrumental learning?

To examine these issues, a survey questionnaire will be formulated and distributed to 10 Hong Kong secondary schools in early 2015, about 2,000 students attending Grades 7-9 will be involved. The findings may provide specific and nuanced insights into the impact of parental support on students’ music learning in the Hong Kong context. Moreover, this study may form a foundation on the mechanism through how cultural capital is transferred from parents to children and serve as a starting ground for a further investigation on the mechanism through exploring how cultural capital enhances music learning by participating in music activities. It may also contribute to reveal part of the linkage between family background and music education.

**Cory MEALS**  
**Steven J. MORRISON**  
*University of Washington, United States of America*

**Deborah CONFREDO**  
*Temple University, United States of America*

**Day 2, Concurrent Session 4 Paper**

**Effects of Temporal Congruence on Evaluations of Conductor Efficacy**

**Background**  
Instrumental ensemble conductors are seen as both interpreters of musical information and coordinators of musical activity. Within music educational settings this information is conveyed through several modalities, but most salient across ensemble traditions is the importance of gestural communication. Qualities of these gestures have been shown to influence observer evaluations of ensemble performance, but less empirical work exists exploring the influence of temporal action/sound congruence in this setting.

**Aims**  
The primary objective of this study is to investigate the role of action/sound congruence in observer evaluations of conductor efficacy where domain specific temporal distance has been experimentally manipulated.

**Method**  
We collected video from five conductors, from which we extracted two excerpts per conductor (fast, slow). These excerpts were manipulated using video editing software to create stimuli for

each excerpt encompassing no temporal offset between audio and video as well as audio-lead and video-lead conditions of  $\pm 15\%$  and  $\pm 30\%$  of performed tempo. Stimuli were ordered so that no two conductors or conditions (audio/visual offset or fast/slow excerpt) were seen consecutively. For each excerpt participants ( $n = 35$ ) evaluated the conductor, the ensemble, and overall performance.

#### Results

In a preliminary data collection we compared participant ratings using two within-subjects repeated measures ANOVA in which means of the five conducting evaluations and five ensemble evaluations were used as dependent variables. There was a significant main effect for evaluations of conducting tasks ( $F(4, 31) = 16.61, p < .001$ ) with a moderate main effect (partial  $\eta^2 = .68$ ). Evaluations of the  $-30\%$  (audio-lead) condition were significantly ( $p < .01$ ) lower than all other conditions.

#### Conclusions

Preliminarily, results suggest that the placement of gesture behind its sonic correlate plays a detrimental role in observer evaluations of conductor efficacy. Conversely, evaluations were not affected by an equivalent offset of gesture ahead of sound. These results lend support to the predictive or delineative function of movement in music performance and, in turn, support certain schools of conducting pedagogy. Given the prominent role of conducting in ensemble-based traditions of music education, these findings offer implications for individual teacher skill development as well as both ensemble pedagogy and evaluation.

Jane SOUTHCOTT  
Monash University,  
Australia

Dawn JOSEPH  
Deakin University,  
Australia

Day 2, Concurrent  
Session 4 Paper

#### **Resilience in Older Australian Community Singing Ensembles**

This paper focuses on resilience that is an overarching theme identified in multiple case studies of community music organizations that cater for older people active in community. This research is part of an ongoing joint research project, 'Well-being and ageing: community, diversity and the arts in Victoria'. Begun in 2008, this project has been undertaken by music education researchers from two metropolitan Australian universities in Melbourne, Victoria (Deakin University and Monash University).

Resilience is core to the ongoing existence of the various ensembles that comprise this study. Resilience can be understood as the facility to be able to 'bounce back' in the face of adversity, to survive tensions and to adapt to changing life circumstances. Resilience encompasses a range of personal factors including resourcefulness, autonomy, self-esteem, independence, motivation, self-efficacy, cognitive functioning, and attitude to health and well-being. This research explores how participants in six different community music organizations representing different ethnicities and geographical spaces enact resilience. This study used data gathered by in-depth, conversational semi-structured interviews with participants from each group. As phenomenological qualitative case studies this research sought in-depth understandings of the participants. The data were analysed using Interpretative Phenomenological Analysis which examines how people make sense of their major life experiences. The interview data were analysed, reported thematically and illustrated by verbatim quotations from participants. Resilience was an overarching theme across all studies.

The main findings confirm that resilient people are able to recover mentally and physically from challenging and difficult life situations which include migration, serious illness, death, and bereavement. The data reveals the importance of personal factors such as personal autonomy, self-esteem, musical empowerment, self-confidence in music literacy and performance. Further resilience was enacted by resistance to cultural stereotypes and attitude to health and well-being. These studies explore lifelong music engagement and learning that suggest implications for music education in both formal and informal settings as our participants sought experiences that balanced both these modes of engagement. Our participants were strongly motivated to persevere with their musical engagement. Beyond the acquisition and development of musical skills and knowledge, they sought ensembles that offered peer support, affirmation and validation. Resilient ensembles offer members musical growth, shared experiences of belonging and being connected,



peer support, and the opportunity to share what they have learnt with others. These are key factors that contribute to resilient and sustainable music ensembles.

Siao-Ting HUANG  
Fung-Ching CHENG  
*National University of  
Tainan,*  
Taiwan

Day 2, Concurrent  
Session 4 Paper

**A Research Analysis on Taiwanese Academic Theses Combining Brain Science and Music Conducted between 1980 and 2014**

In recent years, the development of brain science has benefited greatly psychological and behavioral research. Some researchers have shown that various regions of brain control cognition and behavior. Additionally, scientists in other countries have found that a human being's music behavior is indeed controlled by a specific region of the brain with its own specific operation system.

This research aims at discussing the current state of research that combines brain science and music in Taiwan. The research objects are Taiwanese academic theses such as Master/PhD theses, journal papers, and academic conference papers. The research method is content analysis. Moreover, the research tool is the "1980~2014 table analysis of Taiwanese theses dealing with brain science and music". The research has two major focuses: the general state of researches combining brain science and music, and the development trends for this kind of researches.

The findings of this research are as follows:

1. The general state of Taiwanese researches combining brain science and music:
  - (1) Most of the relevant theses are published after 2000 and consist of Master/PhD theses. Additionally, the majority of these theses are in the field of information-engineering or the medical field, followed by the music education field.
  - (2) Most of the relevant theses are applied-studies, followed by directional fundamental research.
  - (3) There are 2 research objects in this study: people and items. With regards to people, most researchers studied professional musicians, non-professionals, special groups, and undergraduate students. As for items, the exploration of equipment is the most popular choice.
  - (4) In terms of academic research method, the experimental research method was used the most.
2. In terms of the development trends of Taiwanese academic researches combining brain science and music:
  - (1) Most of the "research field" focuses on music and brain.
  - (2) The relative "brain structure" studied by most theses is cerebral cortex, followed by the limbic system.
  - (3) The most studied "music abilities" are kinesthetic, perception, and music technique performance.
  - (4) The most-studied "brain physiological signal" is the brain wave.

Yi-Chen CHENG  
Fung-Ching CHENG  
*National University of  
Tainan,*  
Taiwan

Day 2, Concurrent  
Session 4 Paper

**A Study on Using A-Cappella Training Method to Improve the Singing Pitch Accuracy of an Amateur Community Chamber Choir**

In recent years, there have been more and more "A-cappella" groups in Taiwan. From chorale circles, the pop music industry, to communities, a cappella music is widely accepted. However, Taiwan still lacks a holistic training system for a cappella music. It was against such a backdrop that the author of this research was given an opportunity to participate in T Church's a cappella team. This special experience prompted the author to use the a cappella training method to improve the voice pitch accuracy of an amateur community choir and build their inner hearing ability.

In this research, the author took a video recording of the team's practice from April to August 2014. Afterwards, the author not only evaluated the training process but also "factored in" the team's

singing pitch accuracy in her analysis. To evaluate how the team has improved, the author divided the singing pitch accuracy into two dimensions: singing pitch accuracy and theoretical cognition. Voice pitch refers to solo, unison singing, and choral singing, while theoretical cognition refers to tonality, harmony, and sight reading. This research used a rating scale of 1-6 to evaluate each practice and then explores how to improve and strengthen the team's pitch.

Since this case study is still an on-going research and will not be completed until January 2015, the author's hypotheses are as follows:

1. The a cappella training method is effective in improving and building up the team's singing pitch accuracy.
2. A choir member's awareness of music theory will affect his/her pitch when this person sings.
3. Teachers' demonstration, team members' imitation, and solmization all have a positive effect on the team when they learn a song as well as on improving the team's voice accuracy.
4. Through practicing a canon, the team's harmony can improve greatly regardless of whether they sing together or in various unisons.

Jane SOUTHCOTT  
Annabella FUNG  
Monash University,  
Australia

Day 2, Concurrent  
Session 4 Paper

### **Sharing Chinese Heritage: The Golden Dragon Museum and the Chinese Lion Dancers, Bendigo**

This case study research investigates the role of musical and cultural engagement in the lives of Chinese-Australians in Victoria and explores heritage retention, cultural maintenance and transmission. This paper discusses the community educational and cultural work of the Bendigo Chinese Association Lion and Dragon Team and the Golden Dragon Museum, Bendigo and reports on semi-structured interviews undertaken with key members of these groups.

Australia has one of the most culturally diverse societies in the world. Currently the Chinese constitute the largest ethnic group. Victoria was one of the first Australian colonies to receive large numbers of Chinese workers in the 19th century who have always contributed to the cultural life of the colony/State. To accommodate and support their pro-active community, Chinese religious and cultural organizations were established and celebrations of the Chinese New Year remain a feature of many Victorian communities. The Chinese community has been a vital component of the Bendigo Easter Fair (established 1879). This annual event has provided a way of building constructive and mutually rewarding relationships between Bendigo's Chinese and non-Chinese citizens over years. The co-operation, respect and generosity of spirit engendered has at times been unusual in colonial and early 20th century Australia. The traditions that are preserved by the Lion and Dragon Team are authentic to their southern Chinese origins and at the Easter Fair Loong, the oldest imperial dragon in the world used to be an integral part of the procession. Loong rarely parades now – his place is taken by a newer dragon (the longest in Australia). The rich heritage of the Lion and Dragon Team and the programmes of the Golden Dragon Museum maintain and share Chinese cultural traditions introduced to Bendigo during the 19th century Australian gold rush. The Team performs year round. Members share some Chinese heritage. This paper describes the practices of the Team and explores the formal and informal educational practices of this group and their understandings of taking part in this Chinese cultural activity. The Golden Dragon Museum, Bendigo documents, interprets and preserves the Chinese heritage in Australia and describes itself as the Chinese Cultural Centre of Australia. The museum is a cultural and educational centre with many community outreach programs. The music, dance and martial arts traditions that support the performances are taught faithfully in this community performance group that preserves traditions and educates Chinese Australians and the wider community.

