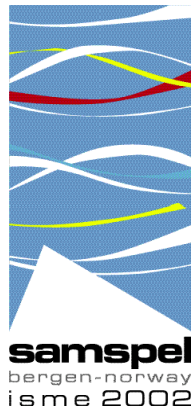


25th biennial World Conference and Music Festival
International Society for Music Education (ISME)



August the 11th – 16th, 2002
Bergen, Norway

SAMSPEL ISME 2002

**ABSTRACTS
AND
SESSIONS GUIDE**

Bergen, Norway
ISME 2002

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Design cover pages: Risting Design

Printing: A1 Stord Grafisk AS

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Before we begin.....

Dear ISME 2002 participant,

Welcome to Bergen and to SAMSPÉL ISME 2002!

Organising an ISME World Congress means a lot of planning for a great number of people. *Attending* such a congress means a lot of planning too. In order for you to find the best possible way through the myriad of fascinating events that constitute SAMSPÉL ISME 2002 we have prepared some materials for you. You will find them all in your Conference Satchel.

We have chosen to organise the main bulk of information about SAMSPÉL ISME 2002 in three different publications: the CONCERT PROGRAMME, the CONGRESS PROGRAMME, and the ABSTRACTS AND SESSIONS GUIDE. You will have to combine all three of them to get a full picture of what will happen throughout the Congress Week.

The CONCERT PROGRAMME gives you the times and venues for all concerts in the ISME 2002 MusicsFest and the ticket booking arrangements

The CONGRESS PROGRAMME contains welcome greetings and overall information about the hosts, the design of the conference, registration and information systems, general session information, brief information about the ISME Board and Commissions, ISME events and activities, a week overview the social programme, and a city map with

session and concert venues. This booklet also contains more specific and in-depth information about Conference Themes, ISME 2002 Projects and Musical Excursions, Plenary Speakers, performing groups participating at the ISME 2002 MusicsFest, evening concerts, and the Trade Show.

The booklet you are reading now, the ABSTRACTS AND SESSION GUIDE, focuses on the Academic Programme. Here you will find the full academic programme for each day in terms of session times, venues, presenters and abstracts. At the beginning of each Day Programme you will find an, overview which reminds you of the main congress events of that specific day. This booklet also contains an overview of the session venues and how to find them, a section called Nordic SAMSPÉL, which are sessions and concerts prepared by Nordic participants, a section on ISME Commission Activities at SAMPEL ISME 2002 and finally information about the SAMSPÉL Focus Area Report which you can buy at the ISME 2002 Desk as soon as you have arrived. This 140 page Report contains the preliminary texts of the Focus Area Keynote Speakers and a selection of excellent session papers for each Focus Area.

As a delegate you are free to choose what sessions you want to attend. There is no pre-registration for individual sessions. Be aware that to avoid unnecessary disturbances of presentations doors will be closed as soon as the presentation starts.

Finally we would like to mention that the ABSTRACTS AND SESSION GUIDE also contains a greeting from Honorary ISME President Sir Frank Callaway to the participants of the 25th ISME World Conference. In his message Sir Frank prompts us to think of the upcoming anniversary for ISME and reminds us of the pioneering aims of the ISME Society as "stimulating music education as an integral part of general education and community life in accordance with the rights of all persons as set forth in the Universal Declaration of Human Rights" With this reminder in mind we leave you to enjoy and choose freely from the rich menu of exciting and stimulating events that will constitute SAMSPÉL ISME 2002.

On behalf of the Conference Organising Group

Magne Espeland
Chair ISME 2002.

Greetings from the ISME Honorary President, Sir Frank Callaway

The XXV ISME Conference in Bergen, Norway, is being held 49 years after the Society was established in Brussels, Belgium, in July 1953. The occasion was the *International Conference on the Role and Place of Music in the Education of Youth and Adults* organised by UNESCO and the then recently formed *International Music Council*.

From thirty nine countries came three hundred and fourteen participants as well as twenty seven performing groups, From ten different countries an *International Orchestra of Musical Youth* of one hundred and five players performed at an historic concert to conclude the conference. It was attended by HM Queen Elizabeth of Belgium and featured the great Paul Hindemith directing the orchestra, choirs and audience in the first performance of his *Canticle to Hope* (words by Paul Claudel).

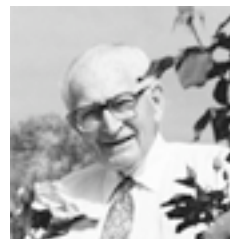
During the conference the eminent United States musical scholar Charles Seegar, on behalf of its international organising committee, proposed the founding of an *International Society for Music Education*, which they hoped would "strengthen the bonds thus formed and to carry out a task that should render very great service to the teaching of music throughout the world" When duly constituted the Society announced its main aims as stimulating music education "as an integral part of general education and community life in accordance with the rights of all persons as set forth in the Universal Declaration of Human Rights - to take part freely in the cultural life of the community and to enjoy the arts - and as a profession".

The present Bergen SAMSPÉL conference programme clearly exhibits the fine ideals and aims held by those ISME pioneers. As the twenty-fifth ISME conference heralds the Society's Golden Jubilee to be held next year, we can reflect on the often dedicated efforts of an army of music educators from throughout the world who have contributed to our profession. ISME has existed in many countries and represented different cultures, Music education world wide has seen many striking developments, some of which have been the outcome of ISME activities and initiatives. Today the Society has members in over seventy countries.

To the enthusiastic hard working organisers of the present conference in Bergen and to all contributors to its impressive conference programme thanks are due for so successfully illustrating, once again, the mission of our Society.

I send warm greetings and congratulations to you all and, especially as a foundation ISME member, I regret my indifferent health prevents my joining you all on this wonderful occasion in Bergen.

Frank Callaway
July 2002



Thank yous....

The 25th World Conference in Music Education is a huge undertaking. It is not possible to carry through such a big task without the continuous efforts of a large group of individuals, organisations and institutions.

The ISME 2002 Bergen Conference Organising Group and NAME wish to express our sincere thanks to all of those that have been working closely with us for the past two years. We would especially like to mention:

All Voluntaries
The ISME Board
Travel Planners, our PCO
The Grieghall administration and personell
PA Production Bergen as
Risting Design
A1 Stord Grafisk as

Our main sponsors:

Ministry of Education and Research
Ministry of Cultural and Church affairs
Bergen Municipality
Grieg Academy, Høgskolen i Bergen, Institutt for musikk Universitetet i Bergen

And additionally:

Bergen Universitetsfond
Musikernes Fellesorganisasjon
G. C. Rieber Fondene
Bergen University College
Stord/Haugesund University College
Riikskonsertene
Norsk Musikkråd
Bergen Kulturskole
Norges Musikkhøgskole
Lindemans legat
Ministry of Foreign Affairs
Scandinavia Japan Sasakawa Foundation
Hordaland fylkeskommune
Bergen Riksmålforenings fond
Norsk Kulturråd
University of Bergen
Agder University College
Musikk i Skolen
The Norwegian Embassy in Canada
Norsk Kulturskoleråd
Stavanger University College
Nordisk Kulturfond

Conference Venues

In the *Abstracts and Session Guide* every individual session is consistently marked in Norwegian with the names of the building and the room. The names of the building come first and correspond to the venues marked with numbers on the map at the back of the CONGRESS PROGRAMME. The numbers in parenthesis below correspond to the numbers on this map. We recommend that you to study the map and learn where the different buildings are located the sooner the better. And if problems, you can ask for guidance at the ISME 2002 Desk in the Information Area in Grieghallen.

GRIEGHALLEN (1):

Grieghallen Grieghallen

Entrance nr. 1, the main concert hall. The venue for the Opening and Closing ceremonies and the evening concerts.

Grieghallen Peer Gynt:

Entrance 3A or 1. This is the venue for Plenary Sessions and others

Grieghallen Trolldtog

Entrance 3 or 1.

Grieghallen Foyer 2. etg

Entrance nr. 1, Located at the 1.st floor, This is the venue for Poster Sessions

Grieghallen Klokkeklang

Entrance 3A or 1.

GRIEGAKADEMIET (2)

Through the gate and to the right

Griegakademiet Gunnar Sævig's sal

Ground floor

Griegakademiet 210

1st floor

Griegakademiet 406

3rd floor

Griegakademiet Prøvesalen

1st floor

Griegakademiet 206

1st floor

KULTURSKOLEN (3)

Entrance from Strømgaten, just opposite the bus station.

Kulturskolen Kammersalen

2nd floor

Kulturskolen 310:

2nd floor

Kulturskolen 334

2nd floor

Kulturskolen Konferanserom

3rd floor

FRELSESARMEEN (4)

This building has no elevator.

Frelsesarmeen Storsalen

Ground floor

Frelsesarmeen Peisestua

3rd floor

Frelsesarmeen Møterom

2nd floor

KVARTERET (5)

Entrance from Olav Kyrres gate.

Kvarteret Speilsalen

1st floor

Kvarteret Storelogen

2nd floor

Distances:

From Grieghallen to Griegakademiet: 1 min. walk

From Grieghallen to Kulturskolen and Frelsesarmeen: 2 min. walk

From Grieghallen to Kvarteret: 5 min. walk

Day by Day Programme

SAMSPEL ISME2002

Monday the 12th of August

DAY OVERVIEW AT A GLANCE

- 08.00: Registration
- 10.00: Opening Ceremony.
Official Opening: H.M. Queen Sonja of Norway
Keynote Bergljót Jónsdóttir
- 12.00: Lunch and Concerts
- 13.00: Opening Trade Show
- 13.30: Sessions 1
Opening Nordic SAMSPÉL
- 15.30: Sessions 2
- 17.30: National Meetings 1
- 18.00: Afternoon Concerts
- 20.00: Evening Concert
Reception
- 21.00: ISME 2002 Club

SESSIONS AND ABSTRACTS

Session 1 August 12th 1330 - 1500

Griegakademiet 206

13:30 **Session Paper**

Presenter: David Lines, University of Auckland, New Zealand

Music of the Moment: Improvisation, Interaction and Education in Music

This paper explores the notion and importance of the temporal moment in music practice and education. Music educators are encouraged to explore the richness of the "first musical space" in their work and thus begin to bring students to a more critical understanding of music in action within cultural contexts. An active pedagogy of music education which affirms educational values in critical music making, is suggested as a way in which music teachers can begin to more completely embrace the music of the moment.

14:20 **Session Paper**

Presenter: Leena Hyvönen, Finland, University of Oulu, Finland

Co-presenter: Marjut Haussila, Finland, Sibelius Senior High School, Finland

Sprechen oder schweigen: Exploring the Foundations of Arts Education.

Exploration of the theoretical foundations of arts education is an ongoing project. A broadly based 'samspel' may help us to crack the nut yet from another angle. At the heart of arts education is experience. It constitutes a peculiar kind of knowledge in which the perceived qualities during the process of making affect interactively the perceived product. As critically reflective professionals, we have to problematize existing rationales and seek alternative answers in the wake of postmodernism and post-structuralism. Our discussion is connected to Kanto Project in which our notions of embodied knowledge are demonstrated.

Kulturskolen 310

13:30 **Session Paper**

Presenter: Lise Watson, University of Toronto, Canada

Canadian University World Music Curriculum: Why we must get communities involved.

Canadian university music departments have recently developed exciting programmes which include performance instruction in a variety of musics from non-Western cultures. While this provides a tremendous learning opportunity and makes our curriculum more inclusive, there is a real danger that we are doing little to address issues of racial inequality and are instead merely increasing the privileges of the already privileged. Drawing on the theoretical frameworks of Michel Foucault, this paper will discuss how we can avoid "re-colonising knowledge" which has previously been subjugated through European colonialism. It is argued that a concerted effort to encourage involvement by the diverse communities found in this country must be made and that an integration of world music courses with classical and jazz music programmes must be encouraged.

14:20 **Session Paper**

Presenter: Susan Hallam, Institute of Education, University of London, United Kingdom

The Impact of Music on our Everyday Lives

This paper provides a summary of a review of the literature on the impact of music in our lives. It argues that all kinds of music are now available to most people, 24 hours a day, at the touch of a switch. The effects of this have been profound. Music is a very powerful medium and in some societies this is recognised and attempts are made to control music by those in power. Music is powerful at the level of the social group because it facilitates communication which goes beyond words, induces shared emotional reactions and supports the development of group identity. It is powerful at the individual level because it can induce multiple responses - physiological, movement, mood, emotional, cognitive and behavioural, although the brain's multiple processing of music makes it difficult to predict the particular effect of any piece of music on any individual.

Kulturskolen 334

13:30 **Interactive Workshop**

Presenter: Glenda Cosenza, Northern Illinois University, USA

Play me a Picture, Paint me a Song

In this hands-on workshop, participants will use visual art and creative movement to explore ways of developing music composition and improvisation skills and interests in young children. Applying such activities to the learning of language arts skills will also be discussed with relevance to a research project currently underway in the Chicago City Schools in which the Presenter is involved. The concepts and assumptions in this workshop are relevant to children ages approximately 5 to 9.

Grieghallen Foyer, 2. Etg

13:30 **Poster Session**

Facilitators: Commission Co-Chairs Professor Graham Welch, University of London, UK, and professor Alda de Oliveira, Brazil

Research Commission Poster Session I

This session is the first of two sessions of research posters presented by the ISME Research Commission. It comprises 16 posters presented by scholars from 10 countries and a variety of research issues in music education.

13:30 **Research Commission Poster Session 1**

Presenter: Sondra Wieland Howe, USA

Co-presenter: Judy Thönell

Swedish Music Textbooks in the Mason-McConathy Collection

The American music educator Luther Whiting Mason collected European music textbooks. This paper will focus on fourteen songbooks published in Stockholm (1869-81) as a means of understanding Swedish music education in the late-nineteenth century. The five editors of these songbooks were active as composers, conductors, and professors in higher education: Adolf Fredrik Lindblad, Johan August Söderman, Lars August Lundh, Fredrik Sandberg, and Sven Peter Westerstrand. These books were written for schools, community choirs, and home use. They contain songs by Scandinavian and German composers. Mason used many of these songs, in English translation, in his American publications.

13:30 **Research Commission Poster Session 1**

Presenter: Thorir Thorisson, Reykjavik College of Music, Iceland

Qualitative Insights into Style Discrimination of Orchestral Music

Previous research indicates that novices base their style categorization of Classic and Romantic piano music primarily on texture and chord progression. This study explored the relevance of these results to orchestral music. Results indicated: (a) Generalizations about style categorization strategies are warranted only to a limited degree across different musical media. Classifying orchestral music, students rely on timbre more, and texture and chord progression less than classifying piano music. (b) Students employ holistic and emotional justifications equally to analytical. (c) Students use analytical justifications more when categorizing music as Classical and holistic and emotional justifications when classifying it as Romantic.

13:30 **Research Commission Poster Session 1**

Presenter: Graça M. Boal-Palheiros, Portugal

Co-presenter: David J. Hargreaves, UK

Interpersonal influences on children's emotional responses to new age music

We investigated the effects of interpersonal context and age on children's emotional responses to new age music. Participants (N=120) aged 9-10 and 13-14 years listened to four excerpts. After listening, they rated their emotional states and liking on 5-point scales based on a circumplex model with two dimensions: positive/negative affect, and high/low arousal. Participants gave higher ratings when listening in groups than when listening alone, and younger children gave higher ratings on positive emotions (excited, energetic) and liking, and older children gave higher ratings on negative emotions (irritated, bored). These findings suggest younger children's higher tolerance for unfamiliar styles.

13:30 Research Commission Poster Session 1

Presenter: Glenn E. Nierman, USA

A Descriptive Study of the Perceived Need for Change in the Configuration of Ensembles for All-State Choral Students

This study was to determine if the Nebraska Music Educators Association (NMEA) membership wants a change in the current of the All-State Chorus. The desirability of various All-State Chorus format options was examined using responses from all respondents (N = 143). Analysis of the data yielded a statistical preference for either "one smaller All-State Mixed Chorus and one women's ensemble" or "one large All-State Mixed Chorus (current status)." Few respondents chose, one smaller All-State Mixed Chorus and one women's ensemble and one men's ensemble. There is not a significant preference for either of the preferred options.

13:30 Research Commission Poster Session 1

Presenter: Hiromichi Mito, Japan

Performance of Transposed Keyboard by Absolute Pitch

The experiment was conducted to examine perception of pitch for absolute pitch (AP) possessors with the use of a transposed keyboard instrument. Transportation was intentionally set to make the perception of absolute pitch difficult. In this manner, the observation of relative pitch ability was able to be observed. Ten university students who had been found to possess AP participated in the experiment. One distinct result was that error was much more noticeable in the transposed condition than in the ordinary condition. The result indicated that AP possessors had weakness in relative pitch perception.

13:30 Research Commission Poster Session 1

Presenter: Catherine Mallett, USA

An Examination of Parent/Caregiver Attitudes Toward Music Instruction, the Nature of the Home Musical Environment, and Their Relationship to the Developmental Music Aptitude of Preschool Children

The relationship between the attitudes of parents/caregivers of preschool children toward music instruction and the home musical environment and additional factors were analysed to determine if they were predictive of musical potential in young children. Participants were children ages three- and four-years-old and their parents/primary caregivers. The results indicated the attitudes of the parents/caregivers toward music instruction were relatively positive ($r = .86$). The nature of the home musical environment measure indicated somewhat higher than average levels of musical activity ($r = .75$). Of the five predictor variables, age of child and home musical environment appeared predictive of developmental music aptitude.

13:30 Research Commission Poster Session 1

Presenter: Magali Oliveira Kleber, Brazil

Research Communication Curriculum Theories and Their Implications to College Music Education: A Case Study

I analysed the music curriculum in a university undergraduate music course from the perspectives of students, teachers and the document's content. The analysis were based on the three curriculum paradigms—technical-linear, circular-consensual and dialogical-dynamic—(Domingues, 1988; MacDonald, 1975). This study emphasized the need to look for philosophical and theoretical bases to guide the development of the new curriculum. Results indicate that the curriculum under study reflects an overlapping of the three paradigms, with the prevalence of the technical-linear paradigm in the official document and a special emphasis on the circular-consensual paradigm in the perspective of the interviewees.

13:30 **Research Commission Poster Session 1**

Presenter: Christopher M. Johnson, USA

Co-presenter: Harry E. Price (USA) Johannella Tafuri, Italy

Teaching Evaluations and Comments by Preservice Music Educators from Italy and

the USA

We investigated Italian and United States participants' evaluations of videotapes of four different band directors from the United States, two of whom were very proficient and two who were not. Participants wrote comments and rated each director. Evaluations indicated that while Italians gave overall lower scores, ratings for both groups paralleled closely. Italian participants' comments focused more on Student Performance and Lesson Content. United States participants commented more often on Classroom Management and Teacher Feedback. Comments for the proficient instructors focused more on Feedback and Verbal Delivery, while comments for the less proficient instructors noted Classroom Management and Lesson Content.

13:30 **Research Commission Poster Session 1**

Presenter: Joyce Eastlund Gromko, Bowling Green State University, Ohio, USA

Co-presenter: Christine Russell, USA

Relationships Among Young Children's Discrimination of Tonal and Rhythmic Patterns, Active vs. Passive Listening Conditions, and Accurate Reading of Commercially Produced Graphic Listening Maps

We explored children's aural discrimination, active vs. passive music listening conditions preceding reading, and accuracy of children's readings of a graphic listening map. Elementary school children (N=41) were assigned to either a passive, unstructured active, or structured active condition based on the Intermediate Measures of Musical Audiation (IMMA) (Gordon, 1986). They traced graphic listening maps while listening to a piece of European art-music the second time. ANCOVA result, accuracy of map reading as the dependent variable and IMMA as covariate, showed no condition effect and a significant IMMA effect, supporting the idea that symbols must follow experiences with sound.

13:30 **Research Commission Poster Session 1**

Presenter: Rivka Elkoshi, Israel

The Relation Between Children's Graphic Reaction to "Timbre" in Short Musical Fragments and Complete Compositions

This study empirically tested if there is a connection between minimal and contextual perception of music. Graphic responses (N=1271), of 112 Israeli children (age 7.0-8.5) to fragments and classical repertoire, to 13 tasks during 48 meetings were examined. Children were asked to graphically describe various musical parameters. In one task children graphically describe "timbre" in a fragment and a compatible composition. Data analysis was based on comparisons between notations invented in response to fragment and composition. No significant correlations were found. One cannot infer from conceptual "timbre" perception of the fragment to that of the composition

13:30 **Research Commission Poster Session 1**

Presenter: Colleen Conway, USA

Beginning Music Teacher Mentor Programs in Mid-Michigan: A Descriptive Study

This phenomenological study describes and examines beginning music teacher mentor programs in 13 school districts in mid-Michigan. Issues examined were types of mentor programs that exist, first-year music teachers' descriptions of the experience, when and why first year teachers sought mentor assistance, and advice that teachers, mentors, and administrators have for the music teacher mentorship process. Data include: first-year teacher interviews, teacher journals, teacher focus group meetings, mentor interviews, administrator interviews, and the researcher's log. Categories of results include diversity of mentor programs provided, content of mentor interactions, music mentors for music teachers, and other suggestions for successful mentor programs.

13:30 Research Commission Poster Session 1

Presenter: Veronica Cohen, Jerusalem Academy of Music , Israel

Co-presenter: Zofia Touvia, Israel

The Effect Of Tonal Ambiguity On Melodic Recall

This paper focuses on one challenge to subjects' expectation, that of tonal ambiguity. Significant differences exist in the way different age groups deal with apparent violations of expectations in the realm of tonal clarity. Youngest children reveal the evolution of tonal expectations: they accept a different "local tonic" for each coherent gesture except for the final ending where they exhibit a very strong need for tonal clarity. Teenagers' expectations affected their production much more strongly than did acoustic information. Adults' ability to deal with tonal ambiguity appears to be the result of the conscious process of overcoming their expectations.

13:30 Research Commission Poster Session 1

Presenter: Cynthia Benson, USA

Steering from the Caboose: Setting the Pace of Group Piano Instruction According to the Least Skilled Students in the Class

This study compared two conditions for teaching piano in a digital keyboard lab. The communications system was configured in the control condition to hear all of the students' pianos during instruction. In the experimental condition, it was configured to hear only the piano of one of the least skilled students in the class. Analysis of the content and timing of instructional activities indicated that teachers more frequently modified the performance tasks and less frequently gave positive feedback in the experimental condition than in the control condition. Responses from student questionnaires revealed no meaningful differences between the two instructional conditions.

13:30 Research Commission Poster Session 1

Presenter: Myung-sook Auh, Australia

Co-presenter: Robert Walker, University of South Wales, Australia

Predicting Creativity in the Music Teaching of Student Teachers

This study was to determine predictors of creativity in music teaching of first year, music education students at a university in Sydney. Definitions of creativity and creative music teaching were drawn from literature to produce three criteria for judging creativity in music teaching. Significant effects of achievement in a music education course on creativity in music teaching were observed. There were no significant effects of formal and informal musical experiences and teaching experiences on creativity in music teaching. It was concluded that the main predictor of success in creative music teaching is instruction in teaching in a music education program.

13:30 Research Commission Poster Session 1

Presenter: Christopher M. Johnson, USA

Co-presenter: Alice-Ann Darrow, USA

Attitudes of Junior High School Music Students' from Italy and the USA Toward Individuals with a Disability

The primary purpose of the present study was to assess and compare attitudes of junior high school music students' from Italy and the USA toward disabled persons. A questionnaire was administered to students in Bologna, Italy (n=63), and a group of junior high music campers at a summer music camp in the USA (n=166). Results indicated that, in spite of legislative mandates in the USA that have resulted in the integration of students with disabilities into music classes, Italian and American junior high school students expressed a similar level of sensitivity toward people with disabilities.

13:30 **Research Commission Poster Session 1**

Presenter: Hellen Atenio Odwar Agak, Maseno University, Kenya

Co-presenter: John Odwar Agak

Gender Differences and Academic Achievement in Music Among Form Four Students in Kenya 1991 -

The study compared academic achievement in Music Practical, Music Theory and Average Music Mark between boys and girls at the Kenya Certificate of Secondary Education (KCSE) level between 1991 and 1995 in order to establish whether there is gender difference. Differences in achievement were determined using the t-test. Participants were 11626 learners (4831 boys and 6795 girls) of about 18 years of age. The test instrument was the KCSE Music marks (1991-1995). Girls had statistically significantly higher means in the Music Practical and Average Music Mark. No statistically significant difference was found between the means of girls and boys in Music Theory. Girls had significantly higher means in urban and urban single-sex schools. Findings from other school settings portrayed mixed results.

Griegakademiet Gunnar Sævig's sal

13:30 **Session Paper**

Nordic SAMSPEL

Presenter: Wilhelm Dahl, Kulturskolerådet, Norway

Co-presenter: Vidar Hjemås, Trondheim kulturskole

The Norwegian school for music- and performing art

With a motto like, "a music- and performing art school for everybody", our schools focus on being both a school for the talented and gifted children, as well as a school for merely artistic diversion and expression for the kids of an average level of achievement. In our music- and performing art schools you will therefore see all types of children and young adults, and – in the future also adults and elderly people, who wishes to express themselves artistically through various means of cultural art. The Norwegian schools for music- and performing art has today more than 90 000 students. The schools also offer their services to choirs and marching bands in elementary schools, amounting to a total of 150 000 youngsters benefiting from the music- and performing art school's services. In Norway today, a child has a school for music- and performing art to attend, no matter where in Norway they are living. In order to attract as many children and young adults as possible to the schools there are no requirements of audition prior to admission. Also in order to secure recruitment and further development of the schools, a main priority for our organization is to keep the tuition fee for the students at a very low rate.

Kulturskolen Kammersalen

13:30 **Interactive Workshop**

Presenter: Eva Brand, Bar-Ilan University, Israel

Co-presenter: Regina Murphy, Una O'Kelly (Ireland)

Music Space, Music Place: Working Together Across Borders and Cultures.

The purpose of this workshop is to present a school music project, based on cooperative learning in small heterogeneous groups. Three short presentations will show videos of children in Ireland and in Israel. The workshop will include interaction in small groups to highlight ways of working together. Participants will reflect on their interactive experience and on the video presentations and suggest ideas with potential for shared development. They will be introduced to websites for continued communication. It is hoped that this focussed musical interaction with other conference participants will provide opportunities to pursue further collaborations when delegates return home.

Grieghallen Klokkeklang

13:30 **Session Paper**

Presenter: Tim Swingler, Bath Spa University College, United Kingdom

Using electronic technology in the music curriculum: the case of Soundbeam. If it's so easy, how much is there to learn?"

Since 1990 the applications of 'Soundbeam' - a 'gestural' controller which uses ultrasonic sensors to translate physical movement into electronic music without the need for tactile contact, or traditional instrumental ability have been rigorously evaluated in special education. In 1999 an advanced Soundbeam was designed which expands the expressive and compositional power of the system. This paper will include an overview of the performance of the machine, an assessment of the potential of the system as a 'serious' musical instrument enabling collective composition and performance in schools, and an examination of the challenges involved in integrating technology into the curriculum and in evaluating students' work.

14:20 **Session Paper**

Presenter: George Odam, Guildhall School of Music and Drama, London, United Kingdom

Co-presenter: Sam Leong, University of Western Australia, Australia

Music, Technology, Traditions and Pedagogy: Working together at Play.

Recent technological advances and the popularisation of music in a global network pose unprecedented challenges for tertiary institutions in preparing the next generation of musicians. This paper discusses the circumstances leading to the evolution of the eye-bound musician and explores the phenomenon, paradox and possibilities of 'play' in the context of past and present musical practices. The evidence of unhealthy development when play opportunities are limited will be considered and parallels drawn between general and musical models. The paper also suggest ways for working together in restoring essential play elements into instrumental teaching so as to avoid the unintentional creation of disabling handicaps in future musicians.

Kulturskolen Konferanserom

13:30 **Session Paper**

Presenter: Fintan Vallely, University of Ulster, Ireland

The music of breaking glass – the classicisation of Irish Traditional music

Ireland entered the twentieth century with no evolved 'art' music rooted in indigenous tradition, and with neither its education system nor its bourgeois cultural values having much value on the island's surviving folk music. Irish independence began to culturally blossom properly only in the identity crisis presented by submergence in the EC, then within the confidence of the economic security of the 'Celtic Tiger'. These swept aside 'cultural cringe', and profiting from music revival since 1951, made Irish Traditional music not only a 'popular' form, but let it explore, develop, and promote virtuosity in the manner of a 'Classical' music. Traditional music has now entered third level education, it provides employment for composers, players and graduates, and is consumed, learned and taught internationally as a sophisticated, independent music genre.

14:20 **Session Paper**

Presenter: Joseph Mwambwa, Kamwara Secondary School, Lusaka, Zambia

Making meaningful use of play through Dance, Drama, Poetry and Song. A cognitive approach to Teaching African Music creativity at Primary School level. A case study with a Zambian Child.

The diversity in human cultures has provided the music educator with an inquest to find a suitable means of Teaching a specific music to a specific people. How would we teach African Music Arts to a modern child in an effective way like our forefathers did? In this case we shall have to consider the following historical aspects implored during the teaching of African Musical Arts in pre-colonial Africa:

A. WHERE - Where was the music taught and why was it taught? B. WHAT - What was taught in these places and what role did it play? C. HOW - How was this music learnt?

Having understood the above stated areas of African Music teaching, then we look at the needs of the modern child. And these needs include the need to satisfy play. As educationists, we shall have to rationally interpret the roles of Dance, Drama, Poetry and Song, in an African sense, and thereafter interweave them with the values of education in order to achieve specific educational objectives.

Griegakademiet Prøvesalen

13:30 **Interactive Workshop**

Presenter: Lelouda Stamou, University of Macedonia, Thessaloniki, Greece

Greek dancing: Experiencing the power of life from the ancient Greek "choros" to the modern Zorba

The proposed workshop is an interactive tour from the choros of the ancient Greek drama to the insular and mainland Greek dances and the syrtaki of the modern Zorba. Participants will get acquainted with the philosophy and spirit of Greek dancing, and learn dances of the Greek people, as those have evolved through thousands of years. The final goal is to lead participants into an experiential understanding of the power of music and group dancing for uniting different people under the ideals of peace, respect, togetherness, and for inspiring them with the joy of life and true being.

Kvarteret Speilsalen

13:30 **Interactive Workshop**

Presenter: Mathilda Marie Joubert, Open University, United Kingdom

Co-presenter: Dorothy Miell, Open University, United Kingdom

SAMSPÉL - the social processes of children's collective music-making and creative learning endeavours.

The workshop will bring SAMSPÉL across music education and other disciplines to life by crossing boundaries between music, education and psychology. The purpose of the workshop is to collectively explore new research investigating the social processes involved in children's collaborative music making and creative activities. We will undertake practical collective music making and creative activities to demonstrate how social and creative learning develops and we will explore how interpersonal and musical interactions can impact upon the development of individual participants. We will also explore practical ways of promoting creativity in and beyond the music classroom.

Frelsesarmeen Storsalen

13:30 **Panel Session, Early Childhood Commission Panel 1**

President: Commission Chair Lily Chen-Hafteck, Kean University, New Jersey, USA

Music Education across Borders and Musical Cultures

Speakers:

Esther Beyer UFRGS, Brazil , June Boyce-Tillman King Alfred's, Winchester, U.K.

Claudia Gluschkof Levinsky College of Education, Israel, Mary Goetze Indiana University, U.S.A.

Sven-Erik Holgersen Danish University of Education, Denmark, Stuart Manins New Zealand]

Yoko Minimi Kinjo Gakuin University, Japan

Music educators around the world convene to discuss the nature of Early Childhood Music Education and to voice current concerns about children's musical rights that should be respected by adults. The crossing of borders, such as those created by different settings at school, home, and community and the oftentimes artificial borders adults use to interpret children's music making, will be explored. The use of authentic traditional materials and approaches will also be included. Through sharing the views of people from various cultural and social perspectives, it is hoped that we can arrive at a deeper understanding of the musical lives of young children.

Grieghallen Troidtog

13:30 **Panel Session**

Presenter: John W. Flohr, Dept. of Perf. Arts Texas Woman's University, USA

Co-presenter: Dr. Wilfried Gruhn, Music Academy, Freiburg, Donald A. Hodges, University of Texas, San Antonio

Music & the Brain: Interaction with Biology, Psychology & Neurology.

Brain research has been an often publicized topic of interest for music education. Co-operation between music researchers and researchers in fields such as biology, psychology, and neurology have yielded new insights in to the meaning, operation, and function of music. However, controversy exists about the interpretation of brain music research and the extent to which the research base should influence music teachers, parents' decisions, and government practice about what is good for music education and children.

Griegakademiet 206

15:30 Session Paper

Presenter: Nicholas Bannan, University of Reading, United Kingdom

Music as an evolved phenomenon: pedagogical implications of an adaptationist approach to Music Education

In the late 19th century, an influential view of the relationship between music, emotion and communication developed in responses to the evolutionary theory of Darwin. Helmholtz, Nietzsche and Spencer speculated that musical communication might have formed the bridge between animal calls and the more sophisticated referential system which became human language. But linguistics moved in different directions altogether under the semantic and semiotic determination of Saussure. An interdisciplinary agenda which addresses the musical origins of language draws on psychology, anthropology, linguistics, zoology, music theory and child development, and gives rise to pedagogical assumptions which can enrich teaching practice.

16:20 Session Paper

Presenter: Mary Lennon, DIT Conservatory of Music and Drama, Ireland

Piano Teaching: Expanding the Parameters.

This paper reports on research which sets out to conceptualise the nature of piano teaching and piano teacher knowledge, working towards a professional language of practice which goes beyond the purely pianistic, encompasses the pedagogical and places the discipline within the wider context of music education. In considering both content and process and exploring the range and focus of the musical and pedagogical discourse, the study makes connections with frames of reference outside of piano teaching, in this way expanding the parameters of the discipline and opening up new avenues for discussion and debate.

Kulturskolen 310

15:30 Session Paper

Presenter: Gunnar Heiling, Malmö Academy of Music, Sweden

Play well and have fun. A study of community, group coherence and musical development in an amateur brass-band.

The interplay between social and musical factors in the working-process in a Swedish brass band was studied for one and a half years, primarily by participant observations and interviews. The band constitutes a social community with a balanced group-coherence. The music-making is characterized by a strive for artistic perfection, restricted by time, the leadership-style and competence of the conductor and by the goal-acceptance of the members. With a simultaneous emphasis on the overall presentation of the band, shortcomings in the artistic perfection could be compensated. The process can be described as: *Play well and have fun.*

16:20 Session Paper

Presenter: Kari Veblen, University of Western Ontario, Canada

Community musicians, music educators and music workers. International Narratives.

This paper-presentation explores identity, mentors and influences in the lives of selected community music workers. These twenty musician/educators are 'movers and shakers' working in Australia, Brazil, Columbia, Ghana, Israel, Mexico, Japan, Morocco, Portugal, England, Ireland, New Zealand, Norway, North America, Philippines, South Africa, Sweden, Thailand, and Wales. They are music teachers – but also community-makers who, through music, organize, inspire and collaborate with diverse groups of people. How did these people choose their paths? Who are their models? What structures, networks and organizations support their work? In this presentation, I trace important similarities in role, philosophy and acumen among these teacher/facilitators.

Kulturskolen 334

15:30 **Interactive Workshop**

Presenter: Mary Kennedy, Rutgers University, New Jersey, USA

Expanding Classroom Boundaries: Fine Arts Learning in and out of School.

This session will examine the educational links between music and other fine arts disciplines. What are the similarities and differences in how these subjects are taught and learned? Are there instances where integrated fine arts programs are both operational and flourishing? After exploring these questions, participants will be introduced to a sampling of exemplary fine arts programs currently available to students in New Jersey that were investigated by undergraduate students in an interdisciplinary honors seminar at Rutgers University. Participants will be given written "snapshots" of student reports. Through both small and whole-group discussion, participants will seek to uncover the commonalities in the reports and reach some conclusions concerning the educational process.

Griegakademiet Gunnar Sævig's sal

15:30 **Panel Session**

Nordic SAMSPEL

Presenter: Vidar Hjemås, Norsk kulturskoleråd, Norway

Co-presenter: Maj-Liss Mydske, Musikernes Fellesforbund, Norway

Music Schools - the Nordic Way

Panel Members:

Terje Adde, MFO, Alexander Krohg Plur, Landslaget musikk i skolen

Wilhelm Dahl, Kai Lennert Johansen and Bård Hestnes, Norsk kulturskoleråd

The ideal of a Music School - the Nordic way, is to offer as broad a scope as possible, to benefit the different needs in the community. Thus a number of music schools are not exclusively for children, but offers programmes as well for pensioners as for very young children. And some schools give young people with extra talent and ambition the opportunity to reach their potential at demanding "Saturday schools". Some of the Music schools has development themselves to become Schools for music and performing arts - and thus offer instruction in dance, dramatic and visual arts in addition to music. The following topics will be discussed: What characterize the Nordic music schools? What will the future be like for the public municipality music schools in a community where there is an increase of private schools and private education on all levels? Integrated music education (Samspel / samordna kommunal musikkopplæring) what does it mean?

Kulturskolen Kammersalen

15:30 **Interactive Workshop**

Nordic SAMSPEL

Presenter: Ragnhild Knudsen, Rauland Folk Music Academy, Norway

Hardanger Fiddle Lesson with Children

The traditional Hardanger fiddle music of Telemark contains a large number of "slåtter" (dance tunes). The tunes themselves, as well as ways of playing and varying them are orally transmitted. The goal of Seljord Juniorspelemannslag is to enable the children to participate in this tradition. All the teaching is done by listening and imitating. The children learn the main rhythmical patterns, the typical bowings and melody patterns. This is done by learning tunes and becoming conscious of the classification. The children are between 8 and 12 years old, and they have played for 1– 3 years. They have individual lessons and group lessons.

Grieghallen Klokkeklang

15:30 **Session Paper**

Presenter: Samuel Leong, University of Western Australia, Australia

Co-presenters: Martin Lamb, Scott Lewis

Interdisciplinary teamwork in developing meta-cognitive software for melodic dictation.

Meta-cognitive software developed as part of an Australian National Teaching Development project has brought together a research team of teacher-educators, software engineers and music students. This paper presents some of the challenges and significant lessons learned from the design and development experiences of this interdisciplinary collaboration. The software incorporates many features deemed important by research, and provides the kinds of feedback requested by tertiary music students. The software's ability to provide feedback and metacognitive guidance for individual learners will be demonstrated.

16:20 **Session Paper** **Nordic SAMSPEL**

Presenter: Gisle Johnsen, Norwegian Music Council, Norway

Samspel on Internet

The Session is about learning and teaching music on the Internet, playing and making music on the Internet; focusing on why, how and who. It will also focus on how to combine Music and other subjects as Literature and Drama in education programs on Internet. E-learning require a new teacher role and a new kind of knowledge is required from students. How does e-learning differ from traditional learning- and teaching-processes? The session will present a new program for teaching and learning music on Internet, e-lessons for musicians, students' e-work, and live communication with a student on Internet.

Kulturskolen Konferanserom

15:30 **Session Paper**

Presenter: Joan Russell, McGill University, Montreal, Canada

Sites of learning: Communities of musical practice in the Fiji Islands.

In the Fiji Islands repertoire and singing practices are transmitted orally in schools, churches, families, villages and other social settings (Russell, 1991; Russell, 1992; Russell, 1997; Russell, 1999; Russell, 2001). These overlapping communities of practice (Wenger, 1998) are sites of learning where participation in musical activities has personal, social and cultural meaning. Vignettes of musical events, selected from data gathered during two visits to Fiji are presented as exemplars of communities of musical practice. I argue that children internalise the musical idioms, the attitudes and the singing styles of significant members of their communities. The study illustrates the role of community in music learning.

16:20 **Session Paper**

Presenter: Jean Downey, University of Limerick, Ireland

Dancing to Two Tunes - A matter of Dueting?

This paper addresses the definition of school music and curriculum development, which has taken place in the two educational systems of Northern Ireland and the Republic of Ireland, which make up the island of Ireland. The time is ripe for music educators north and south, to make the connections, in order to demonstrate effective collaboration and coordination. The furthering of all island music education research and the deliverance of communal aspirations, will lead to "sharing of creativity and bringing together the fundamental values of cultural diversity for the first time in music education"- a case of dancing and dueting to the one tune!

Griegakademiet Prøvesalen

15:30 **Interactive Workshop** **Nordic SAMSPEL**

Presenter: Lennart Winnberg, Sweden

From Ear to Heart

The instrumental pedagogical tradition has long been to read from a music book. There you don't focus on listening and expressing. Instead you look and think – "From Eye to Brain". The starting point when you teach music must always be the students personal and totally unique experience of the music. When you focus on listening without disturbing theoretical explanations, the experiences will grow and become intuitive knowledge. "The dot has half the value of the note that it is next to" is such a theoretical explanation. It is mathematically correct, but carries no artistic expression. You listen to the explanation and think – "From Ear to Brain". In my workshop I will demonstrate this new method which totally integrates ear training, improvisation, writing music and sight reading, not as dead black isolated symbols but as living whole melodic lines. You listen, feel and express – "From Ear to Heart".

Kvarteret Speilsalen

15:30 **Interactive Workshop**

Presenter: Walter Thompson, USA

Teaching Improvisation and Composition Through Sound Painting.

Sound Painting is the multidisciplinary and interdisciplinary composing/conducting system created by New York composer and educator Walter Thompson for performers working in the medium of structured improvisation. At present this system includes over 700 gestures signed by the conductor/composer indicating the type of improvisation desired of the performers. During this interactive workshop, participants will become the orchestra and learn about Sound Painting, an innovative method for teaching composition and improvisation that addresses fostering personal creativity within a multiple context. Multi/inter/transdisciplinary applications of Sound Painting multiple learning styles, and the integration of Sound Painting into established curricula will be discussed.

Kvarteret Storelogen

15:30 **Interactive Workshop**

Presenter: Hanne Kurup, University of Copenhagen, Denmark

Babymusik

The baby meets the world with all senses open, ready to take in the surroundings. We - as parents - automatically respond to the baby. We communicate with our voice and body in singing, hugging and kissing. This is the theme in my material. How can we stimulate this interaction between child and adult? What kind of activities provide this atmosphere and joy and happiness? For the workshop I need 5 -10 persons as "adults". We will make a lesson, close to the real work with baby/parents. The language is Danish, but the songs are translated into English. Video from "real life".

Frelsesarmeen Storsalen

15:30 **Panel Session**

Presiders: Commission Co-Chairs Professor Graham Welch, University of London, UK, and professor Alda de Oliveira, Brazil

Research Commission Panel on Africa-sensitive music education within a global context.