Michi TANAKA  
Tokyo Gakugei  
University,

### **An Analysis and Comparison of Improvisation in Elementary Music Classes in Japan and the United States**

The purposes of this study were to analyze and compare aims, practices and teaching materials of

<p>Japan</p> <p>Day 2, Concurrent Session 4 Paper</p>	<p>improvisation in elementary general music class between Japan and the United States, and to provide basic ideas to make improvisation-centered curriculum for Japanese music education.</p> <p>The study was divided into three stages. During the first stage, an overview of historical backgrounds of incorporating improvisation in school music education and how both countries expected pedagogical importance of improvisation are presented. The second stage critically examined the purposes and the teaching contents of improvisation in the Japanese Course of Study comparing with the 2014 National Core Music Standards (U. S.) The third stage analyzed general music classes from published journals since 2000 with following five points:</p> <ol style="list-style-type: none"> <li>1. Aims of teaching improvisation.</li> <li>2. Grades.</li> <li>3. Teaching materials.</li> <li>4. Music style.</li> <li>5. Performing style.</li> </ol> <p>From the comparison of the curricula, it was found that there is an essential difference in terms of the aims of improvisation between the countries. In the Japanese Course of Study, it sets “to find the fun of sounds,” whereas the 2014 National Core Music Standards (U. S.) sets “to make music extemporarily.” This difference may suggest that there is a gap between two countries in terms of the role of improvisation in music education. Japan regards improvisation as a means to attain different purposes whereas the United States treats it as the purpose for itself.</p> <p>From the comparison of classroom settings, a similarity between the two countries was found. Most of improvisation practices taught in early elementary grades primarily focus on rhythmic learning using a call-and-response style. In the middle grade, there are few practices of improvisation. Then in late elementary grade, suddenly difficult and complicated improvisatory tasks such as “making scenic music” in Japan or “playing ad-lib in jazz” in the United States are introduced. This might show that practices between lower grades and upper grades do not connect.</p> <p>In conclusion, there is a lack of continuity between lower and upper elementary grades regarding improvisation since almost no improvisation is practiced in the middle grades in both countries. Consequently, it can be said that improvisation has yet to be developed from a developmental perspectives in both countries.</p>
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<p>Megumi SAKAI <i>Meisei University,</i> Japan</p> <p>Day 2, Concurrent Session 4 Paper</p>	<p><b>The Development of the Teaching Method of Timbre through Attention to “Overtones”</b></p> <ol style="list-style-type: none"> <li>1. Theoretical/pedagogical background of the paper I have been working on an action research aiming at enhancing the students’ sensitivity to timbre. In this paper, I focus on “the overtone,” which is an indispensable concept in explaining timbre from the viewpoint of physical quantity, and which music teachers, in general, are strangely not so knowledgeable about. In traditional Japanese music, or in contemporary pop music, it is overtones that are deeply related to various subtle changes of timbre. “The overtone” works well as an analytical concept which explains systematically the attractiveness of a wide range of music.</li> <li>2. Aim/focus of the research reported The aim of this paper is to clarify that “the overtone” is a useful tool to explain coherently the attractiveness of sound in various music styles; for example, Japanese traditional music or contemporary pop music with sound synthesis and processing.</li> <li>3. Methods Referring to the recent findings in acoustics, the psychology of music, and phonetics, a way to explain timbre is explored especially with “the overtone” as an analytical concept. Lectures about sound and timbre are given to 110 third graders in elementary school and 85 university students in teacher training courses, coherently using “the overtone,” and their understandings are analyzed.</li> </ol>
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#### 4. Results of the main idea

Both of the students in teacher training courses and the elementary school students showed great interest in the visualization of overtones by a real-time frequency analysis software. After my lectures, they understood that various kinds of timbre are related to the overtones and that, as for human voices, the overtones and resonances are the keys to conveying emotional nuances. The elementary students, paying attention to timbre, also very much enjoyed the performance of a traditional shakuhachi piece. "The overtone" proved successful, as an analytical concept for understanding timbre.

#### 5. Conclusions and implications for music education

Using "the overtone" as an analytical concept will become an aid to develop a systematic vision to grasp the expression of various kinds of music, regardless of whether it is Japanese traditional music or rock music. I propose giving more importance to scientific knowledge about sound, like teaching content in music classes, which should be also included appropriately in the music textbooks.

Saya THUNTAWECH  
College of Music,  
Mahidol University,  
Thailand

Day 2, Concurrent  
Session 4 Paper

#### **An Instructional Model for Piano Accompanying Courses Focusing on the Enhancement of the Unity between the Pianists and the Soloists in an Accompanying Performance**

Many music schools, colleges, and universities in Thailand provide piano accompanying courses for piano students, appeared as both core and elective subject in undergraduate programs, and one of the main topics in ensemble classes. Mostly the courses' instructions and contents can hardly be differentiated from ordinary piano performance courses and do not integrate with other musical subjects especially ensemble skills. Moreover, the course objective is solely for developing piano students' performance skills and the course.

The objective of the study was to develop an instructional model for piano accompanying courses focusing on the enhancement of the unity between the pianists and the soloists in an accompanying performance. Data in the study collected from reviewing documents, textbooks, and related researches including piano accompaniment courses that contained in Western music performance undergraduate programs or related programs, music workshops, and examination systems in Thailand that was divided into three topics:

1. Piano accompaniment.
2. Teamwork.
3. Models of teaching.

Then, the researcher synthesized the data to develop an instructional model for piano accompaniment course.

The result was as followed; an instructional model for piano accompanying courses focusing on the enhancement of the unity between the pianists and the soloists which can be instrumentalists and vocalists in an accompanying performance was divided into four stages:

1. The preparation of musical theory and contexts stage.
2. The preparation of individual performance skills stage.
3. The ensemble rehearsal stage.
4. The assessment stage.

The model used both individual and group class which discussion, demonstration, and practical teaching methods, together with using authentic evaluation by instructors and students themselves. For further studies in the field, this developed instructional model can apply to be used in varied types of piano accompaniment courses; individual subjects, music workshops, and entire music curriculum for piano accompaniment major as well as teaching in any chamber music and ensemble courses.

Kay HARTWIG  
Griffith University,

**How Much is Enough?**  
How much is enough?

<p>Australia</p> <p>Day 2, Concurrent Session 4 Paper</p>	<p>Australia has commenced the implementation of a national curriculum in all schools in the country. Phase one which includes the learning areas of English, mathematics, science and history is complete and in the process of implementation in schools. Phase two includes geography, languages and The Arts. These documents have been written and will soon begin implementation. Phase Three of health and physical education, information and communication technology, design and technology, economics, business, civics and citizenship is currently at the consultation stage. The Arts comprise: Dance, Drama, Media Arts, Music and Visual Arts.</p> <p>The introduction of the Australian Curriculum: The Arts is a positive step in ensuring all Australian children have access to Arts education for the first 10 years of their schooling. However, the important question is how will The Arts be delivered especially in the primary school setting where generalist teachers are required to deliver most of the learning areas to the children in their classroom.</p> <p>Will existing teachers in schools have access to professional development to ensure they are fully prepared and resources to teach the five subjects of The Arts curriculum? Will universities allocate time and resources to ensure that future primary teachers are adequately trained to deliver quality arts programs in primary schools in the future?</p> <p>This presentation investigates the place of the Arts in the training of preservice teachers across universities in Australian and New Zealand. How many courses are allocated to Arts Education? How much time allocation is given to these courses? What is the delivery mode and assessment? Is this enough?</p>
<p>Yuyang WAN <i>China Conservatory of Music, China</i></p> <p>Day 2, Concurrent Session 4 Paper</p>	<p><b>Situational Music Diversity Teaching and Learning Research – Action Research in Two Junior High Schools in Beijing and Shenzhen</b></p> <p>In our current music classes, music culture learning usually divided into two parts: music (focus on learning songs, music theory) and culture (focus on knowledge of music culture), music culture out of the music as a certain knowledge in our class. This research aimed at creating the situational learning environment to help students making the diversity music culture expression and action, to fixing students’ own music culture memory with other race’s music culture understanding.</p> <p>In theory, the researcher divided the situational learning environment into three parts and five dimensions. Three part divided the music culture into music morphology, music emotion and sound landscape and environment. Five dimensions give the five specific phase in this three parts which express in students’ actual diversiform music culture behavior.</p> <p>In practice, the researcher depend on the theory, making the diversity music culture teaching and learning action research in two junior high school (grade 1) in Beijing and Shenzhen which lasting two months and according to the data collecting to elucidate the change and acquisition effect of students’ learning.</p>
<p>Kam Yuen AU <i>The Hong Kong Institute of Education, Hong Kong</i></p> <p>Day 2, Concurrent Session 4 Paper</p>	<p><b>An Investigation of the Educational Value of Hong Kong School Music Ensembles</b></p> <p>The current music curriculum in Hong Kong does not focus on the learning of musical instruments. Yet many schools organize musical ensembles such as wind bands, choirs, and orchestras as extra-curricular activities and some of these ensembles take part in the prestigious competition: Hong Kong Schools Music Festival organized by the Hong Kong Schools Music and Speech Association. It is estimated that approximately one out of five (18.96%) primary and secondary schools students in Hong Kong participated in the 65th Hong Kong Schools Music Festival in 2013. Moreover, some school ensembles and Hong Kong musicians have achieved remarkable success in regional and international competitions. Many students learn musical instruments outside the formal school curriculum and take graded practical music examinations with support from their parents. The Associated Board of the Royal Schools of Music (ABRSM) practical music examination is popular in Hong Kong and the certificates obtained are believed to enhance students’</p>

competitive profiles for entrance into select schools in high demand. Scholars have pointed that there are both extrinsic and intrinsic values in music learning. However, no research has been found that investigates the educational values of school ensembles in Hong Kong. But examining the perspectives of key stakeholders such as principals, teachers, ensemble directors, parents and students, insight could be gained into why these ensembles are supported with implications for their future sustainability. The main research question of this proposed study is: What are the educational values of school music ensembles in Hong Kong from the perspectives of key stakeholders? This is a mixed method study that would involve a survey and semi-structured interviews. The research sample will be selected from both government and private primary and secondary schools, which participate in the Hong Kong Schools Music Festival. A number of schools that do not participate will also be selected. The significance of the study is to discover why schools, principals, parents and students support the “investment” in music ensembles organization in a very material and competitive society. It is hoped that the research would reveal ways to enhance the musical education of young people in the vibrant city of Hong Kong.

Martin LEE  
*The Hong Kong Institute  
of Education,*  
Hong Kong

Day 2, Concurrent  
Session 4 Paper

**Teaching and Understanding Counterpoint in the Music Curriculum: Music Theory Pedagogy through Music History and Performance**

Counterpoint study is an essential part of music curriculum at university level. It serves as the fundamental of Western music. However, as important as it is, it seems that counterpoint study is still a “taboo” in many institutions’ music departments. That may be due to only a few pedagogical literature and instructional methodologies that are available for teaching guides while many music theory scholars would tailor-make their own texts for their teaching. As a result, general theory instructors, especially those who have less counterpoint training, may not feel comfortable to teach beyond what the textbook stated. Under this circumstance, students would not be able to get the entire picture of what the counterpoint is, how the counterpoint operates, and why the counterpoint is important in the history of Western music. Such phenomenon becomes a vicious circle not only in, theoretically speaking, the dissemination of musical knowledge, but it also happens practically in musical performance. In order to solve these problems, I adopted two aspects in the music curriculum of the Associate of Arts (Music) Programme in my teaching: revisiting counterpoint through concept and reinterpretation—Music History, and orchestral experience of counterpoint—Performance.

This paper illustrates how I apply the above aspects in different courses and music activities at school. They include Materials and Techniques of Music, Western Music History, Studio Pedagogy, Conducting, and orchestral rehearsal for concert performances. In revisiting counterpoint through music history teaching, I begin with organum in the medieval period and through compositions in the Renaissance period to the pieces in the common practice period. The objective is to allow students to understand the origin of counterpoint and its evolution rather than “jumping” in abruptly from the Renaissance and Baroque periods without knowing prior historical knowledge.

Regarding the orchestral experience, it involves demanding ears to listen carefully how voices interact with each other. Listening habit is further strengthened in conducting course. Students are attentively required to listen and shape the musical voices and point out the weakness during coaching session. Ensemble rehearsals provide a complement for the players to listen how his/her line interacts among different parts. These trainings allow students to understand deeply the vertical, horizontal, and imitative aspects of counterpoint with respect to various repertoires. Consolidated by music history and performance, hence, teaching counterpoint is not a difficult task as many theory instructors think when you understood how this develops, transforms, and interacts through time.

Skowrung SAIBUNMI  
*College of Music,*  
*Mahidol University,*  
Thailand

Day 2, Concurrent  
Session 4 Paper

**Building Children’s Musical Expression in Playing Pieces**

Children in middle childhood (7-12 years old) are able to respond strongly to complex things such as complex tempo, wide range of melody, and music expression. Furthermore, they are ready to perceive and develop musical harmony and pitch, and are able to play a musical instrument like a keyboard, unlike younger children. So, this stage is an ideal time to start learning a musical instrument. Even though children in this stage increase their potential more than students in the younger stage, they still cannot judge or make decisions wisely, so they need support and

encouragement from their teachers. However, teaching children to play music is not an easy task and it is even more difficult to have them play musically. Musical expression is claimed by many music educators as the most important aspect in music. Because teachers are the key factors of students' better performance, thus it is interesting to investigate how teachers teach students in this stage and how they improve students' potential in building musical expression.

This research proposed to identify teachers' techniques regarding building musical expression that lead to children in middle childhood's better performance. The instrument used in this research was a semi-structured interview of ten piano teachers who has been teaching at Yamaha Music School in Thailand for 15 years or more. From the interviews, it was found that there are many methods that teachers use to build students' musical expression in playing pieces including:

1. Asking students to sing while they are playing.
2. Using teachers' storytelling and let students imagine a picture following the teachers' story.
3. Using metaphors.
4. Using teachers' explanations.
5. Using a method when students imitate teachers' playing.
6. Giving students the freedom to analyze the piece and build their own musical expression.

These methods can help children to perform their pieces better in terms of musical expression. In addition, these methods can be applied to any instruments teaching as well as any levels of students.