Speakers:

Dr. Anri Herbst, South Africa College of Music, and Professor Meki Emeka Nzewi, University of Pretoria, South Africa

The focus area "Across borders and musical cultures" forms the cohesive element in this panel session that will address Africa-sensitive music education within a global context.

The wood fuel available in a society cooks its nourishing meals.

This African adage forms the backbone of the argument that the musical arts theory, education and practices that have sustained a human group over time should remain the bedrock for its musical modernization, for purposes of accessible education and human-cultural identity. The presentation posits assumptions and theoretical statements that examine the issues of viable music education directions in African countries. The mode of presentation is public debate that allows for audience participation as the protagonists argue the issues from concurrent and divergent research experiences and conclusions. The protagonists, who are two co-researchers coming from different music culture backgrounds in Africa, will present respective prepared responses to the debate issues.

Grieghallen Troldtog

15:30 Panel Session

Nordic SAMSPEL

Presider: Signe Kalsnes, Norwegian Academy of Music, Norway

Arts based 4 year programme in teacher education– a better approach to teaching the aesthetics?

The Panel Session will contain a presentation of a new Arts-based teachers education in practical and aesthetic subjects which qualifies the students for fulltime work in primary school, music and culture school and upper-secondary school. There will also be a presentation of the results from the first part of a longitudinal study following some students in the programme.

The panel-members, representing the four university colleges giving this programme, will, on the background of experiences from the three first years, discuss different challenges in developing the programme.

Panel-members:

Signe Kalsnes, Norwegian Academy of Music

Magne Espeland, Stord/Haugesund University College

Anne Meek, Nesna University College

Arne Marius Samuelsen, Telemark University College

Michael Strobelt, Tromsø University College

Tuesday the 13th of August

DAY OVERVIEW AT A GLANCE

- 08.00: Registration
- 09.00: Morning Music
Plenary Session 1
Keynote: Morton Subotnick
- 10.30: Sessions 3
- 12.00: Lunch and Concerts
- 13.30: Sessions 4
- 15.30: Sessions 5
- 17.30: General Assembly 1
- 18.00: Afternoon Concerts
- 20.00: Evening Concert
- 21.00: ISME 2002 Club

SESSIONS AND ABSTRACTS

Tuesday August 13th

Grieghallen Peer Gynt -

09:00- 10.00 Plenary Session

09.00 Morning Music: Seljord Junior Spelemannslag

09.15-10.00 **Keynote Speaker Focus Area III: SAMSPEL Across realities and virtualities**
Morton Subotnick,, Composer the California Institute of the Arts, USA
Exploring the Fundamental Qualities of Musicality as a Means of Nurturing Creativity and of Crossing Cultural Boundaries
(see CONGRESS PROGRAMME p.17/18 and SAMSPEL Focus Areas Report)

Session 3 August 13th 1030 - 1200

Griegakademiet 206

10:30 Interactive Workshop

Presenter: Mary Goetze, Indiana University, USA

Co-presenter: Jay Fern, Indiana University-Purdue University, USA

Exploring New Possibilities: Technology in the Classroom and Choir.

We have come a long way since the time of Guido d' Arezzo and the emergence of musical notation! Today technology makes diverse music available to populations separated by distance and time. The clinicians will provide technology-mediated experiences of learning vocal music, and discuss teaching diverse musics using video recordings, CD ROM technology and interactive satellite link-ups. Their projects with educators and artists in South Africa, Zimbabwe, New Zealand, Hungary and Japan (including several CD ROMs) provide a model for cooperation and collaboration between cultures.

Griegakademiet 210

10:30 Roundtable Session

Facilitator: Thorolf Krüger, Bergen University College, Norway

Roundtable Session I

Roundtable Session I concentrates on the shape of the music subject, its cultural agents and situatedness. Special attention is given to the tension between globalisation and national culture, and to the potential of the music subject to the formation of national cultural identities.

Roundtable Paper

Presenter: Kensho Takeshi, Tokyo Takugei University, Japan

Japanese and Western Musical Interaction in Japanese Textbooks.

The purpose of this study is to investigate the extent of the interaction of Japanese and Western musical practices, and issues on Japanese music education by tracing the development of music curriculum. The following research questions are investigated: . What Japanese and Western interaction can be found in the textbooks used in Japan? As a result of this study the following conclusions were reached:

1) Since the Meiji (1868) period, Japanese music education has tended to imitate Western European music education. 2) Western European songs have been widely used in Japanese textbooks, but there are some problems associated with their usage.

Roundtable Paper

Presenter: Hellen Atenio Odwar Agak, Maseno University, Kenya

Women and Instrumental: The Kenyan Experience

The practice in indigenous Kenyan society is that women sing and dance while men play instruments. This practice stems from certain cultural beliefs that barred women from even touching certain music instruments. Some of these beliefs served specific needs, which are now irrelevant. Secondly, these beliefs have no scientific proofs. Finally, some of the beliefs have died out naturally due to changes in the modern world. This paper proposes that the continued practice of females singing and dancing while men play instruments should go so that males and females learn to play instruments of their own choice and abilities.

Roundtable Paper

Presenter: Caleb Okumu Chrispo, University of Witwatersrand, South Africa

Across Borders and Musical Cultures: Africa's Voice in Kwaito

World musical cultures seem to be fusing and mixing in a manner that makes nonsense of national, geographical and cultural boundaries. Musical genres cut across the globe thus lending credence to the phraseology of music being a global language. This paper discusses the contribution of Africa in a world musical phenomenon through a genre that cuts across borders and musical cultures. It is noted that most, if not all, countries on the continent have a similar trend and Kwaito is just a representative sample from South Africa.

Roundtable Paper

Presenter: Irene M. Soko, Botswana

Notation and Teaching Ease of Folk Songs and Nursery Rhymes; Comparison of America, Botswana and Zambia.

This investigation was aimed at establishing the impact of folk and nursery rhymes in the teaching of music to children aged six to nine. The study compares music teaching situations in American Botswana and Zambian schools. The ten materials used for the American setting were obtained from the Internet and libraries while the references for Botswana and Zambia were compiled from questionnaire and interviews. The participants used in this study for Botswana and Zambia were 350 teachers who took part in music class and taught folk songs and nursery rhymes. Data were analyzed using descriptive statistics of percentages. The results showed that sixty percent of the internet-accessed American folk songs were notated and used in the teaching of music in pre-schools and lower primary schools. Zero percent of the folk songs and nursery rhymes were reported as documented in Botswana; with Zambia having ten percent. Further results showed that teachers in America, Botswana and Zambia found it easy to use notated folk songs and nursery rhymes for teaching than those that are not notated sixty percent, twenty percent, and forty percent respectively. Twenty percent and Sixty percent of Botswana and Zambia teachers respectively, resolved to the use of American and European folk songs and nursery rhymes which are notated. There is therefore a need for funded research projects in the documentation or notation of folk songs and nursery rhymes in Botswana and Zambia.

Kulturskolen 310

10:30 **Session Paper**

Presenter: Eleni Lapidaki, Aristotle University of Thessaloniki, Greece

The Interaction between Artistic, Psychological, and Educational Aspects of Temporal Experience in Music: Evidence from Listener's Tempo Judgments

This study is concerned with a closer examination of the interaction between the artistic, scientific, and pedagogical aspects of temporal experience in music. It was designed to determine whether listeners were capable of forming consistent 'right' tempo judgments over an extended period of time by adjusting an initially 'wrong' tempo to a personally preferred tempo.

Results indicated that the initial tempo significantly dominated judgments. A small number of adults were remarkably consistent in their tempo judgments across all four trials. It appeared that these individuals possess an exceptional ability with respect to acute stability of large-scale timing in music that was labelled "absolute tempo." There was evidence that the degree of consistency in right tempo judgments gradually increased from preadolescence through adulthood. However, few statistically significant differences in tempo judgment consistency were found as a result of listeners' music background. By proposing a creative, and most importantly, an intrinsically musical activity reflecting our need to organize and control the passage of time in music, it is hoped that this study can help music educators open a new and intriguing dimension for music teaching and learning.

11:20 **Session Paper**

Presenter: James Imhoff, Montclair State university, New Jersey, USA

Feeling the Music: A Neurological biological, and linguistic basis for an embodied explanation of what happens when we experience music.

Many contemporary music educators are searching for a relevant philosophical position that is consistent with current information from other fields. Recent developments in neurobiological research offer some new and useful information pertaining to meaning, feeling and emotion. The systems that coordinate feeling, meaning, and even consciousness evolved alongside those that regulate our perceptions of the environment and our physical reactions to it. This argues against an abstract, introspective "world of the mind," separate from the physical and biological world. There are implications for a more "embodied" approach to aesthetics, feelings, meaning, and eventually music education.

Kulturskolen 334

10:30 **Seminar: Music in Early Life**

Nordic SAMSPEL

Presenter: Sigrid Randers-Pehrsson, Early Childhood Music Association, Norway

Co-presenter: Kristine Moldeskred, Early Childhood Music Association, Norway

Ways of handing down the cultural heritage of nursery rhymes, plays and songs from parents to their babies - Session I

Songs and singing games have always been a natural and vital common language for children and adults. In this "Age of the Mass Media", however, we may be losing this tradition. Thanks to mobility and social change, we are no longer tied to a culture in the way we used to be. A Norwegian folk singer let the participants listen to and take active part in singing, playing and moving. Afterwards a demonstration of how the same material is handed down to a parents/baby-music group.

Grieghallen Foyer, 2. Etg.

10:30 **Poster Session**

Facilitator: Ingrid Maria Hanken, Norwegian Academy of Music, Norway

SAMSPEL Poster Session I

This is the first poster session out of two approved by the SAMSPEL Programme Committee. This poster session features presentations in poster format as well as e-poster format.

10:30 **SAMSPeL Poster Session 1**

Presenter: Viviane Beineke, Universidade do Estado de Santa Catarina, Brazil

Co-presenter: Liane Hentschke

Reflection-on-action as a strategy of research: some contributions to teacher education in music.

This paper discusses the research design of a study aimed to investigate the practical knowledge of three primary school music teachers, searching for some ways that can guide and sustain their pedagogical practice. Taking Donald Schön's epistemology of professional practice as our theoretical framework, we carried out multiple case studies, involving observations of a sequence of lessons, semi-structured interviews and stimulation recall sessions. The results suggest that this methodology help to show how music teachers understand and reflect upon their practices, and it can also provide insights for the discussions about music teacher training. Session 3 August 13th 1030 - 1200

10:30 **SAMSPeL Poster Session 1**

Presenter: Walenia Silva, University of Illinois, USA

Motives, expectations, and learning in music: an ethnographic study about students from a private music school.

This study is based on the results of an ethnographic study conducted in a private music school in Porto Alegre (Brazil). The purpose of the thesis was to interpret the representations about music elaborated by students in the school environment. Brazilian popular music and popular music in general were the prevailing musical culture of this private school. The data was collected through interviews and classroom observations. They include students' perspectives about their attitudes and values in music. Classroom activities, talent, aural skills, and performance criteria were some of the elements related to the process of learning music. Technical achievement and the choice of instruments were also observed and discussed. The paper includes the main points discussed in this study and their relevance to music education

10:30 **SAMSPeL Poster Session 1**

Presenter: Gotzon Ibarretxe, Public university of Navarra, Spain

Perspectives on Children's Choirs: the Basque-Navarrese Case

Those children's choirs which are inscribed in the Choral Federations of the Basque Provinces and Navarre in Spain are a part of a cross-border federative structure: the Choral Federation of the Basque Country (Euskalerrria). These Federations try to integrate the cultural peculiarities into an ever more technical and professional choral world. Therefore it is necessary to reconsider the following questions: 1) the cultural policy with regard to the choral competitions, new score editions, bulletin publications, etc.; 2) the curricular models which are connected in order to create a repertoire for classroom choirs or to organise courses of choral conducting.

10:30 **SAMSPeL Poster Session 1**

Presenter: Jukka Louhivuori, University of Jyväskylä, Finland

Development of tonal hierarchies in childrens improvisations between 2-4 years

There is a strong music psychological tradition supporting the research of tonal hierarchies. Due to the difficulties to gather material and in the absence of a standard method, studies of the production of tonal hierarchies from the developmental perspective has been rare. The present case study investigates how spontaneous improvisations of a child develop towards tonality from 2 years to 4 years of age. Pitch distributions of the improvisations were compared to Krumhansl & Kessler's results of tonal hierarchies. The results indicate that already the first improvisations correlate with Krumhansl & Kessler's key-profile and typical two-tone transitions. By four years of age the child has learned to produce the beginning of a scale in her improvisations.

10:30 **SAMSPeL Poster Session 1**

Presenter: Sara Stevens, USA

Mu-Yus to Maracas: The Integration of Multicultural Music in Children's Free Play."

The purpose of this study was to investigate how kindergarten students play during free time in music class, after being exposed to teacher-delivered examples of music from other cultures, and to determine if free-play activities can be used as vehicles for making multicultural music more deeply understood to those students. Results of this study point to the importance of allowing free time too in music class. As music teachers attempt to teach their students about the music of diverse cultures, allowing for free-play activities may yield higher levels of musical thinking and interest among students.

10:30 **SAMSPEL Poster Session 1**

Presenter: Liane Hentschke, Universidade Federal do Rio Grande do Sul, Brazil

Development and evaluation of music education programmes by Sao Paulo State Symphony Orchestra (OSESF)

The objective of the São Paulo State Symphony Orchestra's (OSESF) Music Educational Centre is to increase the Orchestra's educational activities and audience and to actively contribute to Brazil's cultural and musical excellence. This department is creating and evaluating the following programs:

Program 1:

"In-service Music Education Teacher Training Courses, for Primary Schools teachers, Early Childhood Music

Education and Secondary Education";

"OSESF Musicians in Schools";

"Didactic Concerts for children"

·Program 2:

"A team of OSESF music education specialists and LSI – USP (São Paulo State University) electronic engineers and researchers are developing a software for interactive/collaborative music composition."

10:30 **SAMSPEL Poster Session 1**

Presenter: Kristiina Jääskeläinen, The Sibelius Academy, Finland

The Joy of Playing Together.

Chamber music making is a shared experience. Flute, clarinet and piano are popular instruments. It is surprising that there is very little basic-level material for this ensemble. With TRIOS 1-4 (published by Otava) even beginners can make music together. A few of the arrangements also allow the players to let their imagination run free, and to discover that improvising is both fun and easy. The tradition of playing at home in a family-group has faded during the last decades. Maybe access to easy chamber music material could help to revive this tradition.

10:30 **SAMSPEL Poster Session 1**

Presenter: Manuela Jimeno Garcia, Public University of Navarra, Spain

Research in the Context of Music Education

The work that is presented here, consists of a global project that has been organised, programmed and assessed to analyse and establish meeting points and divergent points between the different levels of Music Education in pre-school and primary school and the studies in Music Schools (ages 3-12). The framework of this work provides us with the opportunity to reflect on:

*Our conception of the learner, Ecological Research and the situation of Action-Research.

*How a practical session is planned and delivered.

*The Model that is followed in research.

*Assessment of data and the conclusions obtained up to this point.

10:30 **SAMSPEL Poster Session 1**

Presenter: Olaug Fostås, Norway

Instrumental teacher anno 2000: SAMSPEL as Lifelong Education or vice versa

This poster session will present a Norwegian textbook on instrumental teaching. (Publ. Autumn 2002) A multitude of Samspel aspects and activities are presented and discussed in this book. Some issues for the poster session: (a) Samspel between an expending field of relevant theory and our everyday teaching. (b) Samspel with composers and method writers. (c) Samspel in order to provide related art programs designed for instrumental students, all ages and levels. (d) Samspel with oneself and others (e) How do we "teach" all aspects of samspel to our students?

10:30 **SAMSPeL Poster Session 1**

Presenter: Ana Lucia Louro, University of Illinois at Urbana-Campaign/
Universidade Federal do Rio Grande do Sul, USA / Brazil

The Construction of Music Professors' Professional Identities: Instrumental Teachers' Narratives

This presentation aims to share the initial findings of an ongoing research about the construction of instrumental music teachers' professional identities in Brazil. In the act of telling stories about their experiences the professors became involved in a reflexive process about their professional identities. Some of these recollections will be reported in the presentation like the narrative of one teacher about being "more open now than in the past". This discussion could be helpful, among others, for the professors that participate in the research, for teachers from closely related disciplines, and for the programs that focus on music teachers' professional development.

10:30 **SAMSPeL Poster Session 1**

Presenter: Päivi-Sisko Pajala, University of Jyväskylä, Finland

Developing audiences - the role of performing artists in music education.

Since the 1980's the symphony orchestras and opera houses have gradually taken part in music education in order to provide better psychological access for their audiences, especially in contemporary music. The education work has become a routine part of musicians' work along with the rehearsals and performances. However, the area of "audience education" is not yet much investigated. It can be presumed that audience education would not turn out to be any better than music education in schools. Thus, there are other reasons for public policy to encourage the use of musicians in music education and favour organisations that do it.

10:30 **SAMSPeL Poster Session 1**

Presenter: Bjørg J. Bjøntegaard, Norwegian State Academy of Music, Norway

Co-presenter: Ingunn Fanavoll Øye, Norway

Music in the Ear, Ear for Music - A presentation of the MOSAIKK series for piano-

The MOSAIKK series for piano consists of five repertoire books with classical repertoire from the baroque to 20th century, including chapters with Norwegian music. The books are sequenced as to level of difficulty. The books are supplemented with guiding parts in the repertoire books or separate guiding books. Here we emphasize the importance of listening, experiencing, observing and analysing before the student starts practising the pieces on the piano. The session is relevant for piano teachers and other instrumental teachers who want to try a maybe different and new approach to their teaching. This poster presentation will be given in Norwegian.

10:30 **SAMSPeL Poster Session**

Presenter: Aintzane Camara Izaguirre, University of the Basque Country, Spain

Absent Musics at School. Analyse of the music textbooks used in the Primary and Secondary Schools in the Basque Autonomous Community (Spain)

The Reform Law of the Spanish Educational System, approved in 1990, took a commitment to add in the music curriculum goals and contents about other musical cultures. In this context, it was necessary to approach to know other ways to make music and to develop other values and attitudes to other cultures different than the own. Textbooks are one of the multiple resources we use in the music class to present other forms musical expression. Therefore, we analyse how the own traditional Basque music and other world musics are dealt with in Music Textbooks and, also, which are the methodological proposals used and the musical educative contents that are worked.

10:30 **SAMSPeL Poster Session 1**

Presenter: Yiannis Miralis, University of Idaho, USA

Perceptions of Music Education Faculty Regarding Multicultural/Multiethnic Music Teacher Education.

Based on personal and phone interviews with music education faculty at the ten Big Ten universities of the Midwestern United States, this study investigated their perceptions in regards to multicultural-world music education and music teacher education. The main questions of the study were: a) What is the definition of multicultural and world music education; b) What are some of the problems of multicultural-world music education and music teacher education; and c) How can colleges and universities better prepare future music teachers in regards to multicultural-world music education?

10:30 **SAMSPeL E-poster Session**

Presenter: Frank Heuser, University of California, L.A, USA

Digital Images: Using Digital Video to Enhance Communication and Facilitate Reflective Practice

The purpose of this project was to explore the use of digital video to facilitate self-assessment in a pre-service music teacher education program. Students enrolled in a music education course were video taped during their field-work using a digital video camera. Students then used video-editing software to create a short teaching video that was used as part of a web-based portfolio. Students were instructed to edit their video so that it illustrated their ability to master prescribed teaching competencies. Students involved in the project critically analyzed their teaching and were able to evaluate their ability to meet teaching competencies.

10:30 **SAMSPEL E-poster Session**

Presenter: Minna Muukkonen, The Sibelius Academy, Finland

All-round Music Teaching in Finland - Music Teachers Articulating their Everyday Practice.

This e-poster is an introduction of my on-going research concerning general music teaching in Finnish schools. The viewpoint is that of music teachers. How do teachers describe and articulate their own everyday practice and how they justify, for example, their choices for the contents of teaching, are important questions in this research. The data consists of interviews of music teachers, the texts teachers have written (e.g. the curriculum) and my notes of their music-classes. The web page discusses different aspects of the research, theoretical background and methodological issues.

10:30 **SAMSPEL E-poster Session**

Presenter: John Steffa, Murray State University, Kentucky, USA

Beyond Classroom, University or Political Boundaries: Using Javascript to Enhance Teaching Music Fundamentals to the Global Community

This presentation will demonstrate how javascript can be useful in developing an interactive environment for distance learning. The user interface and background page code used for online course materials will be illustrated. To achieve interactivity, the pages are written in HTML and some public domain javascript. The self-paced chapters include such topics as: musical symbols, note and rest values, rhythm, meter signatures, intervals, scale formations and key signatures. Many of the chapters also include introductory ear training exercises. Since 1998, about 75 students have received college credit for this web course, and people from over 40 countries have utilized the course materials in some fashion.

15:30 **SAMSPEL E-poster Session**

Presenter: Juha Ojala, University of Oulu, Finland

MOVE - towards future music education.

In 1999, a nationwide project of music education and research was launched by three Finnish universities. "MOVE" consists in creating a network that answers to needs across music life, pertaining to (a) distance education, (b) new learning environments, (c) new technical and educational methods for networked music education, (d) content production, (e) special demands inherent in music education, and (f) continuous education of music educators. The role of MOVE centers on coordination, research and development. The project investigates existing means for music education, experiments with pilots, harmonizes ongoing projects, and evaluates impact of the networking of music education and research.