**Christine AUGUSTINE**  
*Universiti Pendidikan Sultan Idris,*  
 Malaysia

Day 2, Concurrent  
 Session 4 Paper

**How the Use of Music and Movement Impacts the Learning of Reading Skills by Preschoolers**

Preschool years are considered the "prime time" for children to develop physical, social, cognitive, and language development. The most critical issue in current education is the poor development of reading skills among children. This research related to the theoretical framework based on Vygotsky's sociocultural theory and zone of proximal development (ZPD) theory which was based on four main components: (a) children construct their knowledge of the world; (b) development occurs within a social context; (c) learning can lead to development; and (d) language is important for cognitive development. It is proved that integrating music into children's daily activities promotes literacy development, particularly with English language learners. Unfortunately, music is not emphasized in Malaysian government preschools as music teachers lack knowledge and teaching skills. The purpose of this study was to assess the effect of music and movement on the reading skills of 40 five- year-old preschoolers at a university preschool. This study sought to evaluate three reading skills or subtests – Print Knowledge, Definitional Vocabulary, and Phonological Awareness. The intervention was comprised of musical activities that included songs or singing nursery rhymes and body movements.

This quasi-experimental design utilized the Test of Preschool Early Literacy that measures early literacy skills for preschoolers. The results showed that music and movement activities impacted preschoolers in the overall reading skills ( $p = .02$ ), print knowledge ( $p = .005$ ), and definitional vocabulary ( $p = .03$ ) after the intervention but did not impact the phonological awareness skills ( $p = .18$ ). These findings confirmed that music and movement enhanced literacy skills for a duration of 6 weeks. Because the connection between music and reading skills are very strong, varied strategies can be used to boost the development in all learners. Teachers should be equipped with sufficient skills and knowledge and also implement a high-quality music program to develop effective reading skills. Deliberate literacy activities intertwined with music and movement should be planned wisely with the aim that every child can get involved in the process in order to develop his or her language knowledge naturally.

**Yan YAN**  
*China Conservatory of Music,*  
 China

**The Effect of the Higher Education of Music in Nanyin Inheritance – The e Survey of Graduates' Teaching Work in College of Nanyin in Quanzhou Normal University**

In 2003, Quanzhou Normal College founded the south sound system, and made it the ancient music in one hundred years, as a profession in institutions of higher education. Establishing the musicology (south sound direction) as a collegial key discipline in the art institute is pioneering

<p>Day 2, Concurrent Session 4 Paper</p>	<p>undertaking in the field of contemporary Chinese professional music education. Then, how the education effect of the College of Nanyin in Quanzhou Normal University? Whether it plays a positive and effective role in the protection of south sound, the intangible cultural heritage. This article adopts some empirical research, such as the interviewing method, literature method, questionnaire to make an investigation of some aspects which are carried out by previous musicology graduates (south sound direction) of Quanzhou Normal College of Art, including the Employment of graduates of College of Nanyin in Quanzhou Normal University, the actuality of inheriting the south sound, teaching practice effects of the south sound and the problems in the teaching process of the south sound in primary and middle schools. At the same time, this article analyzes the difficulties and countermeasures in the implementation of the activity “south sound into classroom” as well as the positive role that colleges and universities have played in the inheritance of the south sound traditional music. It tries to cultivate students’ identity of national culture and pride and serve as a reference for the inheritance and development of traditional music.</p>
<p>Jui-Ching WANG Northern Illinois University, United States of America</p> <p>Day 2, Concurrent Session 4 Paper</p>	<p><b>World Music or Musical Globalization? A Quanto-Historical Analysis of Selected World Music Textbooks from the 1980s to 2010</b></p> <p>Music of non-European origins began to appear in North American music textbooks during the first decade of the twentieth century. Since the 1940s, the MENC (now the National Association for Music Education, NAFME) has been promoting world understanding through music, and since 1953 so has the International Society for Music Education (ISME). As a result of the 1967 Tanglewood Symposium, it was recommended that the school repertoire include music of all cultures. Today, the National Association of Schools of Music (NASM) recommends that all music students in general demonstrate “the ability to place music in historical, cultural, and stylistic contexts” and that prospective music teachers in particular demonstrate “an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.” To respond to the increasing interest in including non-western classical music in the content of the music curriculum, ethnomusicologists have striven to provide materials in their textbooks covering various world music cultures for instructors and students to expand their musical horizon.</p> <p>The increasing number of world music textbooks reflects the rapid change of the world and its peoples’ musical practices, globally and locally. Since the contents of world music textbooks reflect the world’s social/cultural changes, they inevitably evolve in order to cultivate students’ cultural awareness of the music of various peoples. From the first college textbook of non-western classical art music to the extensive variety of world music textbooks explicitly focusing on world music cultures in the 21st century, ethnomusicologists have carefully crafted their scholarship to incorporate what they believed “proper music genres” into their textbooks. The rationale and scope of such selections constantly change due to the changing contexts in which these books were embedded. The purpose of this paper is to survey these textbooks and to correlate their contents with the major cultural social, political, technological, and educational changes in the U.S. and the world since the 80s. I study selected textbooks from 1980s to 2010 and their multiple editions and use “quanto-history” techniques to examine how these textbooks’ contents were expanded by analyzing variables, such as the changing functions of music, the increasing awareness of feminism and youth sub cultures, and effects of technology-driven globalization upon the teaching of world music. I also discuss the elasticity of the definition of world music, a problematic term that is constantly developing in this paper.</p>
<p>Ruochen HAN The Hong Kong Institute of Education, Hong Kong</p> <p>Day 2, Concurrent Session 4 Paper</p>	<p><b>An Investigation of Hong Kong Senior Secondary Music Teachers’ Perspectives Towards Senior Secondary Music Curriculum in Developing Students’ Creativity</b></p> <p>Since creativity is recognized as an important power for social development and sustained economic growth, creativity has earned increasing attention in the education system of Hong Kong. Hong Kong education reform is implemented in 2000. During the period of curriculum reform, creativity, as one of nine identified generic skills which are beneficial for students’ whole-person development is highlighted in both basic education curriculum guide and senior secondary school curriculum guide. Meanwhile, arts education, including music education is considered as a good way to achieve quality education and to develop students’ creativity. “Developing students’</p>



creativity and imagination” is thus addressed as one of the four learning targets in the senior secondary music curriculum guide. Up to now, the senior secondary music curriculum guide has been utilized for many years. Whether the curriculum guide is applicable to developing students’ creativity, as well as music teachers’ considerations in selecting appropriate materials and pedagogy for developing students’ creativity should be further studied.

According to Amabile’s componential theory, one’s creativity is affected by four components, including three intra-individual components: domain-relevant skills, creativity-relevant skills and task motivation, and one external component: surrounding environment. Under the context of schooling, teachers are the gatekeepers who enable to create a creativity-friendly classroom and to decide in what ways to provide students with domain-relevant skills. In music class, the development of students’ creativity, to a great extent, is influenced by music teachers’ teaching philosophy and pedagogy. In this study, a series of semi-structured interviews will be applied for collecting senior secondary music teachers’ perspectives towards senior secondary school music curriculum in developing students’ creativity. Teachers will be invited to share their perceptions towards:

1. The necessity of creativity and developing students’ creativity through music.
2. Their considerations in selecting appropriate materials and pedagogy in developing students’ creativity.
3. Their assessment methods for evaluating students’ creativity.
4. Methods of building an inspiring learning environment that allow students’ creativity to thrive.

In this study, investigator triangulation will be applied for ensuring the credibility of the whole study. Hopefully this study can comprehensively demonstrate music teachers’ perspectives towards the effectiveness of the current senior secondary music curriculum guide in developing students’ creativity, thereby further discussing the dilemma and potential solutions towards developing students’ creativity through music class.

Wong KWAN YIE  
Shahanum MOHAMAD  
SHAH  
*University of Malaya,  
Malaysia*

Day 2, Concurrent  
Session 4 Paper

#### **Malaysian General Music Teachers’ Attitudes and Practices in Multicultural Music Education**

The awareness of the importance of multicultural music in the Malaysian primary music education has increased due to the requirements set by the National Curriculum Standards for Primary School in music education in Malaysia. Therefore, it can be said that multicultural music is not an optional component to be included or disregarded at the discretion of the teacher in the music classroom. Music teachers are expected to foster multicultural music educational programs that address the diverse needs of students.

In the context of sustainability of multicultural music education, it is important to know that the current status of music teachers’ attitudes and practices with regard to multicultural music education such as what and how effective are the practices and their perceptions as far as the multicultural music is concerned. Therefore, this study examined Malaysian general music teachers’ utilization of multicultural music education in the music curriculum, specifically exploring the relationship between the general music teachers’ attitudes and their efforts in developing and implementing multicultural music education in music classes. This study utilized an adaptation of the original Music Specialist’s Multicultural Music Education Survey instrument which was administered to 456 of primary schools’ general music teachers in Malaysia. This instrument was used to measure teachers’ attitudes and practices regarding multicultural music education. Data analysis included descriptive statistics, analysis of variance (ANOVA) and correlational analysis (Pearson product-moment correlation).

Results indicate that there is limited implementation of multicultural music education in the music classrooms due to inadequate preparation and limited resources, and insufficient knowledge in multicultural music. As such, it is important to ensure music teachers develop a more critical understanding of multicultural music education include producing and developing more instructional materials and learning aids, which are suitable for primary students and appropriate

	<p>for the Malaysian context. Hence, music teacher training programs are needed in order to address both theoretical and practical aspects of multicultural music education throughout the curriculum in a comprehensive and long-term manner.</p>
<p>Shenglu ZUO <i>China Conservatory of Music, China</i></p> <p>Day 2, Concurrent Session 4 Paper</p>	<p><b>A Discussion on the Teaching Purpose of Piano Store Based Music Training Institutions in Beijing from a Teacher's Perspective</b></p> <p>Piano-based music stores are for-profit institutions for music training, which are boomed with the development of Music Grading Test in China. Many efforts have been devoted to explore the conditions the development of music stores and the trainees. However, what's the true purpose of such music training institutions is often ignored. The goal of this study is to investigate the purpose of this kind of music education from the perspective of music teaching; and explore the way to enhance the role of such training in music education.</p> <p>Using case study observations and interviews, with ten students and ten parents, from three of the main piano stores in Beijing, this analysis examines the piano-education among students (30-45 minutes per week) considered in relation to their ages, schools, the years for studying piano, personalities and so on. It also seeks a comprehensive analysis by considering parents' ages, careers, and education levels along with the educational ideas of their children. Based on the theory of aesthetic education, and by re-considering the role of teacher in aesthetic education, some aesthetic problems are identified in teaching demonstrations at the piano shops and possible solutions considered.</p> <p>We conclude that, although piano stores are for-profit institutions, they play an important role in the popularity of piano education and public music appreciation. By such training, many children could enjoy the music and love it. However, training pianist is not within the purpose of piano stores. The key to enhance the role of piano stores in music music education is to improve the professionalism of teachers engaged in such piano stores education, including professional knowledge of music and teaching skills, professional ethics, etc. Through this study, can be used for reference in many piano teachers in the field of social music education in the practical teaching of some educational idea and practical method.</p>
<p>WONG Huey Yi, Colleen <i>Universiti Pendidikan Sultan Idris, Malaysia</i></p> <p>Day 2, Concurrent Session 4 Paper</p>	<p><b>Assessing Elementary School Students' Creative-Thinking Abilities in Music</b></p> <p>Music education has been part of Malaysian elementary school students and the implementation of it has been going on for many years in the school. Throughout the years, children have been fostered with creative-thinking skills that are considered one of the main components in the learning process. Music has linked students to be part of activities such as improvisation, composition, and instrument playing and collaborating with divergent and convergent thinking. The implementation of the Wallas model of theory is used in this research. It has looked into how this model can guide the students into engaging themselves during music activities. Guilford's structure of intellect is also used to explain the creativity elements in this research as it also plays an important role in Webster's creative thinking test which was used to test the students. The purpose of the present study was to assess the creative-thinking abilities of 10-year-old students in music classes. This study was conducted in 1 government elementary school in Perak, Malaysia. Fifty students from 2 classes participated in this study; 21 nonintervention students and 29 intervention students. The Measure of Creative Thinking in Music (MCTM) was used to test 10-year-old students' creative-thinking skills in music. Four factors were used in scoring the measures: musical extensiveness, musical flexibility, musical originality, and musical syntax.</p> <p>Results of the MCTM showed a significant improvement in 3 of the 4 factors: (a) musical flexibility (<math>p = 0.0089</math>), (b) musical originality (<math>p = 0.008</math>), and (c) musical syntax (<math>p = 0.0047</math>). Musical extensiveness scored <math>p = 0.02737</math>. The overall research in creative thinking skills has concluded that the creative thinking skills can be enhanced through the implementation of an effective teaching and learning process. The instructional and informative ways in promoting creative thinking skills among children needs to be implemented as music plays an important part in their life as they play, sing, create, and dance. This simply adds up to their learning process as they grow. The implementation of creative thinking skills is also in association with the aspirations of the Malaysian</p>