Griegakademiet Gunnar Sævig's sal

10:30 **Seminar** Nordic SAMSPEL
Moderator: Aage Hagen SkanBeat Network, Rhythmic Music Conservatory, Denmark
SkanBeat Presents
This Seminar comprises 4 sessions:
August 13th Session 3 10.30-12.00 and Session 4 13.30-15.00.
August 15th Session 7 10.30-12.00 and Session 8 13.30-15.00.

10.30 **A Danish Perspective**

Presenter: Aage Hagen, Rhythmic Music Conservatory, Copenhagen
What is rhythmic music? (rhythm/body, play by ear/learn by heart, improvisation, composition/arrangement)
How does these issues relate to the conference main theme SAMSPEL and focus areas (ensembles, social life, popular music/art music)
What is SkanBeat? (network, objectives and activities)
Rhythmic music in Danish and Scandinavian higher education (accreditation, programmes and qualifications)

11.00 **The African Connection**

Presenter: Lars Storck, Associate Professor, Rhythmic Music Conservatory, Copenhagen and a group of Bergen advanced students
Workshop: Rhythmic Training. Key words: Singing, Dancing and Playing, a grounded rhythm sense, intuitive learning.

11.30 **The Two Rooms**

Presenters: Henrik Sveidahl and Flemming Agerskov, Associate Professors, Rhythmic Music Conservatory, Copenhagen
Presentation: a development project about ear training based on imitation, improvisation and analysis..

Kulturskolen Kammersalen

10:30 **Interactive Workshop** Nordic SAMAPEL
Presenter: Geir Harald Knutsen, Bergen Municipal Art School, Norway
On to the music !
Spurred on the Zuzuki-violin method the Norwegian Band Federation formed the "RPM-method" (On to the music) for teaching small children on brass and woodwind instruments. In Norway the method is often called "the mother-tongue" method – "All the healthy children are able to speak and understand their native language, it must be possible to learn to play an instrument the same way as well". The workshop ensemble is part of "Paradis School band". The school band uses "the RPM method" for preparing the young students to take part in the school band.

Grieghallen Klokkeklang

10:30 **Session Paper**
Presenter: Lai Chi Rita Yip, Hong Kong Institute of Education, Hong Kong
Collaboration in and beyond the music education field across virtualities and realities
Collaboration in virtualities and realities among teacher educators (music and non-music), musicians, school teachers, research assistants, technicians and the music industry in the development of music teaching materials and teaching designs is becoming more necessary in the digital age when computer technology is found to be of much benefits to music education especially. The experience of working together for disseminating sampler music teaching practices of Chinese folk songs through an innovative and interactive CD-ROM is accounted for in this paper. Music educators who would attempt similar endeavours would be informed of our experience for reference to create their work.

11:20 **Session Paper**

Presenter: Mikka Salavuo, University of Jyväskylä, Finland

The New Virtual Learning Environments.

This study attempted to find basic principles for the use of different types of virtual learning environments in music education. First, the virtual learning environments were given ideal properties according to constructivistic learning theories. These network based learning environments were divided in three different categories on the grounds of their content, available tools and their purpose. Next the goals and practices of music education were defined based on music learning theories and popular philosophies of music education. An analysis was made to find out how these goals and practices can be carried out using virtual learning environments.

Kulturskolen Konferanserom

10:30 **Session Paper**

Presenter: Cosmas W. K. Mereku, University College of Education of Winneba, Ghana

Creating A Percussion Piece That Maintains An African Identity

Use African idioms in a western multicultural music education setting can be a very sophisticated task. The paper focuses on assisting teachers to create percussion pieces that utilise African drumming resources. Drawing on examples from compositions by renowned African composers, the paper uses the Webster's model of creative thinking to explain the constructional process. It also informs teachers on how to encourage students to use African resources in very skilful ways. Students are encouraged to work along two broad areas: (i) creations that take cognisance of cultural preservation; and (ii) creations that utilise a mixed cultural legacy culminating in either a new art form or a new traditional genre. Uses of computers are also discussed.

11:15 **Session Paper**

Presenter: Emöke Solymosi, Liszt Ferenc University, Hungary

"Psalmus Humanus". Traditional and innovation in Hungarian music education.

Music teacher Katalin Udvari Kolcsár, one-time member of the first class of the first music primary school in Kecskemét (Hungary), has collected a vast number of subjective and objective facts to underline the life-long significance of participation in active music making in childhood. Going even further, she had been looking for new methods and music workshops adapting Kodály's concept in a creative and original way to the specific social, cultural, psychological, phsysical etc. needs and possibilities. In 2000-2001, the project resulted in a series of demonstrations presenting 15 different methods.

Kvarteret Speilsalen

10:30 **Network Session Pasmae**

Presenter: Meki Nzewi, University of Pretoria, South Africa

Co-presenter: Caroline van Niekerk, University of South Africa (UNISA)

Pan African Society for Musical Arts Education (Pasmae): On African Music Education

After having been mooted at the ISME Conference in Pretoria, South Africa, in 1998, the Pan African Society for Music Education was formed in August 2000 in Harare, Zimbabwe. A year later, in Lusaka, Zambia, Pasmae was born, with the name change to the Pan African Society for Musical Arts Education signifying the integrated nature of music and dance and theatre in Africa. Pasmae's mission is to enhance and promote Musical Arts Education throughout Africa. In this session, Pasmae's ambitious plans will be outlined, and the cooperation of individuals and organisations throughout the world will be sought, in our efforts to put African musical arts education "on the map".

Griegakademiet Prøvesalen

10:30 **Interactive Workshop**

Presenter: Marjut Haussila, Sibelius Senior High School, Finland

Co-presenter: Kaisa Hahl

A Carry - A Study of Music and Dance.

Carry Project is a study of movement and sound. Instead of a given form, material and a traditional instructional setup, the project took shape by a sequence of workshops addressing the questions of presence, being, contact and trust in the communal process of exploration, by which the ensemble composed the performance included in the conference program. Exploring various dimensions "Samspel", we try learn to be open, courageous, responsible, and expressively human in our own situated and embodied being. We cross boundaries of professions, age, genres, styles and subject areas, suggesting an approach for meaningful inter-subjective and intercultural encounters demonstrated in session with the ensemble, to which you are invited to bring your own instrument.

Kvarteret Storelogen

10:30 **Interactive Workshop**

Presenter: Wendy Sims, University of Missouri-Columbia, USA

Music and Literacy - A Sound Combination.

Music specialists and early childhood and primary generalist teachers can collaborate to advance both music and literacy curricula. Participants in this workshop will become acquainted with goals, objectives and strategies that maintain the integrity and authenticity of both subject areas. Participants will sing, dramatize, listen, analyze, improvise and compose in activities related to books, stories, poetry and folk tales. While many of the materials will be in English, examples from other languages and cultures will be included. Participants will be urged to find examples similar to the models presented that are based in their own languages and cultures.

Frelsesarmeen Storsalen

10:30 **Session I: Music Education Leadership Symposium (MELS)**

Presenter: Magne Espeland, Stord University College, Norway

Knowledge and the Arts

Session I is a Panel Session where prominent scholars from different countries will comment on important questions concerning "Knowledge and the Arts". The Panel has been asked to comment on different aspects of music education in view of the OECD PISA (Programme for International Student Assessment)- project, see:

<http://www.pisa.oecd.org/>

They will comment on whether, or to what extent, music education should actively seek to achieve aims of a similar kind to those espoused in the PISA project;- for example one or more of the following:

- to understand the relationships between knowledge and skills for life and access to the Arts;
- to understand differences within this field among nations in performance and programmes for education;
- to make possible comparisons among nations and over time, and when desired;
- to research the extent to which artistic and aesthetical literacy involves learning specified skills and knowledge;
- to research to what extent achievement in the Arts can be assessed by procedures similar to those used to assess achievement in the other basic disciplines and competencies;
- to develop, evaluate and use standardised measures for student achievement in the Arts;

Panel members:

David Elliott, Professor, University of Toronto, Canada

Minette Mans, Associate Professor, University of Namibia, Namibia

Regina Murphy, School Principal and NCCA, Ireland

Jostein Osnes, Director, Norwegian Board of Education, Norway

Graham Welch, Professor, University of London, England

Discussant: Paul R. Lehman, Professor Emeritus, University of Michigan, USA

Grieghallen Troidtog

10:30 **Panel Session**

Presider: Kjell Skjellstad, Professor Emeritus University of Oslo, Norway

Speakers: Svanibor Pettan, Professor of Music at the University of Ljubljana, Slovenia,
Albinca Pesek, Professor of Music Education at the University of Maribor
Yair Dalal, music educator, Israel

Sharing human experiences across cultures through music.

The panel will report on music projects aimed at conflict transformation and reconciliation. Three conflict areas will be represented : The Balkans, Israel/Palestine and Sri Lanka. What channels are still open for the music educator? What is the role of music education in cooperative and intercultural learning?

The presider Kjell Skjellstad, international lecturer, writer and peace activist is Professor emeritus of Music at the University of Oslo. In 1999 he initiated the first Asian Multicultural Music Festival in Sri Lanka. Other panel members: Svanibor Pettan, leading ethnomusicologist, lecturer and author, is Professor of Music at the University of Ljubljana, Slovenia. His research activities include the role of Roma musicians as cultural mediators in Kosovo, and the role of music in ethnic communication, conflict transformation and refugee rehabilitation (the Norwegian AZRA project). Albinca Pesek is Professor of Music Education at the University of Maribor. She has initiated curricular reforms to strengthen multicultural educational opportunities and is the author of a series of new interethnic music textbooks and audiovisual materials.

Yair Dalal, master performer and music educator, is among the leading peace activists living in Israel. He is the organizer and leader of several internationally acclaimed multicultural performing groups. He was musical director of the Palestinian/ Israeli/ Norwegian Childrens peace performance project in 1994.

Frelsesarmeen Møterom

10:30 **Interactive Workshop**

Presenter: Nicole Carignan, University of Montreal, Canada

Culture, Society, and Music: Is Music education A-cultural and A- social?

What does "culture" mean? Is culture important? Why and How? What kinds of links exist between "culture" and "music"? How is it possible to pave the way between "music" and "school music"? How should we consider "music education" in the context of a pluriethnic and pluralist society? Building a bridge between "culture, society and school music", this interactive workshop proposes multi/inter/trans-cultural perspectives in music education. In summary, participants will be invited to re-define and experience both their self- representations and the representations of music knowledge content in order to re-explore some aspects of "musical cultures" across borders.

Session 4 August 13th 1330 - 1500

13:00 Sailing and Singing-presentation ISME 2002 Project
(see CONGRESS PROGRAMME p.32)

Presenter: Randi Margrethe Eidsaa, Agder University College in Kristiansand, Norway.

Sailing and Singing - SAMSPEL between four schools and a sailing ship.

13.00 Sailing and Singing": Presentation at Bryggen as the ship arrives

13.30-15.00 Sailing and singing": Workshop onboard Statsraad Lehmkuhl

16.00-17.00 Presentation/concert: Kulturhuset USF The SaS ensemble presents the performance "Shanties for Chanting Sailors"

On Tuesday 13th of August, Norway's largest and oldest square-rigged ship, "Statsraad Lemkuhl" will arrive at Bryggen in Bergen. Onboard the ship there'll be a group of schoolchildren eager to present their project "Sailing and singing" to the ISME delegates.

The 75 participants in this project were selected from schools in seaside towns: School no. 6 in Riga (Latvia), Lhanishen High School in Cardiff (Wales) and St. Paul in Bergen (Norway) and Presteholia skole in Kristiansand (Norway). The children (aged from 12 -16) have during the spring been working with a selected repertoire of shanties and sea songs. On the 10th of August the children will perform at an old ship building factory in Kristiansand. On the 11th of August the ensemble boards "Statsraad Lehmkuhl". The next two days the young singers will be participating in the running of the ship alongside professional seamen The ensemble will give an outdoor presentation at the Bryggen when Statsraad Lehmkuhl arrives. Delegates will be invited onboard for the workshop "Sailing and singing" and for the performance at Kulturhuset USF in the afternoon.

Griegakademiet 2006

13:30 Session Paper

Presenter: Smaragda Chrysostomou, University of Athens, Greece

Samspel: Working together through international comparisons to facilitate the introduction of a newinterdisciplinary curruculum in Greece.

Interminable educational changes characterize Greek education for the past decades, which appears to suffer from the "Sisyphus curse". The Unified Curriculum Framework was created by the 1997 educational reform and constituted a major and modern change for Greek education. In 2001 a revised curriculum with the adjunctive Interdisciplinary added to the above title has made its appearance. How necessary was this change? Does it constitute a change in direction and philosophy of the educational process and what is the expected outcome particularly for music education? Through the review of official documents and interviews with the designers of the new curriculum I will attempt to shed some light on the above concerns. Also, main issues pertaining the interdisciplinary approaches realized around the world will be examined so that through international comparisons and borrowing Greek reality can be informed with new insights as well as some proposals for the application of the new curriculum.

14:20 Session Paper

Presenter: Scott Harrison, University of Queensland, Australia

Devaluing Femininity: Its Role in Determining Musical Participation by Boys

A preliminary report on research into issues of participation by boys in music in Australian schools. There are many reasons given as to why boys engage in certain musical activities and avoid others. Size, difficulty, timbre and style are frequently offered as motives for the choice of the instrument and subsequent ensemble involvement. Through studying the reasons as to why boys avoid certain activities, the author proposes a model of interrelated behaviours that appear to affect participation. The basis for such behaviours can be found in the concept of devaluing femininity and the related behaviours of male gender role rigidity, avoidance of femininity and homophobic bullying. Through a brief analysis of these behaviours and subsequent fieldwork, the author seeks to establish the extent to which these sociological phenomena affect musical participation.

Griegakademiet 210

13:30 Roundtable Paper

Presenter: Thorolf Krüger, Associate Professor Music Education Bergen University College, Norway

Roundtable Session II

Roundtable Session II concentrates concentrate the shape of the music subject, its cultural agents and situatedness. Special attention is given to the tension between globalisation and national culture, and to the potential of the music subject to the formation of national cultural identities.

13:30 Roundtable Paper

Presenter: Julie Carter Sarayrah, National Music Conservatory of Jordan, Jordan

The Introduction of Music Curriculum in the Basic Education System of Jordan.

Jordan has taken her place on the front line of both music education and cultural preservation with the implementation of music in the school curriculum, including the development of a comprehensive culturally sensitive series of music textbooks and teacher training programs. The balance between indigenous culture and globalisation are at issue as Jordan works to insure the transmission of local, regional and world music heritage to future generations.

13:45 Roundtable Paper

Presenter: Mary Stakelum, University of Limerick, Ireland

Music Education and the Formation of Cultural Identity.

This paper describes a study (currently in progress) where classroom observation and interview are used to explore teachers' perspectives on their practice in the classroom. The study aims to challenge current notions of consensus in music education practices at primary level in Ireland. In examining the extent to which teachers draw on the official Curriculum in their practice, the paper suggests that there are commonalities in how teachers perceive the nature and value of music. Differences emerging reflect how teachers' own formative experiences in music influence their understanding of their role in the formation of cultural identity.

14:00 Roundtable Paper

Presenter: Liane Hentschke, Universidade Federal do Rio Grande do Sul, Brazil

Music teaching in Brazilian schools: conceptions and practices of a primary school music teacher.

The paper reports a research that investigated how Brazilian primary music teachers' conceptions and practices of music education constitute their music teaching practices at primary schools. Taking the social phenomenology of Alfred Schutz as our theoretical framework, we carried out multiple case studies of three music teachers. Results suggest that examining teachers' thinking, using the social phenomenology, can help us to understand how music teachers construct, interpret and reflect upon their practices. This can guide music educators in their searching for a better understanding of the practices of music teaching and for ways to improve them.

14:20 Roundtable Paper

Presenter: Anna Liduma, Riga Teacher Training and Educational Management Academy, Latvia

Music Education as a National Value of Latvia.

The present paper reflects the situation of contemporary Latvia music education from its origins, achievements and assessment. The high results of Latvian music pedagogues in all educational levels prove that music as an integrative developmental value is considered the important component of the pedagogical process. Latvians singing skill has always been cultivated in the family with suitable folksongs from ancient times. The rich content and large variety of Latvian folk - and original songs as the appropriate musical pattern for teaching different age and ability group children correspond to the contemporary needs and demands both on personal and social levels.

Kulturskolen 310

13:30 **Session Paper**

Presenter: Anri Herbst, University of Cape Town, South Africa

"Ennyana ekutudde - The calf has broken loose": The hemisphere debate and its relevance to Music Education in Africa

In its aural-oral tradition, African musical arts practices hold the key for intuitive learning as a way to teach. Influenced by the research of Bamberger and Fischbein's probabilistic theory of intuition, this paper roots itself in recent discoveries about the human mind. Research findings of brain activity in three performers of the amadinda piece Ennyana ekutudde will be discussed. In defining a Sub-Saharan Indigenous African musical identity that will reflect itself in philosophies and teaching methods of musical arts education, an investigation of the pattern making role of the listener/performer will give insight into how the indigenous African musical mind work

14:20 **Session Paper**

Presenter: Nikolina Ognenska-Stoyanova, Bourgas Free University, Bulgaria

Developing a Sense of Irregular and Regular Meter and Rhythm

This paper is a challenge to all specialists whose research work is in the field of developing a sense of meter and rhythm. The main goal of the paper is to provoke musical specialists to co-operate in developing a uniform universal system for developing a sense of meter and rhythm. In order to achieve that goal the paper presents in short the following topics:

- an initial idea for creating a universal system for developing a sense of meter and rhythm;
- some features of the irregular meters which make them different from regular meters;
- a method for developing a sense of meter and rhythm which is to be considered as one possible way of looking at meter and rhythm typical for the music of the Balkans and which is a part of the original system called "Melopeia"

With the collaboration of specialists in this area of music theory from other musical cultures such as Indian, African, Latin American etc. a fuller system can be developed which will benefit the music student all over the world.

Kulturskolen 334

13:30 **Interactive Workshop**

Presenter: Jackie Wiggins, Oakland University, USA

Constructivist Teaching and Learning in Music.

While influences of constructivist philosophy and psychology have caused educators in disciplines other than music to adopt student-centered, project-oriented, problem-solving approaches, music teaching has often remained teacher-directed and performance-oriented. This workshop will explore implications and applications constructivist theory in music education practice.

Participants will work together to solve performing, listening, and creating problems and consider how such experiences both draw upon and enhance their understanding of music, fostering musicianship and musicality. The group will also work together to plan a problem solving lesson and, through this process, consider the elements that are essential to student success in musical problem solving.

Grieghallen Foyer, 2. Etg.

13:30 **Poster Session**

Facilitators: Commission Co-Chairs Professor Graham Welch, University of London, UK, and professor Alda de Oliveira, Brazil

Research Commission Poster Session 2

This session is the second of two sessions of research posters presented by the ISME Research Commission. It comprises 15 posters presented by scholars from 7 countries and a variety of research issues in music education.

13:30 **Research Commission Poster Session 2**

Presenter: Alison Reynolds, USA

Co-presenter: Colleen Conway, USA

Participants' Perceptions of Service-Learning as a Music Teacher Preparation Practice

The purpose of this collaborative action research interview study was to examine service-learning as a music-teacher preparation practice. The research question was: What were the perceptions of participants involved in a service-learning, elementary general music field experience?

Participants included (a) seven former elementary general music methods students; (b) the elementary school principal and the classroom teacher liaison at the service-learning site; and (c) the teacher-researcher who designed the experience. Result categories include participants' perceptions about the service-learning field experience, issues of implementation, and service-learning as a motivation for students selecting elementary general music as an initial career choice.

13:30 **Research Commission Poster Session 2**

Presenter: Lisa M. Maynard

The Role of Repetition in the Practice Sessions of Artist Teachers and Their Students

This study analyzed the use of repetition in practice sessions of 5 artist teachers, and 14 of their students in one videotaped extended segment of practice. Data showed the number and duration of performance trials to illustrate the extensiveness of repetition in the practice of advanced performers. The mean performance trials devoted to each target passage was 10.7. The mean trial duration was 6.3 seconds, and the mean duration of each practice frame (i.e. the time musicians spent practicing each target passage) was 67 seconds. Durations of individual performance trials and practice frames varied widely both within and among participants.

13:30 **Research Commission Poster Session 2**

Presenter: Elizabeth Willis, Australia

Co-presenter: Dianna Kenny and Pamela Davis, Australia

Voice education for adolescent changing voice: An interdisciplinary endeavour

Adolescent changing voice presents significant challenges to music teachers, choral directors and singing teachers. Research has identified predictable developmental stages in voice change for both boys (Cooksey, Beckett & Wiseman, 1985) and girls (Gackle, 1991). Our research further contributes to the definition and description of changing adolescent voice with the projected aim of developing a sound pedagogy. Data provides results of the analysis of 20 males and 20 females aged 11.5 -13 years, assessed using voice range profiling techniques. Acoustic and perceptual features of changing voices are described and discussed, together with two profiles that highlight pedagogical issues.

13:30 **Research Commission Poster Session 2**

Presenter: Joanna Ronalds, Australia

Tools for engagement: Classroom composition as a tool for engaging student interest

What do students find interesting about composition focused learning experiences? Given current curriculum contexts, composition is crucial for many music educators. Therefore, it is relevant to explore ways in which composition is of interest to students. Conducting Teacher Research allowed discoveries to be made through the authentic emergence of student voices. Data were collected as students were engaged in creating, rehearsing and performing vocal compositions. Emergent themes were sought which express aspects which students find interesting about composition focused learning experiences. Findings provide compelling reasoning for making use of composition as a tool for learning which captures student interest.