	Education system.
<p><b>Kazuaki MAEDA</b> <i>Hirosaki University,</i> Japan</p> <p>Day 2, Concurrent Session 4 Paper</p>	<p><b>Considering the Relationship between Musician and Poet to Develop a Creative Music Education</b></p> <p>World is full of languages. When we speak with someone, think about things and/or matters, we become aware of something, we always use language. Language is a convenient tool, we therefore can think about things and/or matters, even though they are invisible or not practically existing. In short, this world is made by language. If language is gone from the world, how our lives will be? Possibly we can't recognize a thing as 'the thing.' As a result, the world may be a chaotic state, and probably society will collapse. That is to say, language has a high power to control the world. Although language has such a power, it has limit of ability too. Language can't be the thing denoted by the language (e.g., if we point to a pen case by our finger, the pointing finger cannot be the pen case). Poets, for example, dedicate their lives to searching for the limits of language, so I will attempt to clarify the relationship between language and music based on the link between poets and musicians. There are some of examples that relate poets to musicians in the world. Probably, Mallarme and Debussy are quoted as one of the most classical examples in those relations. So if I investigate into a relation between Mallarme and Debussy, it will become clear that relation between music and language. I think that music and language should be independent each other. Their relationship should be kind of 'play' as Derrida suggests. In this study, mainly, the relationship between Mallarme's poem and Debussy's music based on the concept of 'play' will be discussed. And, there are a lot of situations to use languages in music education. The position of language in music education, therefore, will be discussed in order to find a way for making music education more musically and creative.</p>
<p><b>Yu PENG</b> <i>Shanghai Conservatory of Music,</i> China</p> <p>Day 2, Concurrent Session 4 Paper</p>	<p><b>The Usage of Rhythm and Performance of Korean Long Drum in Musical Education and Pedagogy</b></p> <p>The system of modern music pedagogy values the ideas of using the rhythm, body movement and national culture in musical education and teaching. Music of Korean in china, especially the long drum music and performance is a symbol of national culture. The article is aimed to study its characters of rhythm and structure by means of analyzing its performing ways and rhythm (e.g. long and short) variations which combined with its usage in local music and dance, and also to discuss the reference value and practical meaning in music education and pedagogy.</p>
<p><b>Chen HANGHANG</b> <i>China Conservatory,</i> China</p> <p>Day 2, Concurrent Session 4 Paper</p>	<p><b>A Philosophical Examination of How Pre-Qin "Li Yue" Thought May Be Applied to Chinese Music Education in the Contemporary Era</b></p> <p>The purpose of this paper is firstly to examine the thought of ancient Chinese "ethical and musical" education, aiming for a historical-longitudinal analysis and interpretation, by which author divides "Li Yue" education into three stages and explores the regulations and characteristics of different stages from the period of pre-Qin Dynasty. Additionally, based on an understanding of the "fusion of Horizons" theory of hermeneutics espoused by European philosopher Hans-Georg Gadamer (1900-2002), a "horizontal" comparison and analysis is developed to conceptualize the contemporary equivalents of "Li Yue" educational function, educational objectives, teaching content, teaching principles, curriculum arrangement and assessment. The aim of this intercultural philosophical exercise is to seek a perennial theoretical foundation for music education philosophy in contemporary China through the "ancient and modern dialogue" on the theoretical bases of "Li Yue" education.</p> <p>Based on the preceding analyses, the author formulates a "skill, art and Dao" three-in-one mode of Chinese music education philosophy, which attains the following basic conclusions:</p> <ol style="list-style-type: none"> <li>1. Music education should insist on the diversity of artistic practice considered as its premise and foundation.</li> <li>2. Music education should become a "bridge" whose purpose lies in combining aesthetic education and personality cultivation.</li> <li>3. Music education should become a "mirror" with reflection of Chinese traditional virtue, which aims at enhancing the awareness of cultural heritage and identity.</li> </ol>
<b>Hiromichi MITO</b>	<b>Karaoke Singing in Japan and Portugal</b>

Meiji Gakuin University,  
Japan  
Graça BOAL-PALHEIROS  
Politécnico do Porto,  
Portugal

Day 2, Concurrent  
Session 4 Paper

## Introduction

In these twenty years, the participation in musical performance has become popular among the majority of young people thanks to the popularity of karaoke. The enrichment of current technological development has large influence not only on listening devices but also on karaoke machines. The contribution of such development is that the majority of people can enjoy singing everywhere all the time in their lives with luxurious accompaniments. Although there was previously a performing culture among young people such as the garage band boom and folk music boom before the emergence of karaoke, the population for such activities was still limited. One of the most important aspects of karaoke culture is that engagement in musical performance has become popular among the majority of young people.

Although the karaoke singing seems to gain popularity in a broad range of countries, the degree of participation and the style of singing may differ across countries. The purpose of the present study is to compare the difference of karaoke singing between Japan and Portugal from various kind of angles such as style of singing, attitude towards karaoke and the purpose of going to karaoke.

## Method

### Participants

A total of 14 participants (8 from Japan and 6 from Portugal) volunteered for the study.

### Questions

The following four questions were posed. Although pre-determined questions were prepared, the interview took the form of a semi-structured interview.

1. How often do you go to karaoke?
2. How do you sing karaoke?
3. What is the attraction of karaoke?
4. What is the purpose of going to karaoke?

## Results

In Japan solo performance is one of the most important karaoke singing styles, and singing in karaoke facilities is concentrated on the activities of singing itself. Karaoke singing is distilled in pure form – karaoke for karaoke's sake. Furthermore, it has become evident that karaoke singing was conducted not only for recreational purposes but also for productive purposes. In everyday life, although karaoke singing seems to be conducted as a leisure activity, there were many comments that the participants practice singing for widening their singing repertoires and improve their singing skill. Such characteristics of karaoke singing in Japan will be compared to those of Portugal.

Ikuko SHITAMICHI  
Tokyo College of Music,  
Japan

Day 2, Concurrent  
Session 4 Paper

## **A Study of the Ryo-ka (the Japanese Dormitory Songs) Festivals in Japan – Aged Gentlemen Sing their Youth and School Days**

There are some Ryo-ka festivals in Japan. The Ryo-ka means dormitory (Ryo) songs (ka) and it is the historic song which emerged from dormitory lives in the old system high schools. In Japan, there were 38 old system high schools from 1886 to 1950 and they produced the unique culture. Ryo-ka whose music and lyrics were written by elite students was peculiar. The purpose of this study was to describe and investigate the Ryo-ka festivals in which participants sang "Ryo-ka" together. The Ryo-ka festivals were originally planned to promote mutual friendships among alumni of the old system high schools, but a lot of related people come to attend these festivals to sing together nowadays.

This study focused two Ryo-ka festivals. One was an annual event "the national Ryo-ka festival of old system high schools" which was inaugurated in 2010 to succeed to the "Japan Ryo-ka festival having the history of five decades. Another was "the Ryo-ka festivals by "dai-ichi kotogakko gyokuhakai" (the first high school alumni association by the name of "a jade cup") held twice a year, in spring and in autumn at Tokyo University to which dai-ichi kotogakko (the first high school) was attached.

In this study the researcher had participated these festivals constantly and collected several data

such as pictures, recordings and interviews. In addition, several materials such as songbooks, magazines, newsletters of the alumni association of each old system high school and weblog by participants were collected. These data and materials were examined and analyzed to reveal the questions:

1. Motives for singing Ryo-ka.
2. Aims of periodic holding and participating Ryo-ka festivals.
3. Ways of singing, and 4) methods of succession.

This study reported the state of Ryo-ka Festivals and revealed the meaning of the succession of singing by senior alumni who were so-called “intellectual leaders” and “the power elite” in Japan. Finally, the transition of the higher school culture was discussed.

**Paper Presentation Session V    13 July 2015    10:00-12:00**

Venue/ Chair	Title/Presenter(s)
D1-LP-04/	Time for Music MOOCs? A Status Survey and Feasibility Study on the Development of Music

Paulina WONG	Education Websites in Mainland China /Yixun LIU
	Advancement of Formative Assessment in Music Teacher Education in Shandong Province /Ding FEIFEI, Jiaxing XIE
	Music Education via MOOCs: A Status Report on the Open Global Music Academy Project/ Liane Hentschke, Jiaxing Xie, David Hebert, Alex Ruthmann, Gary McPherson
D2-LP-08/ Narutt SUTACHITT	Exploration of Contemporary Yue Jiao Practice/ Bingjie FU
	The Development of Training Modules for Elementary Music Teachers, Grades 4-6 on Teaching Music Based on Kodály Principles and Brain-Based Learning Theory/ Narutt SUTACHITT
	Musical Scaffolding in the Group Piano Teaching /Shinko KONDO
	Can We Nurture Affective Responses to Students during Music Listening? /Yan SU
D2-LP-09/ Steven MORRISON	Understanding Music Appreciation through Sound Studies /Matthew THIBEAULT
	Overcoming negative emotions in World Music: Qualitative understanding of the Meaning of repeated listening / Koji MATSUNOBU, Robert DAVIDSON, Khin Yee LO
	Concert Lecture – a New Path of Social Music Education /DongFang HUO
	Developing a Fully Online Pre-Service Music Education Course / Sharon LIERSE
D2-LP-10/ Annie O. MOK	Injuries in Piano Playing in Relation to Piano Playing Methodology and Practicing Strategies / Rit SUBSOMBOON
	Feel the Beat: Synchronization and Rhythmic Entrainment in Group Exercise Classes /Bethany GRANT-RODRIGUEZ
	Self-Compassion Levels in Music and Non-Music Majors/ Alison FARLEY, Jamey KELLEY
	The Research of Educational Practice in China Based on Gordon’s Preparatory Audiation/ XiuXiu LUO
D2-LP-04/ Jane SOUTHCOTT	A Music Curriculum Based on Taiwan’s National Core Competencies / Mei-Ling LAI
	The Surveying of Occupations Related to Music Education: A Case Study of the Graduates of the Western Music Department, Faculty of Humanities and Social Sciences, Bansomdejchaopraya Rajabhat University/ Panang PANCHUAY
	A Survey on Actual Conditions of Teachers Using Educational Technology Media in Korean Piano Education/ So Young OH
	Being an Independent 21st Century Musician: Differentiation, Connection, Convergence and Transformation/ Nicole CANHAM
D2-LP-03/ Tiwei CHEN	The Subversion and Limitations of Contemporary Mommusicing in China from the Perspective of Postmodern-Feminism/ Junjun ZHANG
	Choral Conducting Class on the Cloud / Chun Kei Alan KWOK
	The Guideline of Piano Lessons for Elementary to Intermediate Levels Using the Arrangement of Thai Folk Music/ Mintra THUNTAWECH
	A Content Analysis of Theses on Integrating Information Technology in Music Teaching: 2001-2013 in Taiwan/ Chien-wen SU, Fung-ching CHEN

Presenter	Title & Abstract
Yixun LIU <i>China Conservatory of Music, China</i>	<b>Time for Music MOOCs? A Status Survey and Feasibility Study on the Development of Music Education Websites in Mainland China</b> Since 2000, many music education websites have been emerging along with the popularity of digital media in China, culminating in the development of the MOOCs in recent years. Networked sharing of

<p>Day 3, Concurrent Session 5 Paper</p>	<p>high-quality educational resources, such as open online courses, bring important opportunity to global education development. Online music education is a new form of education, can make the most use of existing educational resources, may break the traditional pattern and mechanism of education. This study is based on the following two research questions: Will the music education websites exemplified by MOOCs take over the traditional music education in schools? Or are they merely a supplement for music education in college?</p> <p>This article will investigate and analyse a set of websites: the HongXiao music education website, Chinese Music Education website, Icourses website, and a number of national courses based on network platforms, e.g. "The foundations of music education" by Professor Xie Jiaying. This research is conducted by using the methods of anonymous online questionnaire and online interviews with MOOC students. The concluding discussion considers the current state and future development of music education websites in mainland China. The significance of this research lies in its exploitation of the recent trend of applying networking and information technologies as education resources.</p>
<p>Ding FEIFEI Weifang University, China</p> <p>Jiaying XIE China Conservatory, Beijing, China</p> <p>Day 3, Concurrent Session 5 Paper</p>	<p><b>Advancement of Formative Assessment in Music Teacher Education in Shandong Province</b></p> <p>In 1967, Scriven, M. put forward the distinction of formative assessment and summative assessment. In 2006, the Ministry of education in China clearly stated that the formative assessment and summative assessment should be combined for music education in normal universities in 12th document. For most courses, the usually score results and the final score accounted for 50% each. But the implementation is not satisfactory.</p> <p>We have seven local undergraduate colleges and universities in Shandong province in 2013, conducted a questionnaire survey. In Shandong province for music education professional teaching evaluation have a preliminary investigation of a baseline. In music teaching the use of formative assessment and summative assessment scale, obviously with the file does not match the ministry of education in our country. Based on this, in 2013 represented by Weifang academy has carried on the reform of teaching evaluation in colleges and universities. To check the progress of teaching evaluation reform over the past year, we design the second round of the questionnaire and teachers' interviews. We design and examine the validity and reliability of the survey questionnaires by consulting the experts on the elements of formative assessment, such as diagnosis and improvement in the process of teaching, multi-subject evaluation etc. From December 2014 to January 2015, we did questionnaires and interviews on music teacher education major students and teachers about current situation and problems the implementation of formative assessment at seven local universities in different level of economic development region of eastern, central and western Shandong. Using the characteristics of lake type reflects the scale of the current teaching of formative assessment accept, recognition, expectations, and so on and so forth in parts, through the SPSS (Statistical Product and Service Solutions Software) statistical analysis shows that it can't be optimistic about the implementation of the program.</p> <p>This paper will attempt to use diversified portfolio assessment, multi-agent evaluation, grading checklist-style evaluation in theory of knowledge, performance and comprehensive practice courses respectively in normal universities and explore the Music Education Professional formative evaluation advance feasibility, and try to make the pilot's attempt to comprehensively promote the formative assessment.</p>

<p>Liane HENTSCHE <i>Federal University of Rio Grande do Sul (UFRGS), Brazil</i></p> <p>Jiaying Xie <i>China Conservatory, China</i></p> <p>David HEBERT <i>Bergen University College, Norway</i></p> <p>Alex Ruthmann <i>New York University, USA</i></p> <p>Gary McPherson <i>University of Melbourne, Australia</i></p> <p>Day 3, Concurrent Session 5 Round Table</p>	<p><b>Music Education via MOOCs: A Status Report on the Open Global Music Academy Project</b></p> <p>With the popularization of the Internet, music learning is increasingly occurring online, where access to songs and music-related knowledge has never before been available with such convenience. The Internet is especially significant as an avenue for the development and promotion of music diversification. Music institutions are recognizing the importance of technological developments in society and responding with innovations of their own. In 2014, China Conservatory proposed a new initiative at the International Music Institutions Leaders Forum in Beijing. This was to develop an Open Global Music Academy to offer music-related MOOCs (Massive Open Online Courses) from many different countries. The OGMA is envisioned with six components: (1) Micro-lecture in Air, (2) Flipped Classroom, (3) Online Music Hall (4) Web Conference Room (5) Video Clips, and (6) International Music News. The main language of this web platform is English, and it will also feature extensive subtitling in Chinese and English languages. China Conservatory has moved forward with the Open Global Music Academy initiative in 2015, and in this APSMER panel session we will reflect on some of the initial results and future promises of this pioneering project. Specifically, the international panelists (from institutions in Asia, Europe, North America, and Oceania) will discuss the vision, website architecture, construction and maintenance of the Open Global Music Academy.</p>
<p>Bingjie FU <i>China Conservatory, China</i></p> <p>Day 3, Concurrent Session 5 Paper</p>	<p><b>Exploration of Contemporary Yue Jiao Practice</b></p> <p>“Yue Jiao” has a pivotal position in the education of ancient China. Although the current music education mode is very different, they are nothing more than “Ren” education and “Yi” education. We would revisit the ancient music education, as a basis for re-music education practice, in order to find out the revelation of the current music education, which is itself in the process of modern and traditional blend of ancient music education thinking in the present society through the process of reflection, to guide practice, but also the current it trend of all educational development.</p> <p>From three aspects listed nine contemporary practice of “Yue Jiao”, in order to show the characteristics of contemporary practice of “Yue Jiao” as well as the current music education from different angles. The first chapter is “Yue” neumann practice. The second chapter is the Yue Jiao practice of “ritual” as the core. Chapter 3 the related content and way of “Yue Jiao” practice. Chapter 4 conclusions and discussion are about the practice comparison between ancient “Yue Jiao”, the difficulties about the contemporary “Yue Jiao” practice, the social value and so on.</p>
<p>Narutt SUTTACHITT <i>Chulalongkorn University, Thailand</i></p> <p>Day 3, Concurrent Session 5 Paper</p>	<p><b>The Development of Training Modules for Elementary Music Teachers, Grades 4-6 on Teaching Music Based on Kodály Principles and Brain-Based Learning Theory</b></p> <p>The purposes of this study were:</p> <ol style="list-style-type: none"> <li>1. To develop the training modules for elementary music teachers, grades 4 – 6 on teaching music based on Kodály principles and Brain-based learning theory (BBL).</li> <li>2. To study effectiveness of the training modules.</li> </ol> <p>Participants were 14 elementary music and non music teachers, grades 4 – 6 of the Potential Development Project of Elementary Teachers and Administrators of the Institute for Gifted and Innovative Learning (IGIL), Thailand. Two types of research instrument were:</p> <ol style="list-style-type: none"> <li>1. The music teaching comprehension test.</li> <li>2. The questionnaire, observation and interview forms.</li> </ol>



The music teaching comprehension test was used to measure teachers' comprehension of music teaching before and after the training program. The questionnaire, observation and interview forms were used to collect teachers' and students' opinions towards music teaching after 3 months of training. T-test and analysis of variance (One-way ANOVA) were used to analyze pre – posttest comprehension in music teaching. Descriptive statistics and qualitative data were used to analyze music teachers' and students' opinions.

The results showed that the 12-hour training modules (2-day program) developed based on Kodály principles and BBL theory consisting of:

1. Kodály principles: singing quality, music notation reading along with hand signs and rhythmic syllables, and the organization of music subject matter.
2. BBL theory: application of BBL abstract concepts, active participation, relaxed alertness of teaching. The program handout consisted of 8 parts: the Brain, BBL, Jensen's BBL Lesson Plan, Music Subject-matter, Kodály Principles, Paul Mason's Singing Techniques, Singing Exercises, Guidelines for Music Teaching, Psychology of Teaching Music, Curriculum Design for Music Teaching, Music Evaluation, Examples of Music Lesson Plan, and References.

In terms of effectiveness of the training modules, results indicated that there were significant differences between pre – posttest scores of comprehension of music teaching ( $t = -9.179$ ,  $df = 13$ ,  $p > .05$ ). For the average scores, the posttest scores ( $M = 12.71$ ) were higher than the pretest scores ( $M = 7.71$ ). The results of the follow-up, consisting of the aspects of teacher, teaching, student, and training program, showed that:

1. For the aspect of teacher: the average of teachers' opinions towards the arrangement of music activities level ( $M = 4.20$ ,  $SD = 0.63$ ) and the understanding of Kodály principles, especially the concept of sounds before signs ( $M = 3.70$ ,  $SD = 0.67$ ) are in the high level.
2. For the aspect of teaching, the average of teachers' opinions towards the application of music teaching technique to enhance students' learning ( $M = 3.90$ ,  $SD 0.74$ ) and the abilities of teaching music as of the principles ( $M = 3.90$ ,  $SD 0.57$ ) are in the high level.
3. For the aspect of student, according to teachers' opinions, the students were the center of learning is on the high level ( $M = 3.50$ ,  $SD = 0.97$ ), the students had positive feeling, happy and enjoyable in learning music is on the fair level ( $M = 3.40$ ,  $SD = 0.70$ ); 4) for the aspect of training program: the training was able to develop the music content ( $M = 4.70$ ,  $SD = 0.48$ ), and to enhance effectiveness of music teaching ( $M = 4.60$ ,  $SD = 0.52$ ). are on the highest level.

Shinko KONDO  
Oakland  
University,  
United States of  
America

Day 3, Concurrent  
Session 5 Paper

### **Musical Scaffolding in the Group Piano Teaching**

In a sociocultural constructivist vision of teaching and learning, all human thought and activities are socially constructed, which is advanced by and through cultural and social communication of discourse. According to Vygotsky (1978), social experience shapes the ways of thinking and interpreting the world available to individual. Through collaborative dialogues with more knowledgeable members of their society during challenging tasks, children learn to think and develop in the ways that reflect their community's culture. Thinking is not bounded by the individual brain or mind. Instead, the "mind extends beyond the skin" (Wertsch, 1991a, p. 90). In other words, learning is a profoundly social process that is mediated by scaffolding (Wood, Bruner, & Ross, 1976) – through interaction with more knowledgeable others in the community they participate in (Vygotsky, 1978). This principle of a constructivist approach can be widely applicable to all musical practice in which music learning/teaching take place.

This study is qualitative inquiry in which, working as a teacher-researcher (Kincheloe, 2003), I entered my own classroom in the Music Preparatory Division at Oakland University, Rochester, Michigan, the U.S.A. and look closely at how young children construct their own understanding of music through social and musical interaction in the process of music learning through listening, creating, and performing activities. The program is based on social constructivist perspective. In particular, I am interested in looking at the nature of musical scaffolding as they have occurred in the context of the shared understanding between learners and teacher and also among learners in the group piano studio for young children.

	<p>In the process of collaborative learning in the group lesson, young children have opportunities to take an active role in their own learning, functioning with a certain amount of autonomy and independence, constructing their own understanding by engaging in genuine problem solving situation within the supportive learning environment. Applying constructivist approach to my studio practice and also to my research study enabled me to realize that, the more the students take a responsibility in their own music learning, the more I could observe my students' greater musical potential throughout the process of learning. Their musical experience, practice, and eventual performance became musically richer.</p> <p>It is my hope that his study might provide the broader music education profession idea for how we might establish highly meaningful musical learning environment for young learners.</p>
<p><b>Yan SU</b> <i>The Hong Kong Institute of Education, Hong Kong</i></p> <p>Day 3, Concurrent Session 5 Paper</p>	<p><b>Can We Nurture Affective Responses to Students during Music Listening?</b></p> <p>Music listening occupies a central part of music studies at all levels; instructors have been designing teaching that emphasizes on students' cognitive responses with limited connection to the affective domain. There has been little research focusing on linkages between instructors' belief and pedagogy that conforms to the affective responses domain for music majors in higher education contexts. The main purpose of this study is to explore if instructors' pedagogy on listening can nurture music majors' affective responses during music listening under the context of mainland China and Hong Kong.</p> <p>A mixed-method approach is employed in this study. Participants will include 60 undergraduate music majors and 240 lecturers to be recruited from 24 universities from mainland China and Hong Kong. Study I is comprised of the quantitative component that contains a questionnaire survey to investigate the current situation of teaching beliefs and action in university instructors' listening pedagogy. The survey data will possible has relationship between instructors' beliefs and their pedagogy. Study II is a case study to investigate the factors affecting instructors' beliefs and action on nurturing students' affective responses. The qualitative component will incorporate observations of classes and semi-structured interviews with instructors; additionally, a cross-case study analysis will reveal instructors' beliefs and teaching practice in listening under higher education context.</p>
<p><b>Matthew THIBEAULT</b> <i>University of Florida, United States of America</i></p> <p>Day 3, Concurrent Session 5 Paper</p>	<p><b>Understanding Music Appreciation through Sound Studies</b></p> <p>This paper engages theoretical approaches from sound studies to reexamine music appreciation as technologically-mediated, primarily through the use of sound recordings. This presents appreciation as a nexus of people, practices, institutions, and technologies, which affords a critique of problematic aspects of appreciation that are still present in the profession. The paper also helps to expose and address the contemporary crises of music appreciation in a multicultural and technological society.</p> <p>Following Lewis Mumford, the paper explores the, "preliminary period of ideological and social preparation" that accompany new technologies. In particular, the paper locates three key social and cultural preparations for technologically-mediated appreciation. First, the 19th century rise of the notion that music was exemplified in isolated, self-contained works. Second, the call by Nageli and Festis for the teaching of "skills of intelligent listening," a phrase resonant with Sterne's notion of audile technique. Third, the call to teach music as literature taken by Mary Agnes Langsdale's 1908 essay "A Plea for the Broader Treatment of Music in our Schools." These ideas prepared a new way of thinking about teaching music, a way that came together through the use of recordings in music appreciation classes.</p> <p>Recent research in sound studies grounds a richer sense of how and why music appreciation flourished. Music appreciation dovetailed with the rising corporate need for consumers of music recordings, it served to present new technologies as venues for bettering musical culture, and educators' use of radio allowed commercial interests to overtake public airwaves. The paper also examines the strong critiques of appreciation in the late 1930s, including Thompson's critique of the "music appreciation racket" and the critique of NBC's Music Appreciation Hour by Theodore Adorno.</p> <p>The final portion of the paper builds a case for a more robust approach to music appreciation on a pragmatic approach to technology in education. The paper shares newly found material on music appreciation from previously unpublished lecture notes from John Dewey's 1901 and 1937 lectures. Dewey presents music appreciation as an example of a larger project, an approach to appreciation in a larger sense.</p>