13:30 **Research Commission Poster Session 2**

Presenter: Carolina van Niekerk, South Africa

Music Education Unit Standards for Southern Africa (Meussa): A Novel Team Research Project: 2000-2001

A novel way is unfolding of ensuring coherent unit standards for Musics, across the board, as newly required for all fields in South Africa: using a postgraduate student team, registered at the University of Pretoria. This team's work is further overseen by large groups of National and International Critical Friends. The ultimate aim is a re-conceptualisation of all facets of South Africa's Music Education. Much has been learnt to date, both music educationally and in terms of team functioning. An efficient large research project requires team leaders who are not only subject specialists, but well-versed in team dynamics and management.

13:30 **Research Commission Poster Session 2**

Presenter: Randall S. Moore, USA

Co-presenter: Kathleen Jacobi-Karna, USA and Melissa Brotons, Spain

**Effective Use of Instructional Time in General Music:
Comparison of American and Spanish Teaching**

Research on teaching time in music has reflected on the value of sequential teaching patterns, structuring positive learning environments, and efficient teacher/student interactions. We analysed teaching of 13 general music teachers, K-5, in the U.S. and Spain. Results showed teachers maintained mean student on-task rate of 96% and used 85% positive reinforcement. They praised academic behaviour twice as much as social actions, and disapproved social twice as much as academic responses. U.S. teachers spent nearly half their teaching time with students involved in music making activities and generated discussions by asking questions. Sequential teaching patterns occurred in most teaching examples.

13:30 **Research Commission Poster Session 2**

Presenter: Susan Hallam, Institute of Education, University of London, United Kingdom

Co-presenter: Jackie Shaw, UK

Constructions of Musical Ability

Musical ability is viewed by many as a social construction, acquiring different meanings in different cultures, sub-groups within cultures and individuals. This study explored these constructions. Based on an earlier qualitative study, a series of statements were developed describing aspects of musical ability to which participants responded. Participants were drawn from musicians, non-musician educators, other adults, children with experience of extra-curricular music and children with no such experience. Findings showed that musical ability was most strongly conceptualised in relation to rhythmic ability, organisation of sound, communication, motivation, personal characteristics, an integration of skills and performing in a group.

13:30 **Research Commission Poster Session 2**

Presenter: Ruth Brittin, USA

Co-presenter: Deborah Sheldon, Tian Tee Lee, USA

Instrumentalists in Singapore: Assessment of Solo Performances with Compact Disc, Piano, or No Accompaniment

Band students (grades 7-12) listened to instrumental performances (no accompaniment, piano accompaniment, or CD accompaniment.) Listeners (n = 252) judged the soloist's performance quality, best and weakest features, and their preference for each accompaniment. Materials were taken from band method books. Grade level significantly affected performance quality ratings and preferences for accompaniments. Popular music accompaniments swayed evaluations of performance quality, particularly with younger students. There was a significant, modest relationship between accompaniment preference and performance quality ratings. Responses mirror those seen in the U.S.A., except for gender. Singaporean girls' and boys' style preferences were similar for the four CD accompaniments.

13:30 **Research Commission Poster Session 2**

Presenter: Sérgio Luiz Ferreira de Figueiredo, Brazil

Generalist Teacher and the Music Preparation: A Brazilian Investigation

This work is part of a research study that has been developed in the southern region of Brazil. The research intends to investigate the musical preparation that it is offered in the Pedagogy Courses, that prepares teachers for primary school. Interviews were undertaken with coordinators and music/arts lecturers of Pedagogy Courses. In this text some analyses are introduced regarding the interviewees' answers in relation to the generalist and specialist music/arts teaching. In a general sense, the courses intend to prepare the generalist teacher to teach music, but the real preparation does not include a serious program in music education.

13:30 **Research Commission Poster Session 2**

Presenter: William Fredrickson, USA

Co-presenter: Randall Pembroke, USA

**When You Pinpoint Incorrect Notes and They Still Miss Them, What Do You Do Then?"
(Perceptions of Music Field Experience Students)**

Pre-service music teachers' experiences prior to student teaching are an important component of music teacher preparation programs, in which skills are observed and practiced, typically in developmental stages. This project is third in a series that uses journals to examine pre-service and in-service music teacher's perceptions of their jobs. Participants (N=30) were in field

experiences one year before student teaching. Journal analysis showed that the best aspects of students' days were related primarily to job responsibilities (46%) and music experiences (26%). The worst aspects of their days most often included job responsibilities (42%) and improper social behaviours of students (22%).

13:30 **Research Commission Poster Session 2**

Presenter: Clifford K. Madsen, USA

Melodic Perception of Adolescent Students in Argentina, Brazil and the United States

This study investigated adolescents' ability to identify melodies when extremely similar melodies are interpolated between the initial target melody and test melody. Participants were from Argentina, Brazil and the United States who listened to 16 initial melodies, followed by 8 extremely similar melodies in two presentation sets. All melodies in the study were extremely similar. Results demonstrated that while there were differences across populations, young adolescents in each country are capable of remembering and discriminating among highly similar melodies very well. Implications for music education are discussed.

13:30 **Research Commission Poster Session 2**

Presenter: Kirsti Hämäläinen, Finland

Music Teacher as a Conductor: The development of competence and interaction in the field of conducting a school orchestra

The general model of conducting a school orchestra consists of two main components: music teacher's professional picture as conductor (tasks, targets, knowledge, skills, personal qualities, self-awareness) and his or her "working tools" (planning, conducting technique, rehearsal methods). Conducting expertise consists of knowing and its essential features, professional knowledge, level of consciousness and intuition, which all form the conductor's inner operations model. The development of conducting competence and interaction can be seen as a staircase of five steps, each reflecting a growth of expertise: inexperienced novice, advanced survivor, competent knower, intuitive expert and masterful expert, "maestro".

13:30 **Research Commission Poster Session 2**

Presenter: Jack J. Heller, USA

Music and Language: A Learning Window From Birth to Age Ten

This study tested a theory that a practice window, which closes around age 10, must overlap the learning window for perception of music and speech expressive qualities. First-, third-, and fifth-graders (N=40) who received bi-weekly music classes, were administered speech and music tests. Each item had three phrases that were the same written words or notated music, with one phrases being different in interpretation or expression, which the children were asked to identify. Since the ability of the older students did not level off on the music test, the theory may need modification.

13:30 **Research Commission Poster Session 2**

Presenter: Leena Hyvönen, University of Oulu, Finland

Being on the Stage as Mind-Body Experience

The poster describes an arts education project that was planned to develop and promote integrative arts education in the education of primary school teachers. Immediately after the project all participants were interviewed. Analyses of those parts of interviews which dealt with the experience of being on the stage suggested that the characteristic features seem to be the experience of mind-body wholeness, a feeling of total presence and strong contact with both oneself, other actors and the audience.

13:30 **Research Commission Poster Session 2**

Presenter: Albert LeBlanc,

Effect of Strength of Rhythmic Beat on Preferences of Young Music Listeners in Brazil, Greece, Japan, Portugal, and the United States

Presenters: Albert LeBlanc, C. Victor Fung, Graça M. Boal-Palheiros, Allison J. Burt-Rider, Yoko Ogawa, Alda de Jesus Oliviera, Lelouda Stamou., -Multinational

In two experiments we tested the music listening preference opinions of 9 to 13-year-old participants in Brazil, Greece, Japan, Portugal and the United States (N=1093) using a listening test composed of jazz, popular, and art music excerpts representing stronger or weaker rhythmic beat. Beat strength was a significant influence on music listening preference, with stronger rhythmic beat music receiving consistently higher ratings; however, there were significant interactions between beat strength and country, beat strength and gender, and country and

gender. Among the main effects, beat strength accounted for 34% and country accounted for 2% of preference variation in this study.

Griegakademiet Gunnar Sævig's sal

13:30 Seminar

Nordic SAMSPEL

Moderator: Aage Hagen SkanBeat Network, Rhythmic Music Conservatory, Denmark

Presenters Jon Pål Inderberg, Trondheim Conservatory of Music , Norway

Carl-Axel Anderson, Malmö Academy of Music , Sweden

Anders Rydlöv, Malmö Academy of Music , Sweden

SkaniBeat Presents

This seminar comprises 4 sessions:

August 13th Session 3 10.30-12.00 and Session 4 13.30-15.00.

August 15th Session 7 10.30-12.00 and Session 8 13.30-15.00.

13.30 Nordic Jazz is Cool

Jon Pål Inderberg with music students,, Trondheim Conservatory of Music

Presentation: What are the pedagogical principles behind the enormous boost in Norwegian Jazz in the last decade?

14.00 The Role of Rock

Anders Rydlöv, Malmö Academy of Music

What did you play in school today? Introduction to research projects and classroom practise in Swedish schools and to a new Rock Programme at Malmø Academy of Muisc, Sweden.

14.30 Play by Ear and learn by Heart

Carl-Axel Anderson, Malmö Academy of Music with a group of Bergen advanced students.

Workshop: Rehearsing an ensemble without a music score combining intense concentration with joyful learning

Kulturskolen Kammersalen

13:30 Interactive Workshop

Presenter: Jody L. Kerchner, Oberlin College Conservatory of Music, Ohio, USA

Inviting Adolescents into the Singing Community

Workshop participants will explore means of engaging adolescents in a choral music community. Musical ensembles provide a sense of stability, discipline, and comraderie for teens, looking for guidance during this potentially awkward time of their lives. Community choral programs can give voice to adolescents seeking a venue for self- and artistic expression.

Participants will sing and experience music activities that might not be included in choral rehearsals: music listening, movement, group vocal improvisation, small group composition, self-assessment, participation, and performance. This session will also include strategies for making choral learning partnerships among community, singers, and institutions of higher education.

Grieghallen Klokkeklang

13:30 Session Paper

Presenter: Catherine Mallett, University of Kansas, USA

The Development & Pilot Testing of an Observational Assessment Instrument Incorporating the Use of Technology for University Pre-Service Music Education Students Teaching in an Elementary General Music Practicum.

The purpose of this study was to develop an assessment instrument that incorporated the use of technology. Four experienced music teachers developed an assessment instrument and provided video taped examples of exemplary teaching for a website that coincided with the instrument.

Using the instrument and website examples, eight music education students, their supervisor and cooperating teachers participated in a pilot study. The students were trained to videotape and edit teaching examples using a computer program. The results of the study indicated technology can enhance music education programs when it is embedded within the context of teacher training and assessment.

Kulturskolen Konferanserom

13:30 **Session Paper**

Presenter: Meki Nzewi, University of Pretoria, South Africa

Modern Music Education and African Reality: Grabbing the Tail of a Rainbow.

A group of South African street children have become trained as African modern classical drummers. The indigenous African principle that communalising music practice is the quintessential music education practice was adopted.

Within eight months the Soccajasco Kids performed alongside the English Chamber Orchestra, the Overture for the first International Classical Music Festival of South Africa in August 2001.

The indigenous African education practice adopted endorses the decision of the Pan African Society for Musical Arts Education (PASMAE) to make its conferences practical forum for dismantling entrenched institutional and mental blocks that militate against viable modern music education in Africa.

14:20 **Session Paper**

Presenter: Abdullah Uz, Mediterranean University, Antalya, Turkey

Ethnocentrism - our Minds Border, One of the Big Obstructions to Samspel, Turkey Sample

The world is being globalized gradually and the functions of borders lessen. However, the borders in the minds should be taken away. Ethnocentrism is the greatest border in the minds, which is difficult to take away. This research reveals that there is intensive ethnocentrism in Turkish music education. However, Turkish music culture, a product of interacting in three continents, is a rich music culture appeared. Intensive ethnocentrism and xenocentrism in Turkey has effected music culture and music education negatively. The effect of ethnocentrism in abroad, world is deprived this culture. Therefore, ethnocentrism should be removed from our lives.

Griegakademiet Prøvesalen

13:30 **Interactive Workshop**

Nordic SAMSPEL

Presenter: Thomas Caplin, Hedmark College of Education, Norway

WYDIWYG - What You Do Is What You Get - focus on the empathic conductor followed by a interactive chorus rehearsal on the internet by the means of MIDI-files - demonstration

How the conductor conveys his own understanding of the choir's emotional status/what the chorister experiences and feels.

- the empathic conductor

- communication - the conductor reacts actively and consciously, whilst the chorister on his part captures the conductor's communication on a subconscious level - subliminal communication - invisible to the conscious eye but visible to the subconscious.

Demonstration of how to enhance chorister's possibilities to learn the music at home by using the internet and access to prepared MIDI-files and a specially designed MIDI-player

Kvarteret Speilsalen

13:30 **Interactive Workshop**

Nordic SAMSPEL

Presenter: Tony Valberg, Agder College of Education, Norway

Co-presenter: Veronica Cohen, Jerusalem Academy of Music and Dance, Israel

Making Concerts a Joyful Experience: Two Approaches.

The Norwegian project is based on the belief that the classical concert was created for an adult audience in a different era, and therefore concerts for children- and community-programs today need a new approach. The core belief in the Israeli project is that knowing a piece leads to liking it and emphasis is on preparing children for the concerts. What ties the two approaches together is the belief that this should be a joyous and significant encounter with music. The workshop will consist of: Rationale; Video of concerts in Norway and Israel; Interactive experiences; Closing discussion: how can either or both models be adapted to participants' needs.

Kvarteret Storelogen

13:30 **Interactive Workshop**

Presenter: Janet Montgomery, University of Colorado at Boulder, USA

Across Abilities and Disabilities: Special Learners and the U.S. National Music Standards

This session will present information about adapted musical activities for special learners with mild to moderate/severe disabilities; these activities allow special learners to demonstrate their abilities to engage in musical learning and aesthetic experiences. Participants will sing, play, improvise, compose, read notation, describe and analyze music, evaluate music and musical performances, understand music's relationship to other arts and disciplines, and to history and culture— musical activities that reflect the national standards. Participants will view these activities enacted by special learners (with physical, intellectual, and emotional challenges) in the inclusive music classroom.

Frelsesarmeen Storsalen

13:30 **Panel Session, Early Childhood Commission Panel II**

Presenter: Carroll Scott Kassner, USA

Voices of Parents in Three Countries

Speakers: Lori A. Custodero (Teachers College, Columbia University, U.S.A.)

Beatriz Ilari (McGill University, Canada),

Ilza Zenker Leme Joly (Federal University of São Carlos, Brazil)

Discussants :Heather McLaughlin (Australia), Dorte Nyrop (Musikhøjskolen, Denmark)

Interview studies with parents from the U.S., Canada, and Brazil explored how and why parents use music as well as their views about its significance. Results show that parental background influences how often music is sung or played for young children as well as what types of music are used and why. Despite the powerful media messages about "The Mozart Effect," findings indicate that parents have a broader view of music as contributing to social and emotional development as well as cultural understanding and identity. Commonalties and differences between studies, and implications for ways music educators can work together with families are addressed.

Grieghallen Troidtog

13:30 **Panel Session**

Presenter: Mary Goetze, Indiana University, USA

The Past, Present and Future of Music Education in Japan.

In the mid-1800s music educators from outside Japan assisted the Ministry of Education in devising a curriculum for school music. Since then, Japanese children have sung European folk and composed melodies with Japanese texts and learned to read musical notation. The presenters will tell the story of Japanese school music education. Masafumi Ogawa will review the early period. Oku Shinobu will talk about current school music and teacher training. Miyako Furiya, Mary Goetze and Jay Fern will discuss their CD ROM project which will provide video models of traditional music to assist Japanese teachers in teaching traditional styles.

Panel:

* Mary Goetze (Chair), Indiana Univ., USA

* Masafumi Ogawa, Joetsu Univ. of Education, Japan

* Shinobu Oku, Okayama Univ. of Education, Japan

* Miyako Furiya, Miyago Univ. of Education, Japan

* Jay Fern, Indiana Univ., USA

Session 5 August 13th 1530 - 1700

Griegakademiet 206

15:30 Session Paper

Presenter: Marja-Leena Juntunen, University of Oulu, Finland

From the bodily experience towards musical understanding.

My presentation is a fictive conversation between Emile Jaques-Dalcroze (1865-1950) and two Dalcroze teachers of today. In 1999 I interviewed seven Dalcroze master teachers in the U.S. For my presentation I have chosen topics and quotes that essentially represent the basic principles of Dalcroze teaching. The lines of the teachers have been constructed out of all the seven interviews and are mostly direct quotes from the data. Jaques-Dalcroze's lines are based on his original writings. I have chosen this type of writing in order to experiment another way of constructing the research results and to make a natural conversation between Jaques-Dalcroze and the Dalcroze teachers possible.

16:20 Session Paper

Presenter: Johannella Tafuri, University of Bologna, Italy

Co-presenter: Donatella Villa, Roberto Caterina, Italy

Mother-Infant Musical Communication in the 1st Year of Life

The considerable amount of research on parental speech behaviour towards infants focuses more on the perceptual-cognitive processes than their vocal sound production. After presenting our view about communication and languages, and the sensitivity of infants towards prosody and the melodic-rhythmic contour of adult speech, we investigate the effects of songs and recorded music on infant listeners and their production of vocal sounds in musical communication. The results obtained with mothers-to-be and infants after birth confirm the positive reaction of infants to music when they are crying or restless. Finally, infants involved in musical communication react by producing numerous vocal sounds, thus confirming its interactive efficacy.

Kulturskolen 310

15:30 Session Paper

Presenter: Susan Hove-Pabst, Black Hills State University, South Dakota, United States of America

Children's original opera in a rural American schoolhouse: Integration and relevance in discovery learning music education.

This study documented the process and product which occurred during the creation and production of original student opera by elementary students in a one-room rural school. Two components of the project became evident: integration of subject areas and relevance to children's lives. The researcher concluded that original student opera can be used as an effective tool for learning about self, others, and the world and subsequently for communicating what one knows through an integrated, relevant form. The students expanded their repertoire of learning tools, reaching beyond their current culture, while enriching their lives.

16:20 Session Paper

Presenter: Linda Page Neelly, University of Connecticut, USA

Bringing Opera to Life for Young Children: An Intercultural Collaboration in New York City.

This paper describes a collaboration in which individuals from the Metropolitan Opera Company, the New York City Board of Education, the Texaco Foundation, and academia worked together to restore music as an educational priority in New York City schools, set new standards for arts education, and advanced cultural models that strengthen music education. The evolution of the collaboration is explained, as well as goals of the early childhood opera education program, Early Notes. A model of collaborative reflective practice focuses on strategies to bridge professions, ideologies, and subject areas on behalf of children's music education.

Kulturskolen 334

15:30 **Interactive Workshop**

Presenter: Dorte Nyrop, Denmark

Music activities in the integration

In order to facilitate the integration of children with parents from foreign countries in the Danish school system, all these children have to go to some sort of kindergarten from the age of four. In the city of Copenhagen music is one of the pedagogical means. Music serves the purpose of facilitating young children's language development, concept formation and socialization. Along with the demonstration of musical activities, I will tell about my work with preschool children and their kindergarten teachers and discuss matters of particular importance in this work. The songs being in Danish, the workshop will be held in English.

Griegakademiet Gunnar Sævig's sal

15:30 **Network Session**

Nordic SAMSPEL

Presenter: Bård Hestnes, Norsk kulturskoleråd, Norway

Co-presenter: Kai-Lennert Johansen, Nord-Trøndelag University College, Norway

Positive School Environment

Positive School Environment (PSM) is a national developmental program aiming to develop a school environment that stimulates to evolvement of childrens artistic and creative abilities. As a result of this program, PSM wants to create a qualitatively better society by giving children an opportunity to play, act and take part in artistic experiences as a part of their education and upbringing. The main goals of PSM are:

- to build bridges between music and art schools, primary schools and the local cultural life
- to create new aliances across spheres
- to spread experiences from earlier projects with art and culture in order to inspire developmental activities at every school

Kulturskolen Kammersalen

15:30 **Interactive Workshop**

Presenter: Dimitris Varelas, University of Athens, Greece

Tunes from Thrace: an insight into a non-Western musical culture through singing, drumming and dancing

This workshop is based on music from Thrace (Thraki). In the past the region, which occupies the north-eastern corner of Greece, was united with parts of southern Bulgaria and western Turkey, therefore its music shows influences of Turkish and Balkan culture. The songs and dances of Thrace use several different scales and many complex rhythms; beautiful melodies and furious dances.

Following an educational procedure, the presenter introduces the participants to typical examples of music from Thrace (native place of the presenter). Playing the songs as a whole and then in short sections, teaching them by ear but also using phonetic translations of the lyrics, the overall approach—basically an oral transmission—will be given in a way appropriate for use in a classroom. Speech patterns of the tunes will be used to establish a sense of irregular rhythm patterns, such as 5/8, 6/8, 7/8, 9/8. These patterns will then be transferred into body percussion like tapping, hand clapping, foot stamping and drums. Participants will move to the music and will also attempt simple dancing figures.

By the end of the workshop participants will be given a detailed handout.

Grieghallen Klokkeklang

15:30 **Session Paper**

Presenter: Graham Parsons, Massey University College of Education, New Zealand

Crossing Cultural Boundaries - Beware of the Barbed Wire.