	<p>Hearing music appreciation through sound studies can provide our profession with a critical approach that leads to a more generous conception of appreciation. There is much hope for music educators to rid themselves of some of the problematic inheritance of earlier approaches to appreciation while still working to share music with students in a meaningful and educative manner.</p>
<p><b>Koji MATSUNOBU</b> <i>The Hong Kong Institute of Education, Hong Kong</i></p> <p><b>Robert DAVIDSON</b> <i>University of Queensland, Australia</i></p> <p><b>Khin Yee LO</b> <i>Rockhampton Grammar School, Australia</i></p>	<p><b>Overcoming negative emotions in World Music: Qualitative understanding of the Meaning of repeated listening</b></p> <p>Just as the study of foreign languages has become a common practice in schools and universities, the study of world music is becoming a requirement for all music students at the university level. Unlike language courses, however, the study of world music is normally provided in one or two courses, each covering as many regions and cultures of music as possible.</p> <p>Literature on music preference and music education has made suggestions as to what kinds of world music are appropriate for untrained students (Demorest &amp; Schultz, 2004) and the manner in which to present it (Fung, 1994). Margulis (2013) highlights the role of repeated listening in appreciating music, especially that which is unfamiliar to the listener. She claims that one's preference of a certain type of music is influenced largely by exposure to the sounds and expressions of the music. Repeated listening may even allow randomly sequenced notes to be heard as music. Instead of viewing musical preference as a fixed condition of subsequent musical experience and learning, she underscores the transformation of one's musical preference and the importance of cultivating enlightened ears.</p>
<p><b>Day 3, Concurrent Session 5 Paper</b></p>	<p>In this action research project, we developed a way to monitor students' learning experiences of world music by facilitating their repeated listening of music that sounded "unpleasant" to their ears. We hypothesized that focused, repeated listening leads to the cultivation of enlightened ears. How did they come to terms with unfamiliar sounds of world music? Their listening diaries and individual interview data indicated that they challenged their own frames of musical understanding through repeated listening over a period of time.</p> <p>The findings suggested that, consistent with Dewey's theory of experience, the students each created continuity of experiences and generated their own meanings out of their listening experiences. Meaningful learning also appeared to be linked to students' preceding experiences of music. Dewey's theory of experience proved useful in illuminating the challenges, processes, and transformations that they had undergone through the course of world music study.</p>
<p><b>DongFang HUO</b> <i>China Conservatory of Music, China</i></p> <p><b>Day 3, Concurrent Session 5 Paper</b></p>	<p><b>Concert Lecture – a New Path of Social Music Education</b></p> <p>With the fast development of the society, the spiritual pursuit of Chinese has become more diversified. With the stimulation of quality-oriented education, the school education seem to be not sufficient to support children's all-round development. As an important part of the national music education, the social music education is becoming increasingly attractive. With the same aim to social music education, the concert lecture will focus on the appreciation and popularity of art, so as to improve artistic culture, creating a new pattern to combine music performance and academic lecture. This new teaching method has already been widely popularized and applied in western countries, and recently, some theatres and orchestras in big cities of China has tried it, achieving social praise. However, because of the short period, immature conditions, and unbalanced development of social education in China, the social music education rarely gets promoted and still stays at primary phase, with the benefit of only few people.</p> <p>In this paper, it will explore systematically some successfully organizing concert lectures of native theatres and orchestras as case studies. As well, it will analyze the social influence and educational achievements of concert lecture by plentiful methods, such as quantitative surveys, comparative research of overseas excellent cases, literature reviews, logical analysis, questionnaires and contrastive research. Therefore, it will investigate the related relationship among concert lecture, social music education and popularity of music culture for educational mode. In the other hand, this paper also reflects some diversifications in social music educational role and deficiencies of modern theatres and orchestras in order to develop and contribute to social music education and social services by concert</p>

	lecture in China.
<p>Sharon LIERSE <i>Charles Darwin University,</i> Australia</p> <p>Day 3, Concurrent Session 5 Paper</p>	<p><b>Developing a Fully Online Pre-Service Music Education Course</b></p> <p>In 2015, I was appointed as lecturer in music and the performing arts to pre-service teachers at Charles Darwin University (CDU), Australia. CDU is unique due to its geographic remoteness and its closer proximity to Asia even though it is an Australian university. The city and university population is a mixture of Australians, Indigenous Australians and overseas students and staff in which the majority are from Asia. The academic courses in Education are all taught online which means that student can be located anywhere, and the class cohort may never get the opportunity to meet each other.</p> <p>There are many challenges in preparing teachers music teachers for the profession. Students enrol in the course with a diverse range of skill sets and standards of musical proficiency. When there are additional variables of teaching a practical subject fully online, and to include Indigenous and Asian musics in a limited time frame, the curriculum and assessment needs to be both comprehensive and flexible. The existing music education course has not been updated for several years, and as I am the new lecturer, it is timely that the course is updated. It is planned for the course to be updated and delivered in a revised format during the first six months of 2015.</p> <p>The method adopted for updating and delivering the new course will be Participation Action Research (PAR). The four steps for the research are as follows: planning a change; acting and observing the processes and consequences of change; reflecting on the processes and consequences; and replanning to start the cycle again. The reflection and replanning stage of the course are especially important because courses need to be updated regularly to keep up with policy developments. This can also be achieved through additional feedback in the form of questionnaires for students. It is anticipated that by the end of the semester, the aspects of the course which have been successful, and the ones which will require extensive reviewing will become prevalent. Through this process of rewriting, reviewing and reflecting, a fully online music education course will be able to be delivered successfully to music education students in the Asia-Pacific region.</p>
<p>Rit SUBSOMBOON <i>College of Music, Mahidol University,</i> Thailand</p> <p>Day 3, Concurrent Session 5 Paper</p>	<p><b>Injuries in Piano Playing in Relation to Piano Playing Methodology and Practicing Strategies</b></p> <p>When Bartomeo Christofori invented the first generation of pianos in the 18th Century, they were popularly used in a drawing room. The piano had been greatly developed particularly from 1750 to 1850, represented a search for more power, more volume and a greater dynamic range of players and composers. Today's piano is capable of satisfying a large concert hall for three to four thousand audiences. In contrast, the early piano's touch was influenced by the previous early keyboard instrument whose touch was very light which is similar to the computer keyboard. On the other hand, the instrument has also been developed as a direct response to a musical demand of the musicians.</p> <p>Despite of long history of piano playing the majority of pianists are still likely to ignore the fact that playing piano can bring about serious physical problem and severe injuries. One of the major is playing methodology employed by pianists themselves.</p> <p>In fact, our hands and arms can move in many ways. However, many pianists are still playing with isolated finger technique without using the remaining part of the arm. This is appropriate for the early keyboard instruments and might not be adequate for today pianos. Combination of many hours of practice (with and without knowing how to practice), injuries occurred can bring misery to many pianists destructive stress reactions both mental and physical.</p> <p>This research examines piano playing methodology and practice strategies employed by pianists when performing and practicing in relation to injuries occurred in piano playing with an aim to the injury-free piano playing methodology and practice strategy</p> <p>The self- administered survey questionnaire was designed by the researcher to investigate the prevalence of injuries occurred in piano playing, pianists' playing methodology and practice strategies and was distributed to undergraduate students who play piano as their major musical instrument at College of Music, Mahidol University. Eighty respondents completed the self-administered survey</p>

	<p>questionnaire</p> <p>After survey, researcher will conduct a semi-structure interview with doctors and renowned pianists to gain some insight about the injury-free piano playing methodology and practice strategy</p> <p>By investigating different playing methodologies and practice strategies, the goal is to gain some information concerning the occurrence of injuries in piano playing and to determine how much playing methodologies and practice strategies have effects on injuries in piano playing. Data collected form the questionnaire can probably provide some clues for further investigation which would bring about injury-free piano playing. Moreover, the result from the study can increase the awareness of injuries occurred in piano playing.</p>
<p>Bethany GRANT-RODRIGUEZ <i>University of Washington, United States of America</i></p> <p>Day 3, Concurrent Session 5 Paper</p>	<p><b>Feel the Beat: Synchronization and Rhythmic Entrainment in Group Exercise Classes</b></p> <p>The rhythm of music and movement are intimately related. They have been an integral part of the experiences of education, enculturation, socialization, teaching, and learning throughout human history. Although music has long been a staple of various movement and dance experiences, little research has been done to examine music’s role in enhancing the experience of exercise in different types of group fitness classes. Specifically relevant to the present inquiry is research that illuminates occurrences observed in other group musicking experiences (Small, 1998), such as synchronous movement and rhythmic entrainment. Both Kirschner and Tomasello (2009) and Kirschner and Ilari (2013) found that social context facilitates synchronization in their studies on joint drumming with preschool children in Germany and Brazil. Kirschner and Ilari (2013) defined rhythmic entrainment as a behavior by which humans engage in synchronous movement to the pulse of a shared acoustic pattern.</p> <p>The purpose of this study is to explore the function of music and synchronous movement in the exercise experiences of members in a group fitness class. Specifically, the researcher seeks to corroborate existing research by looking at the phenomena of synchronous movement and rhythmic entrainment in various group fitness settings. The information yielded from this study will add to the extant research by attempting to establish a positive correlational relationship between group synchronous movement/rhythmic entrainment and positive evaluation of the exercise experience by the group participants. The hypothesis is that there will be a direct positive correlation between level of synchronous movement and participant satisfaction/enjoyment within these classes. To address the research questions, an explanatory correlational research design is utilized. Through behavioral observation, data was collected to determine the presence or absence of synchronization and rhythmic entrainment in each of the three classes. The classes were videotaped for detailed analysis and were shown to the participants for their responses related to level of synchronization and enjoyment. Their free responses were coded to produce objective data for analysis, which determines the degree of association between the two variables, synchronous movement/rhythmic entrainment and satisfaction/enjoyment. The results of this study are relevant to any field in which synchronous movement, entrainment, and music may be found to intersect, such as music education, dance education, community music, and music therapy, to name a few. It is notable that some of these fields (e.g., music therapy) have a specific focus on physical outcomes, much as with fitness classes.</p>
<p>Alison FARLEY Jamey KELLEY <i>University of Washington, United States of America</i></p> <p>Day 3, Concurrent Session 5 Paper</p>	<p><b>Self-Compassion Levels in Music and Non-Music Majors</b></p> <p>Background &amp; Aims</p> <p>Self-compassion is a way of exploring attitudes toward the self without the negative narcissistic qualities of self-esteem (Neff &amp; Vonk, 2006). Previous research has shown a relationship between self-compassion and anxiety levels. Musicians tend to possess more anxious traits than non-musicians (Kemp, 1996); this exploratory study seeks to identify a possible difference in levels of self-compassion between musicians and non-musicians. Participants were comprised of undergraduates and graduate students at a large university in the Northwest United States. An equal representation of music and non-music majors was evaluated to compare self-compassion levels between the two groups.</p> <p>Method</p>

	<p>Participants were given the long version of the Self-Compassion Scale (Neff, 2003). This 26-item questionnaire evaluated how participants typically act toward themselves in difficult times with a Likert-type response. Participants were also asked to fill out a brief demographic questionnaire related to age, gender, major, ensemble participation (if music major), classification (UG/Grad) and country of birth.</p> <p><b>Results &amp; Conclusion</b></p> <p>Data collection for this study is ongoing. Once completed, self-compassion scores will be compared with group identification along with each of the variables gathered through the demographic questionnaire. With musicians possessing higher levels of anxious traits and the previously explored connection between self-compassion level and anxiety, we anticipate a difference in self-compassion levels between the musician and non-musician groups. Specifically, we expect to see lower levels of self-compassion in music majors as compared to non-music majors.</p> <p>This research looks to gain insight on the potential differences in self-compassion levels for music major and non-music majors. This research will be used to influence upcoming studies, which may explore the reasons for these differences and possible interventions to help increase levels of self-compassion and reduce anxiety in musicians.</p>
<p><b>XiuXiu LUO</b> <i>Shanghai Conservatory of Music, China</i></p> <p><b>Day 3, Concurrent Session 5 Paper</b></p>	<p><b>The Research of Educational Practice in China Based on Gordon’s Preparatory Audiation</b></p> <p>Edwin E. Gordon is a modern American psychologist and music educator who enjoys great international fame. Besides, he is also one of the educationists who first studied in theoretical design of music pedagogy. Since the 1950s, Gordon has achieved great success both in theoretical and practical field. The music teaching theory is based on the modern educational theory, integrated with psychological theory and practices as well as a great number of empirical researches. This creative study gained extensive attention, exerting great influence on the study in the US and even in the globe.</p> <p>Pedagogy is one of the most substantial components in subject education. Through the ages, and music methods of Orff, Kodaly, Dalcroze and Suzuki has been the major focus of scholars in the field of music education. These approaches of research are all carried out from the perspective of teachers, which play much importance on the question “how to teach”. The music teaching theory of Gordon, However, is student-oriented, focusing more on the views of music learner. When studying in the content and approach in music education, Gordon points out how children learn the knowledge of music. On the contrary, the concept of educational learning theory has been paid great attention since the 1950s. The theoretical data of music learning forward by Gordon provides a comprehensive pattern of the process in music learning.</p> <p>In the United States, music learning theory has been quite mature. Preparatory Audiation which belongs to the concept in early child musical education area is fully-developed. This paper is based on the theory of Preparatory Audiation concludes with author’s own teaching experience in the Kindergarten and Primary Grade one in mainland China. The teaching process is analyzed according to the idea of Preparatory Audiation and music education psychology. Music Aptitude tests system is one of Gordon’s general contributions to the music education profession. I use this testing system during the whole teaching process to estimate student’s changes after the courses. We should let Chinese music educators pay more attention to the early childhood music education, use the idea of Gordon’s music teaching theory in the music classroom, and try to development our own music theory for Chinese children.</p>
<p><b>Mei-Ling LAI</b> <i>National Taiwan Normal University, Taiwan</i></p> <p><b>Day 3, Concurrent Session 5 Paper</b></p>	<p><b>A Music Curriculum Based on Taiwan’s National Core Competencies</b></p> <p>A new 12-year compulsory education policy was implemented in Taiwan in the 2014 school year. Under this policy about 75 percent of junior high school graduates will be able to enter senior high schools without taking competitive entrance examinations. The Ministry of Education in Taiwan has announced general guidelines for a new 12 year basic education curriculum that will be under this new policy and it anticipated that the new curriculum will be in ready for the 2018 school year. This paper will focus on the concept of national core competences on which the development of this new curriculum will be based. The methodology employed by the researcher was document analysis.</p>

	<p>The rationale for national core competences came from international studies published by United Nations Educational, Scientific and Cultural Organization, the Organization for Economic Co-operation and Development, European Union and the Partnership for 21st Century Skills and research conducted by Taiwan local researchers. A three dimensional structure has been established for the Taiwan National Core Competencies based on the over arching desire to have students (1) act autonomously, (2) communicate interactively, and (3) participate socially. In addition, nine domains have been outlined as the core competencies, these include (A) body fitness and self improvement, (B) systematic thinking and problem-solving, (C) planning and executing creative change, (D) Application of symbols and expressive communication (E) information technology and media literacy, (F) art cultivation and aesthetic literacy, (G) moral praxis and citizenship consciousness, (H) interpersonal relationships and collaborative teamwork, and (I) multi-cultural and international understanding. It is believed that a new national curriculum based on these frameworks will be in line with international trends and will enable Ministry of Education in Taiwan to fulfill its vision to provide learning experiences that “facilitate self-actualization, adaptive learning, individual fulfillment, and lifelong learning”.</p> <p>The curriculum reform committee was established by the National Academy for Educational Research in 2013 and sub-committees for each of the learning domains were appointed in July 2014. Arts Domain is one of the learning domains which include music, visual art and performing art. The eighteen-member music sub-committee includes music professors, school administrators, psychology professor, and experienced music teachers from all school levels. The broader Arts Domain committee met first to develop the rationale, goals and core competences for the arts curriculum. The sub-committees of each art-related subject continue to develop more specific curriculum. This paper will report the content of the ongoing music curriculum in detail.</p>
<p>Panang PANCHUAY <i>Mahidol University,</i> Thailand</p> <p>Day 3, Concurrent Session 5 Paper</p>	<p><b>The Surveying of Occupations Related to Music Education: A Case Study of the Graduates of the Western Music Department, Faculty of Humanities and Social Sciences, Bansomdejchaopraya Rajabhat University</b></p> <p>The Western Music Department, Faculty of Humanities and Social Sciences, Bansomdejchaopraya Rajabhat University, which was previously under the Faculty of Education, had created potential music teachers for 45 years. However, as the department is now under the Faculty of Humanities and Social Sciences, its curriculum has to be changed accordingly to the diversity of the music students. This study would focus on the occupations of music education - majored graduates in order to obtain the information about how the graduates of the Western Music Department have contributed to the development of Thailand’s music education: both in the formal and non-formal schools. This study, therefore, would be of great advantages to the development of the department’s strategies.</p> <p>The purpose of this research was to study the career of the graduates of the Western Music Department, Bansomdejchaopraya Rajabhat University. This study’s scope was limited to the music graduates and the stakeholders. This mixed-methods research employed an explanatory design by which quantitative and qualitative data were gathered concurrently and analyzed separately. Concerning the qualitative section of the study, the researcher selected phenomenological analysis of individual and focus group interview methods in order to focus on the music graduates, instructors and stakeholders. The researcher used 192 people as the population and the partitioning of sampling is 5 groups. Concerning the quantitative section, the researcher used non-experimental method of surveying: the data originates a survey of sampling by questionnaire, and the merging of the two data sets.</p> <p>The study revealed that the graduates’ occupations are of music teaching in both formal and non-formal schools. The graduates are working in different job positions and received varied amount of salary. The result of the study is of great advantages for the improvement of the strategies of the department and of every music-related institute, and implications for music education in Thailand.</p>
<p>So Young OH <i>Hansei Graduate</i> <i>School,</i> South Korea</p>	<p><b>A Survey on Actual Conditions of Teachers Using Educational Technology Media in Korean Piano Education</b></p> <p>The development of educational technology positively influences learners’ learning activities and results including attitude, knowledge, and behavior. The instructional media used as educational technology have brought about faster, more accurate, and more convenient class lesson. Learners are Digital Native a</p>

generation who has been enjoying digital environments, such as PCs, mobile phones, internet, and MP3, since their birth, easily and quickly accept modern media. Such innovative and creative education fitting learners in the 21st century is named SMART learning which began to become popular when the Korean government announced 'SMART Education Strategy' in 2011.

SMART learning is an intelligent and adaptive teaching and learning support system to lead the overall changes in the educational system including new pedagogy, curriculum, assessment, and teachers, in order to meet the needs of the knowledge and information society in the 21st century. It is developed in combination of social learning and adaptive learning on the basis of the best communication environment. In the educational environment, Korean students learn plenty of free resources fitting their individual learning levels and aptitude with the motivation triggered by the technology embedded and in their self-directed way.

With the development of the IT industry, various kinds of instructional media have been developed and used. However, there are a few studies on actual conditions of the media. In particular, it is hard to find research on the information and present conditions of the media used for piano education. Therefore, this study tries to investigate the actual conditions as to how much educational technology is applied to piano education and to look into the instructional media used by teachers. The contents of this study are presented as follows: first, it is to survey the instructional media that can be used for piano education; secondly, it is to investigate the actual instructional media that are applied to piano education by teachers; thirdly, it is to analyze the correlations between teachers' instructional media and their age, career, and teaching method.

This researcher distributed 471 questionnaire copies to the teachers who studied Piano in university and were teaching students Piano. And, 295 effective questionnaire copies were obtained from survey participants. The basic survey of their education, age, and career, and their answers to the questions about technology tools for piano education were analyzed by frequency analysis and chi-square test. It is expected that the analysis on how much SMART learning is applied piano education will become the basic research to grow Korean piano education, and that such education will contribute to raising global musicians.

**Being an Independent 21st Century Musician: Differentiation, Connection, Convergence and Transformation**

The careers of 21st century classically-trained musicians are often characterised by challenges which reflect widespread changes to patterns of work on a global scale, in addition to unique sector-specific problems. These challenges include an oversupply of musicians in an industry in which the business model for many arts institutions is in distress, and many Western classical music traditions which appear to be disconnected from contemporary culture. Entering the profession is acknowledged as a particularly difficult transition for artists of many disciplines and as such, has been the focus of much of the existing research. Early career transitions are often described by young musicians in terms of their disappointment and disillusionment as they struggle to reconcile the contrast between their aspirations and the ideals of their Western classical training in an environment of "no measurable consumer demand" (Taruskin, 2003, p.109). Many studies reinforce the idea that higher education training for musicians should address the practicalities of commercializing artistic practice in order to better reflect eventual "graduate destinations" (Bennett & Hannan, 2008, p.74). Independent, flexible career models are most often proposed for musicians, and research frequently recommends the mastery of an additional suite of skills including teaching, marketing, small business and career management skills (see Bennett, 2008; Bridgstock, 2011) in order to pursue portfolio-style work.

This paper presents data from in-depth, focused life history interviews with eight established, classically trained independent (indie) classical artists. The research design is based upon a reconsideration of existing assumptions which underpin much of the existing work in this area. This includes the choice of participants, the theoretical framework for the analysis of the data and attending to the perspective of the artist, rather than the priorities of a training institution, in understanding the way in which career choices are made. The research findings suggest that when viewed from this perspective, new solutions and approaches to musician employability may be found. Participants approaches to dealing with



	<p>disappointment and unexpected challenges – the ability to positively frame career ups and downs – contributed significantly to the development of an independent approach or disposition which was characterised by notions of differentiation, connection, convergence and transformation. An emphasis on making, rather than mastery as the end goal, gave participants significant creative freedom to develop and utilize a range of interests and abilities, including approaches drawn from other art forms.</p>
<p><b>Junjun ZHANG</b> <i>China</i> <i>Conservatory,</i> <i>China</i></p> <p><b>Day 3, Concurrent</b> <b>Session 5 Paper</b></p>	<p><b>The Subversion and Limitations of Contemporary Mommusicing in China from the Perspective of Postmodern-Feminism</b></p> <p>This study aims to explicate the role of women under patriarchal society, advance Mothers’ identities, and reaffirm traditional female labor’s worth and meaning within musical practices. The study additionally seeks to provide a normative foundation for value orientation to promote the development and popularization of Mommusicing in China.</p> <p>Mommusicing is the kind of music education by which mothers mindfully experience love and transfer their emotions to their children through music. In modern times, the practice of Mommusicing enables women to explore and reflect upon their own value and potential. As a musical practice, it includes many concerns associated with feminist and post-feminist theory, as discussed in <i>A Theoretical Reader in Motherhood</i> (Wuhan University Press, 2007)</p> <p>This research investigates Mommusicing from the perspective of postmodern-feminism, and combines with the methods of questionnaire and case study. Specifically, the author interviewed 9 mothers representing 3 types: 3 gravidas, 3 mothers of infants (0-3years old), and 3 mothers of preschool children (4-7 years old). Additionally, the researcher observed such maternal activities as giving birth, feeding, and child care. Analysis of data from the survey will explore the multiple roles of mothers: as educators, career women, housewives, and so on. The findings suggest that Mommusicing is a valuable practice with significance for women’s identity in China, and which deserves a place in music teacher education.</p>
<p><b>Chun Kei Alan</b> <b>KWOK</b> <i>The Hong Kong</i> <i>Institute of</i> <i>Education,</i> <i>Hong Kong</i></p> <p><b>Day 3, Concurrent</b> <b>Session 5 Paper</b></p>	<p><b>Choral Conducting Class on the Cloud</b></p> <p>The phenomenon of conductor-singers interactions is so complicated to be recorded with text. This article reveals how the researcher resolves this communicative problem when the instructor carries out the teaching and learning process in a conducting class.</p> <p>Conductor-singers interaction phenomenon must happen in real time and it is so difficult to describe this communication process by words and kept in people’s memory securely.</p> <p>For the convenience of further discussion and review, in this research, video taking would be treated as a vital source, as a kind of “non-verbal text”. So, the video clips taken could be retrieved as an actual event or “text” for class discussion, peer observation and review, materials for assessing and as a huge data bank for further research purposes.</p> <p>Cloud servers like Google Docs, YouTube and social networking platforms like Facebook, provide a superb user-friendly environment to ensure seamlessly information sharing. Student-conductors are required to record their own conducting clips and upload to YouTube. And then share the videos in a set-up group in Facebook. The video clips which taken by the students as one of the home assignments or by the instructor during the lessons are the important sources as the research data. ritCical movements in videos clips would be treated as crucial materials for analysis and discussion. By the use of these online applications, I found this cloud computing arrangement offering a warm aura for both instructor and learners working with each other. More than that, student-conductors are even more excited in their involvements especially in the peer observation and the mutual discussions, showing an inspired learning outcome. This pedagogical arrangement is not only benefit to conductor training, but also applicable in other practical modules such as instrumental performance.</p> <p>Since it is a self-reflection process of the learners, their own thoughts together with the colleague’s views are valuable for the further development of aesthetic value in their life of art. Last but not least, the whole learning phenomenon will be treated as the evidences to affirm the resolutions of this conductor-singer communicative problem</p>