The "World Music in Education" initiative has been in the public eye for a number of years. As a concept it is popular for two reasons. Firstly, it opens the curriculum to a rich and varied range of musical styles. Secondly, it reflects current values of tolerance and understanding across nations and peoples' values all too essential in the bicultural and multicultural societies of the modern world. Though the principles are indeed sound, practical issues need to be addressed if cultural boundaries are to be crossed. Outcomes, both musical and non-musical need to be clarified; teaching methods need to be carefully considered. It must be recognised that, in this field, inadequate classroom practice could lead to entrenched prejudices and serious intercultural misunderstandings. This paper will address some of these important issues, and in doing so will provide general principles of use to those involved in this rewarding but challenging area of music education.

16:20 **Session Paper**

Presenter: Lily Chen-Hafteck, Kean University, New Jersey, USA

An investigation into children's singing across borders and musical cultures.

The purpose of this paper is to provide an in-depth understanding of cultural diversity in children's singing. Among the various cultures being investigated, some environmental factors contributing to cultural differences in children's singing have been identified. They include the meanings of songs and singing; characteristics of traditional children's songs; singing instruction at school; singing experiences in the social environment; and the influence of language characteristics. With a better understanding of cultural diversity, we as music educators can learn from the strengths and weaknesses in the musical development of children of various cultures, from which we can draw implications for the future advancement of Music Education.

Kulturskolen Konferanserom

15:30 **Session Paper**

Presenter: Deirdre Russell-Bowie, University of Western Sydney, Australia

If life is a patchwork quilt, the arts are the thread that sews it together: Interdisciplinary cooperation between Music Education and other subjects.

Every culture in every nation uses music, dance, drama and visual arts as forms of self-expression, celebration and communication as the arts are used to bring meaning to life. But do the arts have this priority and prominence in our schools? This paper examines this and other questions, giving anecdotal and research arguments for interdisciplinary cooperation with music and the other subjects across the curriculum. It also examines reasons why generalist teachers don't teach the arts, arguments for and against integration of music across the curriculum, primary music education around the world and classroom considerations for this interdisciplinary integration in the primary classroom.

16:20 **Session Paper**

Presenter: Sini Louhivuori, University of Jyväskylä, Finland

From Ubuntu to Samspel

My aim is to discuss the background and the results of the crosscultural collaboration project between South Africa and Finland. The project started at the 23th Isme World Conference in Pretoria and it has continued and expanded since Pretoria conference step by step with concrete results, for example two visits of Finnish children and violin teachers to South Africa and one visit of STTEP music school to Finland (July 2001).

In July 2001 the UBUNTU group of 18 violin players from South Africa and Finland joined together in Finland to practise South African music and Finnish folk music, especially music composed by Mauno Järvelä. In January 2002 the project continued in South Africa with Mr Järvelä. It became clear how important this kind of crosscultural project can be. One of the most valuable results has been to notice that the race has no meaning in working together. This kind of projects can increase the antiracist attitudes and eliminate negative prejudices.

Grieghallen Peer Gynt

15:30 **Interactive Workshop**

Presenter: Maria Gamborg Helbekkmo, Bergen University College, Norway

Vocal training with young voices in aspect of homogeneity and musical expression

Voci Nobili, the female choir from Bergen College of Education, will be present in this session. The conductor, Maria Gamborg Helbekkmo, will share some of the secrets of creating a good vocal ensemble with the audience. The conductor will talk about how she works with the voices, focusing on technique and presenting her vocal exercises. The exercises will be demonstrated by the choir, and will also be tried out by the audience. Together with the choir, the conductor will demonstrate how she works with musical expression in different styles - jazzy pieces as well as modern, classical pieces. The audience will get copies of the material used in this session, and will also be invited to try out parts of it. The repertoire for the workshop will be modern, Scandinavian pieces and standard jazz pieces.

Frelsesarmeen Peisestua

15:30 **Commission Time Session; Music In Cultural, Educational, and Mass Media Policies**

Presenter: Commission Chair Professor Siegmund Helms, Hochschule für Musik Köln, Germany

Media and Music Education between Cultures" - Session I

This session is the first of two commission time sessions providing a general introduction to the work of the commission and the preconference seminar in Helsinki, Finland. Presenters will represent 5 continents and each session will feature four presentations.

15:30 **Media and Music Education between Cultures**

Presenter: Nelly de Camargo, Stanford University, Sao Paulo, Brazil

Sound experiences on Music Teaching: when Cultural, Educational and Media Policies Converge. The Sao Paulo Free University of Music

The Tom Jobim Free University of Music has been planned as an experiment in the city of Sao Paulo, to put together those who want to learn (free of charge - from 5 years to old age) and those who care to teach, those who want to perform and those who want to listen. Many other partners (University, City of Sao Paulo, Radio, Television etc.) contribute with special funds and facilities taking responsibility of specific tasks.

15:30 **Media and Music Education between Cultures**

Presenter: Chi Cheung Leung, The Hongkong Institute of Education, China

A Theoretical Framework for the Advancement of Traditional Culture under the Trust of Globalisation

The objective of this study is to establish a theoretical curriculum framework for a better education of the new generation, which could encompass the preservation of individual identities of different cultural traditions as well as the diversities and development of these cultures in the future global village. The proposed curriculum framework underscore the importance of individual cultural identities, the interflow of different authentic cultures, as well as the emergence of new cultures in the future global village.

15:30 **Media and Music Education between Cultures**

Presenter: William Kimari, Kenya Institute of Education Nairobi, Kenya

Kenya's Traditional African Music and Dance in the Secondary School Curriculum - Kenyas Experience

This lecture is about: The diversity of the traditional music of Kenya / folksongs and cultural group dances / traditional instruments / characteristics of African music and dance / Different systems of education and their effects on the music curriculum at different levels / Evaluation of the music curriculum / preservation and the media / characteristics of the various music festivals held in Kenya / the role of the media. Conclusion: addressing the many challenges/problems that militate against the promotion and preservation of African music in the 21st century.

15:30 **Media and Music Education between Cultures**

Presenter: Desmond Mark, Universität für Musik und darstellende Kunst Wien, Austria

When Cultures Meet - Rock/Pop and the Classical Tradition

The paper undertakes to describe the various stages of gradual social, academic and pedagogical acceptance and integration of new patterns of cultural and musical behaviour (Beat/Pop/Rock)

which at the beginning were strongly rejected by the “established” classical tradition. In the course of the last years we are witnessing a process of progressive emancipation and even a state of peaceful coexistence between the once so strongly opposed genres with classical music itself booming more than ever before.

Griegakademiet Prøvesalen

15:30 **Interactive Workshop**

Nordic SAMSPEL

Presenter: Torill Vist, Assistant Professor in Music Education, Stavanger University College, Norway

Tangentkista - New Norwegian Paths for Instrumental Teaching

The interactive workshop will present Tangentkista, a piano method for 5-10-year-olds, based on individual and group teaching, learning by ear, re-creative and creative activities, parent involvement and a broad aesthetical approach to piano teaching. Torill Vist will also discuss some aspects of current practice in piano teaching in Norway.

The workshop will combine a lecture with discussion and performance of some music from Tangentkista. The participants will be involved in how to present music by ear. They will also be encouraged to produce their own compositions based on the examples from Tangentkista (any instrument will do!) as well as trying out some of the ideas of ensemble playing.

Kvarteret Speilsalen

15:30 **Interactive Workshop**

Presenter: Diana Blom, University of Western Sydney, Australia

Composing within a fixed scale: textural possibilities for students composers at secondary level.

Several contemporary Australian composers – including Anne Boyd, Ross Edwards, Robert Lloyd, Peter Sculthorpe - have borrowed scales from Asian countries for many of their compositions.

The music retains the listener's interest, despite the fixed pitch set inherent in these scales, because of the textural devices employed to shape and direct the music.

Participants will listen to, and analyse, several short works to discover the compositional devices employed. Composition tasks for secondary school students, including these techniques, will be outlined. Workshop participants are offered the opportunity to undertake a short composition task themselves and a handout will be available.

Frelsesarmeen Storsalen

15:30 **Commission Time Session: The Commission on Community Music Activities**

Presenter: Commission Chair Huib Schippers, Rotterdam Conservatory, Netherland

Community Music in the Modern Metropolis

Most music education in the world has been organised around the great tradition of western classical music. This has led to an impressive infrastructure that extends not only from Vienna to Los Angeles, but also from Cape Coast to Kuala Lumpur. Unfortunately, this solid structure has its limitations in terms of flexibility. As a consequence, many large institutions for music education at all levels experience challenges in responding to new social and artistic realities, especially in the multi-ethnic, multi-musical cities at the beginning of the third millennium. By its very nature and practice, community music can play a major role in leading the way to new approaches to music education across the board. This was the central thought behind the CMA seminar that held in Rotterdam, the Netherlands, from August 5-10th, 2002. During the session at the World Conference, the outcomes of the

ongoing discussion on what are the key issues in community music activities will be presented, as well as highlights on a number of the five sub-themes of the Rotterdam Sessions: Community Music & cultural diversity, Community Music & institutions for music education, Community Music & new teaching methods, Community Music & the policies of funding, Community Music, town and country

Kvarteret Storelogen

15:30 **Interactive Workshop**

Presenter: Susan R. Quindag, Bob Jones University, Greenville, South Carolina, USA

Musical Activities for Special Learners (and then some)

This is a practical, fast-paced, interactive workshop of music activities that can be adapted for various special needs elementary or junior high students who are in taught in a self-contained or mainstreamed classroom. These activities will relate to students who are mentally challenged, learning disabled, emotionally disturbed, hearing or speech impaired, physically challenged, and gifted. Each less will correlate with the American National Standards. Technology, multicultural music, and interdisciplinary arts will be integrated.

Grieghallen Klokkklang

15:30 **Online Panel Session**

Prsident: Dr. Rachel Nardo, Indiana University School of Music, USA

Richness and Reach: Models for Building, Sustaining and Evaluating Online Learning Communities in Music

Panel Members:

*Dr. Rachel Nardo, Chair, Indiana University, School of Music

*Dr. G. David Peters, Indiana University, School of Music

*Mr. Kevin Kelly, San Francisco State University. Center for the Enhancement of Teaching

*Dr. Deeanthe Spencer, San Francisco State University, School of Music and Dance

*Dr. James Fern, Indiana University - Purdue University, Indianapolis

Focus on the design, implementation, and evaluation of online learning communities for music students. Five experts will discuss and demonstrate the unique benefits and difficulties of teaching music online. Demonstration sites will include San Francisco State University (large lecture general education music fundamentals) and Indiana University at IUPUI (graduate music technology courses). Although both institutions are in North America, each online course uses software that is distributed internationally.

Wednesday the 14 th of August

DAY OVERVIEW AT A GLANCE

08.00: Registration

09.00: Morning Music
Plenary Session 2:
Keynote: Liora Bresler

10:30: Sessions 6

12:00: Lunch and Concerts

12.00 onwards.....
Musical Excursions – different departure times – check ticket!

Stord
Voss
Troidhaugen

13:30: Departure boat-trip VIPs and Volunteers

17:30: National Meetings 2

18:00: Afternoon Concerts

21:00: ISME 2002 Club

SESSIONS AND ABSTRACTS

Wednesday August 14th

Grieghallen Peer Gynt

09:00- 10.00 Plenary Session 2

09.00 Morning Music: Lidingöligan Folk Music Group

09.15-10.00 **Keynote Focus Area II: SAMSPÉL Across music education and other disciplines**
Liora Bresler, Professor of Education, University of Illinois, USA
Out of the Trenches: The Joys (and Risks) of Cross-Disciplinary Collaborations
(see CONGRESS PROGRAMME p.17/18 and SAMSPÉL Focus Areas Report)

Session 6 August 14th 1030 - 1200

Griegakademiet 206

10:30 Session Paper

Presenter: Gary McPherson, University of New South Wales, Sydney, Australia

Working together for effective musical learning: Enhancing partnerships between children, teachers and parents.

This presentation will focus on the dynamics of learning a musical instrument, and the need for music educators to view their work within a larger social context. The presentation will focus on how the social environment can be enhanced through the building of partnerships between children, teachers and parents. Videotaped examples of children performing and speaking about their learning will help to highlight results from Australian research. The presentation will provide a framework for understanding how musical learning can be enhanced when children are exposed to environments which support and nurture both their personal and musical needs as individuals.

11:20 Session Paper

Presenter: Jennifer Mishra, University of Northern Iowa, United States of America

Distance Education: The Expanding Universe-ity.

Sharing ideas and experiences has become increasingly easier through the use of technology. Distance education allows students who are displaced geographically to work together as a class sharing knowledge and experiences. This session will focus on various models of distance education at the university level including web-based courses and the Iowa Communications Network (ICN). The features of the ICN program along with positive and negative aspects of completing a masters degree removed from the traditional university setting will be discussed along with ways to avoid one of the major draw-backs of distance education: reduced class interaction.

Kulturskolen 310

10:30 Session Paper

Presenter: Hajime Takasu, Hiroshima University, Japan

The Musical Development of School Age Children in Japan: A Socio-cultural Approach following L. S. Vygotsky.

This study aims to elucidate children's musical development at compulsory education level (elementary and junior high) in Japan. I question Swanwick and Tillman's spiral model from a sociocultural approach based on the work of Vygotsky. It is argued that their model mainly depends upon Piaget's theory which focuses on children's ontogeny. Because there is every likelihood that children's development must be grasped by not only their ontogeny but their phylogeny, we have to consider the process of children's socialisation which occurs in the interaction among children and teachers. Therefore, the sociocultural approach which takes account of the phylogeny seems useful here.

11:20 **Session Paper**

Presenter: Margaret Barrett, University of Tasmania, Australia

Co-presenter: Joyce Gromko, Bowling Green State University, Ohio

Working together in "communities of musical practice" - A case-study of the learning processes of children engaged in a performance ensemble.

We explore the learning experiences of fifteen children aged 9 - 12 as they worked in a 'community of practice' to prepare a premiere performance of compositions written for them. The performance ensemble is viewed as a directed community where the Conductor dominates, controlling the "social practices" of learning, and identifying the goals. Through negotiating the borders of composition and performance the children reflected on the teaching and learning embedded in the rehearsal process, and identified shared goals for future action. Significantly, these learning opportunities fostered autonomy, self-directedness, deeper musical understanding and skill development in the principles of performance practice.

Kulturskolen 334

10:30 **Interactive Workshop**

Presenter: Yair Dalal, Israel

Music as a mean for social change

Music is one of the most ancient art forms, maybe the most abstract, but the most communicative and powerful.

My goal as a musician and human being is to use my musical skills as a power, a good power to make a change in the society. To make people learn about each others culture and to respect different cultures. To be more tolerant and to make peace. Based on personal experience world wide; by exposing students, children and adults, through education by presenting, learning listening, teaching, playing different types of music in concerts or in informal encounters or classes. Then learning to like it eventually leads to a better understanding of each others culture, even in a time of war. A greater variety of music styles in each persons ear will make the step to openness and tolerance.

Grieghallen Foyer, 2. Etg.

10:30 **Poster Session**

Facilitator: Ingrid Maria Hanken, Norwegian Academy of Music, Norway

SAMSPÉL Poster Session 2

This is the second poster session out of two approved by the SAMSPÉL Programme Committee. This poster session features presentations in poster format as well as e-poster format.

10:30 **SAMSPÉL Poster Session 2**

Presenter: Thorir Thorisson, Reykjavík College of Music, Iceland

Co-presenter: Sigurgrímur Skúlason

Excusing Students from the Regular Classroom for Instrumental Lessons within the Elementary Public Schools of Reykjavik, Iceland

Recent scheduling of all grades in Iceland's public schools during morning and early afternoon has created a problem for music education. It means that instrumental teaching in community music schools cannot commence until early afternoon, consequently, extending into early evening. The project examined the effects on students' language and mathematics skills to be excused from the regular classroom for the study of instrumental music within the elementary school. Each instrumental student was paired with a peer of comparable academic standing, who's classroom hours were not interrupted, and achievement compared by the end of the school year. Qualitative data were also sought.

10:30 **SAMSPÉL Poster Session 2**

Presenter: Karen Marie Ganer, Oslo University College, Norway

Co-presenter: Anne-Kari Skardhamar

Literature, Art and Music: Contributions to Interdisciplinary Education Science

The authors wish to stimulate an attentive viewing, reading and listening, and to prepare the reader for sharper observation as the condition for a deeper understanding in the encounter with the work of art. The examples are set in a historical context by means of brief surveys of the

relevant periods in European cultural history. These surveys alternate with in-depth studies which show characteristic connections and changes in the development. This textbook is primarily intended for teachers engaged with music, art and native language in the grammar school. It may also inspire everyone working with art and art appreciation in a wider sense.

10:30 **SAMSPEL Poster Session 2**

Presenter: Sverre Volle, Sogn og Fjordane University College, Norway

Recorder Group Plus

"Recorder Group plus" contains 50 pieces from Olav Sande's *) collections of folk tunes from Sogn arranged for descant recorder and accompaniment (various instruments) for use in schools. The main purpose is to give children the opportunity through the medium of the recorder to get to know these melodies. For use in schools the tunes are arranged for recorder group and piano / guitar. The piano arrangements may also be played solo. Further development will contain arrangements for descant recorder with accordeon, and some piano duet arrangements for use in music schools are already completed. The accompanying CD contains the tunes, with recorder group alone and with both recorder group and synthesiser. *) Olav Sande (1850 - 1927) Norwegian teacher and folk music collector.

10:30 **SAMSPEL Poster Session 2**

Presenter: Matthew D. Thibeault, Stanford University, USA

Rhythm in the work of John Dewey and Emile Jaques-Dalcroze: some educational implications

Both John Dewey and Emile Jaques-Dalcroze worked within conceptual frameworks that resonate strongly with today's research in the fields of education, situated cognition, and constructivist thought. Less work, however, has been done to examine possibilities they offer those working within and outside the field of music education. This presentation examines the conception of rhythm in the work of both Dewey and Jaques-Dalcroze. In particular, expansive concepts are examined with respect to new views they might provide educators and researchers, both in and outside the field of music.

10:30 **SAMSPEL Poster Session 2**

Presenter: Jennifer C. Y. Leu, National Taitung Teachers College, Taiwan

Musical Integrity in Early Childhood Classroom: Using the Integrated Curriculum Project

The purpose of this study was: 1. To examine the appropriate role of music instruction in an early childhood interdisciplinary curriculum through analysis of related literature and observations of classroom practice. 2. To design and implement a model for music to maintain its integrity in the early childhood interdisciplinary curriculum. The model was based on the belief that young children do not separate the arts from life. While music could be the best catalyst that connects subjects, the model suggested a reversed process and asked how other subjects can enhance learning in music.

10:30 **SAMSPEL Poster Session 2**

Presenter: Valerie Stratton, Altoona College, USA

Co-presenter: Annette Zalanowski, Altoona College, USA

Correlations Between Aesthetic Evaluations and Other Ratings of Culturally Unfamiliar Music

In a previous study of the relationship between aesthetic ratings of music and other factors, we found that only enjoyment was highly correlated with judgments of aesthetics. This study was a replication using culturally unfamiliar music. Participants rated eight diverse selections of music on aesthetics, enjoyment, familiarity, and mood. Again, aesthetic evaluation was most highly correlated with enjoyment, but perceived mood of the music was also found to be related, suggesting there are additional factors involved when the concept of aesthetics is applied to music of unfamiliar styles.

10:30 **SAMSPEL Poster Session 2**

Presenter: Teresa Mateiro, Santa Catarina State University, Brazil

How preservice music teachers plan their lessons: three case studies with students of the Santa Catarina University Music Degree Course, Brazil

The objective of this research was to investigate the planning process development of pre-service teachers through the analysis of elements taken into account when they drift. Three students that had accomplished their apprenticeship in a public school were selected. For the collecting data, interviews, lessons plans and observations were used. This research has confirmed the need to focus on the curriculum program structure. It also allow us to evaluate the importance and effectiveness of the practice of teaching as a fundamental component in the teachers'

formation. Finally, it seeks alternatives to adapt the future teacher's academic formation with the actual reality.

10:30 **SAMSPEL Poster Session 2**

Presenter: Soila Nurminen, The Sibelius Academy, Finland

Ear Training and Sight-Singing in a Choral Context.

There are thousands of adult amateur choir singers who adhere to the western tonal music tradition and who have difficulties in reading music. In the thesis for doctoral degree the focus is on the written teaching material of sight-singing and ear training for adult amateur choir singers. The analysis is about the contents of the extensive written material and the various methods introduced in them. An attempt is made at exploring and examining the different teaching ideas and ways of thinking not explicitly expressed in the written material. This work aims at developing the contents and the pedagogical views of teaching sight-singing in general and hobby-based music education.

10:30 **SAMSPEL Poster Session 2**

Presenter: Kjell Skjellstad, University of Oslo, Norway

Music and mediation. The role of music educators and musicians in divided societies.

The poster session aims at presenting the challenges facing musicians and music educators in ethnically divided societies. Through examples from the Balkans, Israel/Palestine and Sri Lanka, projects of intercultural music education will be presented for discussion with a focus on the function of music in conflict prevention and transformation.. Teaching aids (photos, videos, computer aided materials, instruments, texts) will be used in considering avenues to successful multicultural music education today. An exposition of Roma musicians from Kosovo demonstrates the mediating role that this people has played in the past in the Balkans.

10:30 **SAMSPEL Poster Session 2**

Presenter: Siw Graabræk Nielsen, Norwegian State Academy of Music, Norway

Nordic Network for Research in Music Education

Nordic network for music education was founded in 1992 by delegates from Nordic institutions in higher music education accomplishing research training. The networks main purpose is to strengthen the quality of Nordic research in music education through initiating and accomplishing research training, and by disseminating research between researchers, and between researchers and 'users' in some kind. The network is open for everyone interested in research in music education, and at ISME 2002 it will present its activities and publications.