<p><b>Mintra THUNTAWECH</b> <i>Chulalongkorn University, Thailand</i></p> <p><b>Day 3, Concurrent Session 5 Paper</b></p>	<p><b>The Guideline of Piano Lessons for Elementary to Intermediate Levels Using the Arrangement of Thai Folk Music</b></p> <p>The repertoires of piano curriculum are normally based on musical elements and techniques of various music genres, ranging from music for Baroque era to the present. Folk music is a particular type of music in piano curriculum. Arranging of folk music has also become part of repertoires. According to the music teaching concept the use of national folk music help music learners to understand music of their own culture faster than that of other cultures. Bartok for instance, arranged Mikrokosmos from Hungarian and neighboring countries folk music for piano. Yet, Thai folk music is rarely arranged and used for piano lessons.</p> <p>This study aims to developed guideline for selecting and arranging Thai folk music for piano lessons in elementary to intermediate levels. The research tools used in the study include tally sheets for analysis musical contents in piano pieces in elementary to intermediate levels selected from international piano examination boards and tally sheets for analysis Thai folk music from four areas in Thailand; the Northern area, the Northeastern area, the Center area, and the Southern area. Thai folk music is selected via suggestion of Thai folk music specialists. Subsequently, the guideline for piano lessons using the arrangement of Thai folk music is developed in accordance with Bartok’s Mikrokosmos.</p> <p>The result was as followed; a guideline for selecting and arranging Thai folk music in elementary to intermediate piano levels should be focusing on three domains:</p> <ol style="list-style-type: none"> <li>1. Melody.</li> <li>2. Rhythmic patterns.</li> <li>3. Musical harmony.</li> </ol> <p>In addition social culture context in each regions should also be taken into consideration. According to the study, the guideline can be adapted for arranging in different musical instruments. Moreover, the arrangements help to promote Thai folk music context in different cultures and it can be a way of cultural preservation by adapting into a contemporary style.</p>
<p><b>Chien-wen SU</b> <b>Fung-ching CHEN</b> <i>Department of Music, NUTN, Taiwan</i></p> <p><b>Day 3, Concurrent Session 5 Paper</b></p>	<p><b>A Content Analysis of Theses on Integrating Information Technology in Music Teaching: 2001-2013 in Taiwan</b></p> <p>This study focused on “theses on integrating information technology (IT) in music teaching in Taiwan.” To investigate the general situation and development of integrating IT in music teaching. The researcher analyzed the basic data, research contents, methodology, complications and propositions in reference of 55 published theses of Taiwanese students from 2001 to 2013. Through establishing Microsoft Excel format of “analysis sheet of theses on integrating information technology (IT) in music teaching”, the researcher processed quantitative and qualitative analysis of “number and percentage”. Based on interpretation of the results, the researcher arrived at conclusion and offered specific suggestions. Conclusions are summarized below:</p> <ol style="list-style-type: none"> <li>1. From 2001 to 2013, there was no significant increasing number of theses on IT in music teaching in Taiwan.</li> <li>2. The number of publications had positive correlation with time of establishment of institutes.</li> <li>3. Types of colleges where researchers graduated were primarily academic colleges, and researchers were mainly graduate students of departments of music and of education.</li> <li>4. From 2001 to 2013, topics of theses on integrating IT in music teaching in Taiwan were primarily on musical performance teaching, and secondarily on music-appreciation teaching, and present growing variety year by year.</li> <li>5. Graduate students from department of music focused mainly on IT applications to music-creation teaching and music-appreciation teaching, while graduates from other departments concentrated on musical performance teaching.</li> <li>6. Methods of research were chiefly quasi-experimental research, and secondarily action research.</li> <li>7. Tools of research were mainly homemade.</li> </ol>

- 8. Objects of research were largely students, and particularly seniors of elementary schools.
- 9. Application of IT equipment was mainly software, and secondarily internet, and showed growing diversity year by year.
- 10. Graduates from department of music used largely software, while graduates from other departments present diverse utilization of equipment.
- 11. Complications of research stemmed from IT equipment.
- 12. Propositions of research were offered on three aspects: educators, educational institutes and future researchers.

Updated as at 10<sup>th</sup> July

Presenter	Title & Abstract
<p><b>Yen See CHAN</b>  <i>Singapore Teachers Academy for the Arts, Singapore</i></p> <p><b>Day 2, Concurrent Session 3 Paper</b></p>	<p><b>The Professional Development of Lower Primary Music teachers in the Teaching of Singing in Singapore's General Music Classroom</b></p> <p>Recent research suggests that there is a gap between educational policy and classroom practices, as most music teachers in Singapore are not sufficiently prepared to teach the general music curriculum (Lum &amp; Dairianathan, 2013). Hence a need to develop a Professional Development (PD) programme to bridge the expectations of the delivery of the curriculum and classroom practices. The purpose of the study is with the intent of developing effective PD approaches for Music Teacher education in the teaching of singing. This study was adapted from Lewin's action research spiral of 'Plan-Action-Observe-Reflect' and based on Case-study approach (three teacher participants from three Primary schools). For PD to be effective and meaningful for adult learners, literature has suggested that it needs to be designed in response to their needs, motivations, prior knowledge, and beliefs (Knowles et al., 2005). It should provide opportunities to engage in critical reflection, generative conversations, collegial sharing and collaboration as engaging in social practice of community of learners can possibly help to renegotiate meaning to gain better understanding and construct new meanings of the present situation (Lave &amp; Wenger, 1991). Approaching PD as a critically reflective practitioner is about continuously using new lens to view one's practice and reframing one's perspectives (Larrivee, 2000). Young (2012, p.243) posits effective PD for teachers is about involving "their emotional commitment [...] and their willingness to engage both individually and collectively".</p> <p>The findings suggest that an effective PD should provide:</p> <ol style="list-style-type: none"> <li>1. Focus on content knowledge in terms of the degree to which PD activities is focused on improving teachers' pedagogical content knowledge; involving 'hands-on' experiences, demonstrating eclectic singing strategies/approaches e.g. 'sound before sight' approach, 'Experience – Concept – Application' framework, Kodály and Orff approach to teach and engage the children in singing.</li> <li>2. Coherence through shared learning and reflection to advance the teachers' understanding of teaching singing and build greater metacognitive awareness in their learning towards their classroom practices.</li> <li>3. Active learning beyond the workshops; engaging in meaningful discussions/reflection and practice associated with lesson observations with the intent to link their new learning to the classroom context.</li> </ol> <p>These PD features will work in tandem to give depth and breadth to the teachers' pedagogical</p>

understanding of teaching singing in the music classroom.

With Compliments

**James Chen and Chan Yuen Han Music Foundation**

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### SPEAKERS

### 講者

Prof. Patricia CAMPBELL	Ms. HUANG Hongying	Patricia CAMPBELL 教授	黃紅英女士
Mr. Patrick CHIU	Mr. LAW Kin Yeung	趙伯承先生	羅建洋先生
Mr. Ronnie CHENG	Ms. LIU Yuet Ming	鄭基恩先生	廖月明女士
Dr. Stephen CHEUNG	Ms. Alisa SHUM	張國雄博士	岑金倩女士
Ms. Kathy FOK	Ms. Margaret YANG	霍嘉敏女士	楊惠女士

### PAPER PRESENTATION

### 論文發表會

Dr. Georgina BARTON	Prof Steven MORRISON	Georgina BARTON 博士	Steven MORRISON 教授
Dr. Hsaio-Fen CHEN	Ms. Shinobu OKU	Hsaio-Fen CHEN 博士	Shinobu OKU 女士
Dr. Jessie CHEN	Prof. Yoko OGAWA	Jessie CHEN 博士	Yoko OGAWA 教授
Dr. Kay HARTWIG	Dr. Jane SOUTHCOTT	Kay HARTWIG 博士	Jane SOUTHCOTT 博士
Prof David FORREST	Dr. Narutt SUTACHITT	David FORREST 教授	Narutt SUTACHITT 博士
Prof Tadahiko IMADA	Dr. Ramona Mohd TAHIR	今田匡彦教授	Ramona Mohd TAHIR 博士
Dr. Dale MISENHELTER	Dr. Jui-Ching WANG	Dale MISENHELTER 博士	Jui-Ching WANG 博士
Prof. Hiromichi MITO	Dr. Marina WONG	Hiromichi MITO 教授	Marina WONG 博士
Dr. Annie O. MOK	Prof Jiaxing XIE	莫安妮博士	謝嘉幸教授

### PERFORMANCES

### 表演

Ms. LEI Xin	Mr. YEUNG Long Ting, Ronald	雷昕小姐	楊朗廷先生
Mr. Kelvin LI	Diocesan Choral Society	李啟浩先生	拔萃混聲合唱團
Ms. LAU Suet Ying	"Feng" Zheng Ensemble	劉雪瑩老師	《颯》箏樂團
Ms. LI Yongzhi	HKIED Chorus	黎咏芝小姐	香港教育學院合唱團
Mr. SO Lok-pui	HKIED Jazz Ensemble	蘇諾培先生	香港教育學院爵士樂隊
Ms. YAN Rowena Suet King	HKIED Jockey Club Primary School Chorus	甄雪瓊小姐	香港教育學院賽馬會小學合唱團

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Dr HO Shing Bon	Ms. Emily MOK	何成邦博士	莫鳳儀女士

### STUDENT LIST

### 學生名單

CAI Zinan	LAU Sze Wing	TONG Victoria Ka Yu	蔡子楠	劉詩穎	唐嘉愉
CHAN Choi Man	LEE Chun Wai	TSANG Hoi Yen Herriet	陳彩雯	李津蕙	曾鎧初
CHAN Ka Yan Ann	LEE Sin Yi	WAI Yu Yan	陳嘉殷	李倩怡	衛如欣
CHAN Kwan Yee	LEE Yick Kwan	WAN Ho Wing Xavier	陳君儀	李奕君	尹浩榮
CHAN Wing Shan	LEUNG Hei Wa	WAN Wing Man	陳穎珊	梁焯樺	溫穎雯
CHENG Ka Yan	LI Hiu Yi	WONG Hei Zi	鄭嘉恩	李曉宜	黃禧姿
CHEUNG Yan Man	LI Yau Ching	WONG Lok Man	張人文	李柔靜	黃諾雯
CHEUNG Wai Ki	Lin Hoi Laam	WONG Wing Yan	張惠琪	連凱嵐	黃詠恩
CHIU Lok Miu	LUK Chun Kit	WONG Yuet Wan	趙樂苗	陸俊杰	黃悅韻
CHOI Hoi Yan	MA Ka Wing	WONG Yuk Ching	蔡凱因	馬嘉詠	黃鈺程
CHOW Sze Wing	MAK Wing Yu	YEUNG Long Ting	周思穎	麥穎瑜	楊朗廷
CHU Yuen Ting	NG Vincent Yuen Kong	YIP Kwan Yi	朱琬婷	吳遠光	葉君怡
FONG Yan Ling Michelle	POON Chi Wai	YU Wai Ching	方欣翎	潘志輝	余蔚靖
KWOK Kam Sin	SHUM Suet Ngan		郭錦倩	沈雪雁	
LAU Shing Cheong	TANG Pui Kei		劉承鏘	鄧珮琦	

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