10:30 **SAMSPEL Poster Session 2**

Presenter: Claudia Ribeiro Bellochio, Federal University of Santa Maria, Brazil

Musical Education in elementary school: reflecting about teachers' formation and action.

The central focus of this work, related to my own life history, is the teaching Musical Education, including graduate college formation and continued formation. I present one part of a specific research which has had as question: 'What possibilities and limitations of educational practices, in Musical Education, have as origin an educational, active and critical action of teachers who is teaching in primary classes of elementary school?' The work was constructed based on the educational action-investigation. The poster is organized in topics: teachers' musical formation in Pedagogy course; possibilities and limitations in formation and action of Music' non-specialized teachers.

10:30 **SAMSPEL E-poster Session**

Nordic SAMSPEL

Presenter: Tormod W. Anundsen, Agder University College, Norway

Co-presenter: Tony Valberg, Agder University College Norway

Båt - Vann (Boat - Water)

The artistic and educational idea of the project BÅT-VANN (BOAT-WATER) is trying to use computer technology merely as a tool and a mediator in a musical composition process in the primary school . To keep the focus on the artistic discussions and choices, rather than on the technology, and develop methods for making technology both transparent and flexible in working with artistic material, and in teaching. This project tries to find answers to questions like: How can we avoid the rigid aesthetical frames of the software, or just avoid reproducing the obvious, and rather move into something creative and new?

10:30 **SAMSPEL E-poster Session**

Presenter: Frank Heuser, University of California, L.A, USA

Co-presenter: Vicki R. Lind

Making Connections: Integrating Music Learning with Math and Language Arts Instruction in First

This paper reports on integrating keyboard instruction into first grade curriculum on an elementary school. Students gained direct experience in a non-verbal art form, learned to think in tonal and rhythmic patterns, developed complex fine motor coordination of both hands, experienced real time monitoring, evaluating, and correcting of their own musical activities, and explored cooperative interaction and performance with their peers. By integrating the keyboard into the curriculum, schools can justify devoting permanent resources to music instruction. Teaching music in this manner provides young people with the understanding that music can be a central rather than peripheral part of life.

10:30 **SAMSPEL E-poster Session**

Presenter: Don Coffman, University of Iowa, USA

Hands Across the Sea: Wind Bands in Tasmania and Iowa (USA) Share Directors.

This report describes the collaboration of two researchers who first met at the 2000 Community Music Activity Commission. Don Coffman (University of Iowa, USA) and Monte Mumford (University of Tasmania, Australia) share a common interest in developing adult amateur wind bands. Coffman spent time in Launceston, Tasmania with Mumford's University of Tasmania Community Music Programme (UTCMP). Mumford traveled to Iowa City, Iowa to observe Coffman's New Horizons Band (NHB) program. This exchange involved shared teaching, rehearsing and performances. These researchers examined the similarities and unique elements of the two programs to develop a model for this form of community music.

15:30 **SAMSPEL E-poster Session**

Presenter: José L. Aróstegui, University of Granada, Spain

Co-presenter: Julià Pérez

Educational concerts for Primary School-Aged Students

The autonomous government of Andalusia, Spain, is implementing since 1998 an educational-concert program for school-aged students. This program is carried out in medium/small counties that do not usually have a regular cultural schedule. We will discuss in this panel: (1) principles and methodologies considered; (2) organizational aspects, (3) how different institutions are taking part. The educational process has three stages. Firstly, previous activities to the concert made in schools. These activities are suggested in a book published for each concert. Secondly, the concert performed in the concert hall of each town. Finally, some activities made later in the schools.

Griegakademiet Gunnar Sævig's sal

10:30 **Interactive Workshop**

Presenter: Robert Smith, Northern Territory University, Australia

SAMSPEL, Northern Territory Style - Music, Living and Land in Indigenous Australian Settings.

Indigenous Australia perceptions of living, country and time are markedly contrasted to most in other existing cultural settings. Through safe, sanctioned and sequenced activities this intercultural 'journey' will encourage participants to share in a sample of the inextricably bound life-and-music experiences of indigenous Australians. The workshop will include traditional children's songs from language 'countries' in the Northern Territory of Australia. From these participants will 'walk' through Aboriginal music in contemporary settings, from the 'country and western' influenced music of the desert to the often more rock-oriented music of the north.

Kulturskolen Kammersalen

10:30 Seminar, Session II: Music in Early Life Nordic SAMSPEL

Presenter: Sigrid Randers-Pehrsson, Early Childhood Music Association, Norway

Co-presenter: Kristine Moldeskred

Ways Of Handing Down The Cultural Heritage And Nursery Rhymes, Plays And Songs From Parents To Their Babies -

This is the second session of the seminar on "music in early life". See abstract for Session 3 at Kulturskolen, room 334 for full details.

Grieghallen Klokkeklang

10:30 Session Paper

Presenter: Bryan Burton, West Chester University, Pennsylvania, USA

Preparing Music Educators to Teach World Musics: An ongoing review of method, materials, and more

How well have music educators been prepared to select multicultural materials, design learning experiences, and effectively present instruction in a culturally and educationally appropriate manner? What approaches may be employed to improve teacher preparation? What additional multicultural music experiences are needed within teacher preparation? How may publishers and organizations contribute to the preparation of appropriate methods and materials? To identify strengths and weaknesses in music teacher preparation, music educators attending selected professional conferences and enrolled in selected university music education courses were surveyed. This session will present an overview of their responses and offer recommendations for improving the preparation of music educators to effectively teach world musics.

Kulturskolen Konferanserom

10:30 Session Paper

Presenter: Chi Cheung Leung, Hong Kong Institute of Education, China

Co-presenter: Ruth Yuet Wah Yu-Wu, Hong Kong

Music Education Across the Border of Hong Kong (SAR) and China

The purpose of the study is to identify the rationales and notions for music education in Hong Kong and China. This study investigates the practice of music education in Hong Kong and China under the impacts of Westernisation and colonization particularly since the late 19th century. It also highlights the features of music education, and current issues in education in Hong Kong and China with regard to the two recently issued music curricula. The curricula reveal various resemblances and differences in the design of the music curricula, which bring to light recommendations that could be shared among other countries.

11:20 Session Paper

Presenter: Kathryn Marsh, Sydney Conservatory of Music, Australia

Across virtualities and realities: The role of audiovisual media in song acquisition and preservation in outback Australia

This paper discusses the role of audiovisual media in the negotiation of forms of spatial, cultural and chronological distance in relation to the learning and transmission of songs by Australian children. Specifically, it examines the use of audiovisual technologies in assisting with the preservation and dissemination of traditional songs, games and languages of the indigenous Aboriginal people in collaboration with Aboriginal communities in remote parts of central Australia. These issues are discussed with reference to a research project investigating music, movement and language characteristics, cross-cultural transmission and effects of the media on the musical play of Aboriginal and non-Aboriginal children.

Grieghallen Peer Gynt

10:30 **Session Paper**

Presenter: Robert Walker, University of New South Wales, Australia

Musical Meaning Medium, Communication, and the Musical Symbol

A problem facing music educators today is the effect of the mass entertainment media on young minds. This paper outlines the development and social impact of the massification of artistic media occurring throughout the 20th century, and how the entertainment media shaped musical meaning in different ways. From an almost total commitment to the dissemination of the western canon early on, commercialisation reduced all music to the status of commodities to be bought and sold. Meaning and artistic integrity were replaced by concepts of popularity linked to profit. Without a detached critical awareness in students there can be no education occurring

11:20 **Session Paper**

Presenter: Peter Webster, Northwestern University School of Music, Illinois, USA

Encouraging Creative Thinking in Music Instruction: A Basis for International Collaboration in a Technologically Connected Age

The last fifteen years of scholarship and practical efforts in music education have resulted in a steady growth of interest in "creative thinking" as a force in music pedagogy. In this paper, I make a strong plea for music educators around the world to consider sharing the results of a more student-centered music education in the form of teaching strategies and student products and processes. I stress the importance of understanding creative thinking in music teaching. I will relate this to an expanded view of my model first published in 1987. A section on the importance of constructionist thinking will be followed by observations on the role of technology and its service to the international scholar and practitioner.

Griegakademiet Prøvesalen

10:30 **Interactive Workshop**

Presenter: Heather McLaughlin, Australia

Family Music Workshop

This session is for conference participants and families, and is suitable for all ages from babies to grandparents! The aim is to demonstrate music activities which can include this wide range of ages in practical music making. The session will include songs, rounds, music games, rhymes, easy folk dances, and instrumental accompaniments, and also a short video showing family music events which have taken place in Melbourne, Australia. Although the session will be in English, non-English speakers can easily participate. A final folk dance with singing, movement and playing instruments will involve everyone in the workshop at the end of the session.

Kvarteret Speilsalen

10:30 **Interactive Workshop**

Presenter: Arman Furqon, Universitas Padjadajaran, Indonesia

Co-presenter: Budi Supardiman, Indonesia

Angklung Workshop

Angklung is one of Indonesia's traditional instrument. The instrument is beneficial to character building of the players with its unique technique, distinctive from any other instruments. These characteristics can be an alternative for music education across the cultural and social borders. This is the major purpose of this workshop. The purpose of this workshop is to introduce the method of angklung teaching that can be an alternative for music education. The participants will learn and try how to play the instrument in an activity named "playing together". Along with that, the participants will also learn its basic teaching methods

Kvarteret Storelogen

10:30 **Interactive Workshop**

Presenter: Carolynn Lindeman, San Francisco State University, USA

Co-presenter: Marvelene Moore, University of Tennessee, Lisa Arnold, Riverview Elementary School, US

Across Borders to Cuba: A People to People Exchange of Music and Music Education.

An exciting bilateral exchange took place in April 2001 when over thirty US Citizen Ambassadors traveled in the first People to People Ambassador Program Music Education Delegation to Cuba. Through meetings, site visits, performances, and informal discussions, music educators learned about the rich cultural life of Cuba, the importance of music, and the Cuban music education system. This workshop will include information about the People to People Programs, a discussion of the structure of the Cuban music education system, a sampling of Cuban music and video footage of musical experiences and ideas for integrating Cuban music into the school music curriculum.

Frelsesarmeen Storsalen

10:30 **Seminar: Music Education Leadership Symposium (MELS)**

Presiders: ISME President John Drummond and ISME Past President Einar Solbu

Session II : On Musical Diversity

Session II at MELS is an open forum lead by ISME Presidents John Drummond and Einar Solbu who will invite music education leaders to participate in discussions on the theme of Musical Diversity. At its General Assembly in October 2001, the International Music Council (IMC) decided to launch an action programme on the promotion of Musical Diversity. The IMC Executive Committee has appointed a Steering Group to run the programme, chaired by Einar Solbu. The Steering Group has recently drafted an action plan for the first phase of the programme under the title:

MANY MUSICS - AN IMC ACTION PROGRAMME FOR PROMOTING MUSICAL DIVERSITY.

Three areas will be in focus:

1. Local music production
2. Music education
3. International concerns.

Focus groups are about to be set up for each of these areas. The focus group on music education will be chaired by ISME President John Drummond who is also the chair of the IMC Forum for Music Education. The Many Musics Steering Group and the three focus groups want to involve and interact with as many organisations as possible, working in the respective areas.

Grieghallen Troidtog

10:30 **Panel Session**

Presenter: Dr. Carol Beynon, University of Western Ontario, Canada

Working Together Towards a Future Context in Canadian Music Education: Examining the Relationship between the players and the Decision Makers.

During this interactive session, presenters reflect on current status and envisioned future for Canadian music education, asking questions such as: Who makes decisions that ultimately define public music education programs in Canada and what are political ramifications? Who holds power in deciding on goals and agenda? Who are stakeholders in Canadian music education? How can policy makers and educators collaborate to ensure a viable, vital music education program accessible to all in such a diverse country? How can community and school work together to define a future for credible music education in Canada? Who makes the final decisions?

Speakers:

- *Dr. Kari Veblen University of Western Ontario (chair)
- *Dr. Lori-Anne Dolloff, University of Toronto (panel moderator)
- *Dr. David J. Elliott, University of Toronto
- *Dr. Andrea Rose, Memorial University of Newfoundland
- *Dr. Betty Anne Younker, University of Michigan

Thursday the 15 th of August

DAY OVERVIEW AT A GLANCE

- 08.00: Registration
- 09.00: Morning Music
Plenary Session
Keynote: Mícheál Ó Súilleabáin
- 10.30: Sessions 7
- 12.00: Lunch and Concerts
- 13.30: Sessions 8
- 15.30: Sessions 9
- 17.30: General Assembly 2
- 18.00: Afternoon Concerts
- 20.00: Evening Concert
- 22.00: Party

SESSIONS AND ABSTRACTS

Thursday August 15th

Grieghallen Peer Gynt -

09:00- 10.00 Plenary Session 3

09.00 Morning Music: Osterøy Music School

09.15-10.00 **Keynote Focus Area I: SAMSPEL Across borders and musical cultures**

Mícheál Ó Súilleabháin, Professor of Music, Composer and Director of the Irish World Music Centre, University of Limerick, Ireland

Many Rivers: Towards a Global Listening

(see CONGRESS PROGRAMME p.18 and SAMSPEL Focus Areas Report)

Session 7 August 15th 1030 – 1200

Griegakademiet 206

10:30 Interactive Workshop

Presenter: Timothy Brophy, University of Florida, USA

Assessing the Developing Child Musician: General Techniques.

This workshop focuses upon practical and authentic methods of assessing children's musical progress in the music class setting, particularly with respect to the enabling competencies of steady beat, imitation/echo, following/mirroring, and kinesthetic response to music. Participants will learn basic techniques for designing performance assessments, and for keeping track of results. Activities will include musical games and instrumental improvisation using Orff instruments.

Griegakademiet 210

10:30 Roundtable Paper

Facilitator: Associate Professor Thorolf Krüger, Bergen University College, Norway

Roundtable Session III

Roundtable Session III revolves around music learning and the development of competence in music and in the Arts. Attention is given to thinking and learning processes, to the roles and strategies of teachers, and to various, for instance social - cultural, aspects of composing activities. Curricular deliberations are also being made in which the potential of holistic approaches and multiliteracies are discussed.

10:30 Roundtable Paper

Presenter: Diana Blom, University of Western Sydney, Australia

Minimalist composing activities: engaging students with contemporary culture through a contemporary aesthetic.

Minimalism is a contemporary aesthetic, heard in art and popular musics, which embodies musical characteristics familiar and unfamiliar to students aged 9 to 18 years. Through this "...art that is most relevant to us..." (Paynter and Aston 1970:4) students can engage with contemporary culture which is relevant to their society. This paper discusses the roles, approaches and strategies adopted by nineteen teachers who engaged students with minimalist composing activities. In particular, it focuses on the teachers who enabled some of their students to move compositionally beyond pastiche writing to an expansion of given compositional concepts, evidence of self-expression, and of student dialogue within contemporary culture and society.

10:50 Roundtable Paper Nordic SAMSPEL

Presenter: Kirsten Fredens, Jydsk Pædagog-Seminar, Århus, Denmark
Co-presenter: Elsebeth Kirk, Jydsk Pædagog-Seminar, Århus

Modernity and musical learning.

How do people acquire musical competence? The opportunities of developing musical skills are examined from the theories of Pierre Bourdieu and Howard Gardner.

Musical learning is not available to everyone in a modern country, where music has become a "subject" for study. Bourdieus Theory of Practice helps us to understand why some people become wonderfully skilled at music, while others never even start on the path of musical development. Based on ideas from Gardners Theory of multiple Intelligences it will be shown, how to consider each individual's own learning strategies and how to improve them.

11:10 Roundtable Paper

Presenter: Betty Anne Younker, University of Michigan, USA
Co-presenter: Pamela Burnard, University of Cambridge, UK

Composing realities: Problem finding and solving in the musical worlds of student composers- an international perspective.

The concern of this paper is the idea that creativity in composing operates to varying degrees depending upon [or consists of] the interplay between problem finding and solving. This small-scale empirical study examines student composers' realities involving a comparative re-analysis of data banks from the UK, Australia and Canada. Thus, the whole issue of shared and different understanding across multiple realities is central to the paper. The authors found that creativity in composing may operate at different levels, this providing insight about what being musically creative may mean. The study has implications for teachers, researchers and assessment authorities interested in the development of creativity and strategies for composing.

Kulturskolen 310

10:30 Network Session Nordic SAMSPEL

Presenter: Oddbjørn Indrebø, Sør-Trøndelag University College, Norway
Co-presenter: Petter Dyndahl, Hedmark University College, Stein Bakke, Bergen University College, Norway

DigIT! - a multiayered approach to the construction of knowlegde in music by means of digital audio and hypertext.

DigIT ! is a developmental project within Norwegian teacher education which through musicware, soundpools, hypertext and net based supervision seeks to expand on students' competence and understanding of musical relationships, structures and content. DigIT! starts in student's own compositions, and expands understanding and knowledge in a multilayered fashion through the use of digital media. "From consumer to producer" thus becomes an important keyword for this project. Attendees will participate through demonstrations, comments and discussions.

Kulturskolen 334

10:30 Interactive Workshop

Presenter: Zsuzsánna Király, Länsi-Uusima Music Institute, Finland

New opportunities in this century to sing together, being far away!- about computer-aided music learning

Learning music in a computer-classroom can be an exciting adventure already in the childhood. After basic studies music-lovers or choir-members can continue music instructions also via Internet, supplied with good E-learning materials. Online education gives suitable possibility to practise at home, too. The aim of this workshop is to illuminate the theoretical bases and demonstrate the practice of this system by video, combined with computer-assisted interactive exercises with the audience. This way is not only a new fashion: it is a real new opportunity of this century to sing together, also being far away!

Griegakademiet 406

10:30 **Network Session**

Facilitator: Lauri Väkevä, Faculty of Education University of Oulu, Finland

MayDay Group Colloquium XI: "Social Contexts and Musical Meanings"

The MayDay Group is an international community of music education theorists with a two-fold purpose: (a) to apply critical theory and critical thinking to the purposes and practices of music education, and (b) to affirm the central importance of musical participation in human life and, thus, the value of music in the general education of all people. The Colloquium XI will cover written papers and discussions on MayDay Group Action Ideal No. 2: "The social and cultural contexts of musical actions are integral to musical meaning and cannot be ignored or minimized in music education."

Please note that this Network Session also extends through session 8 and session 9.

Griegakademiet Gunnar Sævig's sal

10:30 **Seminar**

ISME 2002 project

Nordic SAMSPÉL

Presenter: Helge Gaarder, SkanBeat Network, Norwegian Concert Institute, Norway

SkanBeat Presents

This seminar comprises 4 sessions:

August 13th Session 3: 10.30 -12.00 and Session 4: 13.30-15.00.

August 15th Session 7: 10.30 -12.00 and Session 8: 13.30-15.00.

10.30 Modern Music Technology

May we compare the importance of today's new technology with the invention of the grand piano? Is the result of the new technology new ways of making music, new music styles in themselves and consequently new ways of listening? Demonstration with a number of examples from contemporary musical expression, i.e. hip hop, electronics etc.

Kulturskolen Kammersalen

10:30 **Seminar: Music in Early Life**

Nordic SAMSPÉL

Presenter: Sigrid Randers-Pehrsson, Early Childhood Music Association, Norway

Co-presenter: Kristine Moldeskred

Ways of handing down the cultural heritage and nursery rhymes, plays and songs from parents to their babies - Session III

This is the third session of the seminar on "music in early life". See abstract for Session 3 at Kulturskolen, room 334 for full details.

Grieghallen Klokkeklang

10:30 **Session Paper**

Nordic SAMSPÉL

Presenter: Kjell Thoreby, The Norwegian Concert Institute, Norway

Co-presenter: Egil Rundberget, The Norwegian Concert Institute, Norway

School concerts the Norwegian way

Every single school-day during the year, 35 concerts programmes are presented for children aged 3-16 - altogether 7500 concerts annually. Musical or other ideas are developed into concepts and finally into programmes – designed by producers for the different age groups. Both The Norwegian Concert Institute (Rikskonsertene) and the 18 counties are developing approximately 60 new programmes each year. Half of them are recommended for further use by our internal programme advisory board. Some programmes are easily accessible for children, others are more challenging. All music expression have a unique musical context and sound which we aim to get through to the audience in an exciting and inviting presentation form. Easily accessible or not! How we do it? How the schools prepare? See our presentation hosted by Kjell Thoreby.

Kulturskolen Konferanserom

10:30 **Session Paper**

Presenter: Raymond MacDonald, Glasgow Caledonian University, Scotland

Co-presenter: Dorothy Miell

The effects of musical education on the personal identities of individuals with special needs

The following paper will focus on a range of music interventions used by a particular organisation with individuals who have special needs. We present a brief overview of the type of musical activities, including teaching musical skills, performing music and music therapy interventions, organised by the Sounds of Progress (SOP) company in Glasgow, Scotland. Findings from experimental research demonstrate both musical and psychological developments as a result of taking part in SOP music teaching workshops, and a possible theoretical model for explaining these developments is presented. We then discuss the findings from in-depth interviews with three individuals who have participated in a range of SOP music activities.

11:20 **Session Paper**

Presenter: Bryan Burton, West Chester University, Pennsylvania, USA

Connecting Cultures, Classrooms, and Communities Through World Musics: A model for crossing curricular borders

In 1997, a partnership was formed by the general music teacher at Media Elementary School and the world musics specialist at West Chester University for the purpose of developing creative instructional units that would meet specific school district goals integrating world musics into the curriculum and join music with other disciplines within the school. Connecting the schools (elementary and university) with music practitioners from the targeted cultures was another purpose for the creation of this partnership. This session will present an overview of this ongoing project and offer guidelines for creating similar programs linking classrooms, cultures and communities through world musics instruction and performance.

Frelsesarmeen Møterom

10:30 **Interactive Workshop**

Presenter: Regina Murphy, St. Patrick's College, Ireland

Co-presenter: Colm Murphy, Musician *Broderick trad. Group*, Ireland

Learning to listen across borders and musical cultures - a fusion of Norwegian and Irish music education methodologies

Traditional music in many parts of the world is increasingly characterised by its versatility, progressiveness and fusion with other cultural traditions. Many Norwegian educators will be familiar with the innovative music listening project for schools: *Musikk i Bruk* (Music in Use) (Espeland, 1992) and the methodological principles underpinning it. Building and expanding on these principles, the version for Irish primary schools enables children to listen to Irish music in ways that respect tradition while heightening their engagement with the music in a progressive way. This workshop will involve participants in listening to traditional Irish music - recorded versions, as well as live performance and learning about the cultural contexts for such musics. Participants will also have opportunities to respond actively to the music in a number of ways, thus encountering the music and methodologies at first

Grieghallen Peer Gynt

10:30 **Session Paper**

Presenter: John Drummond, ISME President, New Zealand

Globalisation, Indigenisation and Cultural Renewal

Grieg's A minor Piano Concerto appears to be a piece of Norwegian European classical music, but the instruments that perform it, and even its language, have their sources elsewhere. 'European music' is a typical hybrid, the result of accidental or deliberate cultural collisions. When such collisions occur we can see four options for progress: the Kudzu Option, the Cuckoo Option, the Hitchhiker Option, and the David Option. In each case a culture can ensure its survival despite being in an apparently weak position. This can give us hope as we review the impact of a global musical culture on the world.

11:20 **Session Paper**

Presenter: David J. Elliott, University of Toronto, Canada

Music Listening Reconsidered: Bridging Philosophical and Disciplinary Differences to Improve Teaching.

Music is a complex phenomena through which people of vastly different cultures achieve multiple values. At the center of all musics is "music listening." Clearly, music listening is extremely varied; what each person hears and values depends on each person's beliefs about "music." Not surprisingly, then, there are many different theories about the nature of music listening. What is your viewpoint? Can we (should we) make different views work together for the benefit of music education? Yes. If we do not, then our students will forfeit many musical values and benefits. In sum, this paper proposes a "Samspel approach" to music listening.

Frelsesarmeen Storsalen

10:30 **Conclusive Debates I- Panel Session**

Presenter: Giacomo Oliva, ISME President Elect, USA

Commissions in SAMSPEL

Panel members will provide stimulating perspectives on issues of general interest and concern, including problems such as language of presentations and geographic representation at Commission seminars, the structure of Commissions and how Commissions can "make a difference".

Speaker: Richard Letts, Australia

Panel members:

Huib Schippers, the Netherlands, David Forrest, Australia, Janet Montgomery, USA, Minette Mans, Namibia, Ala Jesus D'Oliveira, Brazil, Lily Chen-Hafteck USA

Grieghallen Troidtog

10:30 **Panel Session**

Presenter: David Myers, Georgia State University School of Music, USA

Sound Learning: Anatomy of a University-Community Music Education Partnership.

Panel presentation by:

David E. Myers, Professor Georgia State University School of Music

David Beauchesne, Doctoral Student Georgia State University School of Music

Pamela Millice, Doctoral Student Georgia State University School of Music

Douglas Stevens, Graduate Student, Georgia State University School of Music

Sound Learning is an Atlanta partnership featuring curriculum-based musician residencies that enhance music and academic learning. An organic approach enlists performers, teachers, and administrators in a program integrally related to national, state, and local learning standards. Expert site coordinators lead continuous professional development that supports teachers and musicians in the planning and delivery of instruction. The panel will present an authentic diagnosis of the challenges, the achievements, and the unrealised goals of Sound Learning. Data will be shared in the context of partnership literature, with recommendations for ways collaborative models can advance standards of excellence in music education.

Session 8 August 15th 1330 - 1500

Griegakademiet 206

13:30 **Interactive Workshop**

Presenter: Deborah Craven, The Craven Academy of Performing Arts, Illinois, USA

Our Musical Future: A new millennium of equipment and sound in combination with our traditional past

Keyboard orchestras are a new experience on the music scene. This presentation demonstrates the particulars involved a keyboard orchestra as it mirrors and also contrasts a more traditional orchestra. Teamwork is a must in a keyboard orchestra just as it is in a traditional orchestra. The interaction of computers, keyboards, musicianship and performance is a wonderful way of bringing musical education into the new millennium while not losing the beauty of our past. This experience allows the music of great classical composers such as Grieg, Beethoven and Mozart to be performed by all level students. This presentation includes a short introduction and explanation of how the music is transcribed for different levels of play. A classical performance demonstration using full versions and five fingered versions of the same composition will be followed by workshop participants having a hands on experience as they actually play the instruments using the transcribed music. Final discussion will allow time for questions and experimentation by participants

Griegakademiet 210

13:30 **Roundtable Paper**

Facilitator: Associate Professor , Thorolf Krüger, Bergen University College, Norway

Roundtable Session IV

Roundtable Session IV revolves around music learning and the development of competence in music and in the Arts. Attention is given to thinking and learning processes, to the roles and strategies of teachers, and to various, for instance social - cultural, aspects of composing activities. Curricular deliberations are also being made in which the potential of holistic approaches and multiliteracies are discussed.

Roundtable Paper

Presenter: Olga Denac, University of Maribor, Slovenia

The Role of the Affective Field in the Planning of the Education Process of Musical Education

The current theory and research practice have up till now to a large extent been limited to studying the cognitive field of the child's personality and emphasizing the efficiency effect. However, they neglect the importance of the affective development of the child's personality, which is essential for a successful development of musical abilities, skills and knowledge. In the present study we formed an experimental programme of musical education. The results showed a positive influence of the experimental programme on the integral and sustainable development of the child's personality and a positive influence of the affective development on the musical development of the child's personality.

Roundtable Paper

Presenter: Barbara Sicherl-Kafol, University of Ljubljana, Slovenia

Music in Holistic Educational Process.

The article treats the starting points of holistic educational planning. From this point of view the musical education is defined as an area, which stimulates the holistic development of educational potentials. The meaning of music within holistic educational planning is based on the results of the empirical study, which proves the effectiveness of the planned model of holistic musical education on the level of theoretical scheme as well as on the level of teaching practice. The results of the qualitative research have confirmed, that music-achievements effectively stimulate student's affective, psychomotor and cognitive development.

Roundtable Paper

Presenter: Trevor Thwaites, Auckland College of Education, New Zealand

Multi-literacies - a new paradigm for the music

This paper seeks to redefine literacy in the modern world and to advance the notion of multiple literacies. It presents the view that literacy is no longer purely linguistic. Literacy might be defined as a way of thinking, and in the present century, as a way of structuring, communicating and interpreting ideas within the varying contexts of social, cultural and technological diversity. At the same time cognition, emotion and expression require multimodal means of transmission through

various communications channels and media. In acknowledging this paradigm shift, the writers of The Arts in the New Zealand Curriculum document (2000) embraced the concept of multiliteracies to broaden the understanding of literacy in teaching and learning and to acknowledge a multiplicity of discourses within the school curriculum and in the lifeworld.

Roundtable Paper

Nordic SAMSPEL

Presenter: Margaretha Grahn, Linköping University, Sweden

Learning through the Fine and Creative Arts" - a new subject in the Teacher training at Linköping University.

The Swedish Government's recent directive for a new teacher -training program emphasises the importance of the fine and creative arts in schools. It states that " teachers should use different forms of cultural and artistic expression". "Art, music, sloyd (handicraft), theater and dance are examples of non-verbal language that can help children and young people to develop their communicative skills". "Creative work and play are both important for active learning."At Linköping University a new subject based on art, movement, drama-communication and music has been created. It is called "Musiskt lärande" - Learning through the Fine and Creative Arts (LFCA). The word "musisk" refers to the Nine Muses of Greek mythology and has been used, for example, in Denmark and Norway as a concept to denote creative activity with a clear educational link. This new subject will be given for the first time this year and the students will be interviewed about their idea of what it will involve. So hopefully there will be a good deal of interesting information to report in August 2002.

Kulturskolen 310

13:30 Network Session

Presenter: Maud Hickey, Northwestern University School of Music, USA

Connecting Perspectives on Music Composition for Children.

Panel Members:

Maud Hickey, Northwestern University School of Music, USA

Magne Espeland, Stord University College, Norway

Joyce Eastland Gromko, Bowling Green State University, Ohio

Jonathan Stephens, University of Aberdeen, UK

Peter Webster, Northeastern University School of Music, Illinois, USA

Jackie Wiggins, Oakland University, USA

Betty Anne Younker, University of Michigan, USA.

A result of the third "Northwestern University Music Education Leadership Seminar" on music education convened by Dr. Bennett Reimer will be the publication of a book by twelve International researchers/ scholars. The book, titled "Music Composition in the Schools: A New Horizon for Music Education" is organized into sections on philosophy, creativity, the developing composer, contexts, and the role of the teacher in teaching composition to children. The Network Session will feature the book editor (Maud Hickey) as chair of the session as well as several of the book authors who will present brief synopses of their chapters. The session will conclude with discussion among the presenters and audience on many of the issues that are considered in this multi-perspective book.

Kulturskolen 334

13:30 Session Paper

Nordic SAMSPEL

Presenter: Isak Anderssem, Norwegian Art-Net, Norway

Co-presenter: Lars Petter Hagen, Norwegian Art-Net, Norway

Musical signal processing - demo, presentation and workshop

This workshop will contain an introduction to musical signal processing for elementary schools through a demo of the program "DSP" which has been developed as a supplementary to MIDI-based musical education . There will also be an introduction to acoustics and the physics of sound, and an introduction to electroacoustic sound art. The paper will discuss how the participants can work with the program themselves,.

Griegakademiet 406

13:30 **Network Session**

Facilitator: Lauri Väkevä, Faculty of Education University of Oulu, Finland

MayDay Group Colloquium XI: "Social Contexts and Musical Meanings"

See Abstract for the presentation by the Mayday Group as listed in session 7 in the same room.

Grieghallen Foyer, 2. Etg.

13:30 **Poster Session**

Facilitator: Commission Chair Lily-Chen Hafteck, USA

Early Childhood Commission Poster Session I: Investigation of Children's Musical Connections

This poster session features research on Early Childhood Music Education around the world. 14 posters from 10 different countries will be presented.

Commission Poster Session 1

Presenter: Sheila C. Woodward, University of South Florida, USA

Assessing musical understanding in the young child

The challenge of ensuring appropriateness in assessment procedures in early childhood becomes increasingly greater as we discover more about children's innate musical capacity, about early music learning through enculturation and about contemporary practices in adult intervention in young children's music learning. In evaluating what children know and understand musically, researchers are challenging traditional theories of children's developmental stages and are questioning the relevance and appropriateness of assessment techniques. Observations of inter-cultural commonalities and cultural uniqueness in children make us confront not only the focus and methodology of testing, but also the context in which it takes place.

13:30 **Early Childhood Commission Poster Session 1**

Presenter: Ahn Gyoung Suk, Soong-eui Woman's College, South-Korea

Co-presenter: Kim So Hyung, Kim Hye Sook, Lee Ock Joo, Jung Su Jin, Kim Sung Gi

The Effect of Children's Music Activity Program on Constructivism Approach

This study aimed at providing basic materials for the development of children's music program that is appropriate for their growth based on constructivism approach by verifying the effect of children's music program on the basis of the constructivism theory. We have developed and applied a children's music program based on the constructivism approach to 25 children aged over 5 in Seoul area, and conducted qualitative analysis of the data collected through participatory observation and video recording. The results of the study showed very high applicability to the real field, and there was significant changes between before and after the application of the program in its effect on children's musical attitude.

13:30 **Early Childhood Commission Poster Session 1**

Presenter: Wendy Sims, University of Missouri-Columbia, USA

Co-presenters: Lily Chen-Hafteck, Kean University, USA, Claudia Gluschankof, Levinsky College of Education, Israel

Connecting Research to Practice: Connecting Children with Music of Many Styles and Genres

The abilities and dispositions necessary to listen attentively to music of a wide variety of styles and genres, with understanding and appreciation, can and should begin to be developed in early childhood. This poster presents practical, effective teaching strategies, based on the body of research literature related to young children's development of music listening skills and attitudes. Recommendations and guidelines related to characteristics of successful listening experiences, music selection, and resources for music listening activities with young children are included.

13:30 **Early Childhood Commission Poster Session 1**

Presenter: Joanne Rutkowski, The Pennsylvania State University, USA

Co-presenter: Lily Chen-Hafteck (USA) Claudia Gluschankof (Israel)

Children's Vocal Connections: A Cross-Cultural Study of the Relationship Between First Graders' Use of Singing Voice and Their Speaking Ranges

Differences in Hong Kong, Israeli, and American first graders' use of singing voice and speaking voice ranges were investigated. Significant differences were found for use of singing voice between the Hong Kong and Israeli children and the American and Israeli children - Israeli children scored lower. No significant differences were found among the mean speaking pitches of the children, but the Israeli children used a significantly smaller range than the others when

speaking. Significant, but weak, relationships were found between mean speaking pitch and use of singing voice. No gender differences were found.

13:30 Early Childhood Commission Poster Session 1

Presenter: Yoko Minami, Kinjo Gakuin University, Japan

A Longitudinal Study: Why Do Young Children Sing Spontaneously?

The Author recorded a female child's spontaneous singing in VTR from 16 to 29 months of age and extracted 60 episodes in which spoken words were immediately vocalized in singing style. The episodes were analyzed in respect of the situations in which the words were spoken. The results are the following:

- 1) The less she realized the communicative meaning of spoken words, the more the words possibly had being vocalized in the singing style.
- 2) The repetition of spoken words and the emphasis of the prosodic aspects of speech, which are characteristic of young children's behaviour, were the background for generating spontaneous singing

13:30 Early Childhood Commission Poster Session 1

Nordic SAMSPeL

Presenter: Sven-Erik Holgersen, The Danish University of Education, Denmark

Co-presenter: Kirsten Fink-Jensen, The Danish University of Education

The lived body – object and subject in research of music activities with preschool children

The aim of this paper is to discuss knowledge as a result of focusing on the "lived body" (Merleau-Ponty, 1962). Method in this kind of study includes considerations of how to develop questions and concepts in a hermeneutic movement between theory and data.

"Participant strategies" and "musical attunement" are examples of concepts developed from analysis of video takes of preschool children's participation in music activities. From the music teacher's point of view these concepts can be eye-openers to understand what kind of meaning music activities may offer to children in different situations. In a wider perspective the aim is to contribute to the development of a hermeneutic-phenomenological method.

13:30 Early Childhood Commission Poster Session

Nordic SAMSPeL

Presenter: Alf Gabrielsson, Uppsala University, Sweden

Co-presenter: Helena Örnkloo, Uppsala University, Sweden

Children's Perception and Performance of Emotion in Singing and Speech

Children's ability to perceive and to express emotion in song and speech was investigated with children aged 4, 7, and 10 years. In the perception experiment children judged which of four emotions (happiness, sadness, fear, anger) that was expressed in two songs and two sentences. In the performance experiment children were asked to express the same emotions in singing two well-known songs and in pronouncing two short sentences. Children's ability to perceive and express emotions increased with age. Girls were superior to boys with regard to perceived emotion but not with regard to expressed emotion. Results were better for speech than for song.

13:30 Early Childhood Commission Poster Session 1

Presenter: Charlotte Fröhlich, Musikhochschule Mannheim, Germany

Keep the doors opened: about the interplay between art experience and world experience in young children's musicality

This paper aims to reflect upon children's musical connections. My basic question was: How can music pedagogy and music therapy work together to ensure psychosocial health as defined in the Ottawa Charter? In order to come to a clear solution for these questions, it is substantially required to work out the appropriate questions that focus on more than only the artistic or only the pedagogical or only the preventive/therapeutical point of view. While working with young children, what can we do in order

- to initiate the experience of being active as young artists (but not necessarily as early music specialists)?
- to provide the experience of getting new "world-experiences"?- to provide experiences that attach value to self-awareness?

13:30 Early Childhood Commission Poster Session 1

Presenter: Jae-shin Ahn, Soong-eui Woman's University, South – Korea

Influences of the Integrated Musical Education through Traditional Children's Song on the Development of Preschooler's Musical Attitude

This study attempts to develop a program for kindergarten teachers to help them approach traditional children's songs in diversified ways. It searches for methods to expand preschooler's

musical abilities by providing changes in their musical attitudes with traditional children's songs through an integrated music education program. It provides valuable opportunities for children to experience traditional music. After applying the program to designated kindergarten students and evaluating the impact, it was found that children's musical attitudes improved when the program was used. Therefore, the integrated music program that utilizes traditional children's songs should be developed and applied at kindergartens extensively.

13:30 **Early Childhood Commission Poster Session 1**

Presenter: Lily Chen-Hafteck, Kean University, New Jersey, USA

Co-presenter: Patrick Masuelele, University of North West, South Africa

Exploring song-learning process of South African young children

This study aimed at investigating the song-learning process of South African young children through detailed observation and documentation of their singing. Four phases of song-learning process of the South African young children have been proposed. It was evident that these children learned songs in a similar progression — they started to acquire melodic contour, rhythm, and words simultaneously, but accuracy of rhythm was achieved first, followed by words, and then, melodic contour. Furthermore, cultural differences were found — the results contradicted with the American findings in which words was achieved before rhythm; these African young children were more advanced in song development and used their singing voice more than their American counterparts.

13:30 **Early Childhood Commission Poster Session 1**

Presenter: June Boyce-Tillman, King Alfred's, Winchester, United Kingdom

Letter or Spirit? - Reflections on National Curriculum Statements for Early Childhood Music Education in the UK

This paper looks at a model of music that attempts to include all the facets of the musical experience not just the cognitive elements. Drawing on her previous research the author identifies the interlocking areas of Materials, Expression, Construction, Values and Spirituality. It looks at the fragmentation of knowledge caused by dissemination through the written word rather than the lived experience. It looks at the effect of Government-led guidelines on the nature of music teaching in schools, drawing on the UK experience. It makes suggestions about setting up a more nurturing and holistic environment for both teachers and pupils in early childhood music education.

13:30 **Early Childhood Commission Poster Session 1**

Presenter: Lori Custodero, Teachers College, Columbia University, USA

Connecting with the Musical Moment: Observations of Flow Experience in Preschool-Aged Children

The quality of 11 preschool-aged children's experience was analysed in a music instructional setting and a music free play setting. Fourteen sessions were descriptively coded for flow indicators related to challenge (Self-assignment, Self-correction, Deliberate Gesture); transformation (Anticipation, Expansion, Extension); awareness of adults and peers, and skill. Results showed all indicators were observable in both contexts, and were varied in the nature and quantity of expression. The free play setting revealed new strategies involving peers' contributions to flow experience with implications for the co-construction of knowledge. Attempts to mutually integrate activities within the play and instructional contexts were also noteworthy.

13:30 **Early Childhood Commission Poster Session 1**

Presenter: Esther Beyer, UFRGS, Brazil

How do Brazilian Babies develop musically? Reflections about different perspectives on musical learnings

This research presents some indicative elements of a musical development observed in 20 participant babies in our project "Music for Babies", Music Department at the University (UFRGS - BRAZIL). Based on authors as Piaget (1978), Klaus & Klaus (1989), Deliège & Sloboda (1996), Gembris (1998), this study consisted on the longitudinal and transversal analysis of some moments of a group of babies. Comparing the observation of the videos with some mothers comments about their children musical development, we could register important data regarding the children's general development, such as in the affective, social, motor, linguistic aspect, among others. But on this study, we are studying specifically the musical development.

13:30 **Early Childhood Commission Poster Session 1**

Presenter: Ilza Zenker Leme Joly, Federal University of São Carlos, Brazil

Co-presenter: Melina Fernandes Sanchez, University of São Carlo, Brazil

Studying the effects of the music education process on the children global development

This research work has the intention of collecting information about the influences of the music process for children global development. In order to collect data, interviews were done with some parents of the children that attend music classes in a Music Education Program. The results of this research has a relevant meaning for the good progress of this Music Education Program, specially in the procedures used for 2 to 4 year-old children. The knowledge acquired by this research is very useful for a better planning of the procedures used in the classes for this average age and as a basic tool to valorize the music education as an important factor for the children global development.

Griegakademiet Gunnar Sævig's sal

13:30 **Seminar**

ISME 2002 project Nordic SAMSPELL

Moderator: Helge Gaarder, SkanBeat Network, Norwegian Concert Institute, Norway

Presenters: Musicians Arve Henriksen, Jan Bang, Audun Kleive

SkanBeat Presents

This seminar comprises 4 sessions:

August 13th Session 3 10.30-12.00 and Session 4 13.30-15.00.

August 15th Session 7 10.30-12.00 and Session 8 13.30-15.00.

13.30 **Live electronics**

A combination of a lecture, a workshop and a concert with three of Norway's most profiled musicians within the field. They explain how and why they use different kinds of electronics to make the sounds they like to hear

Grieghallen Klokkeklang

13:30 **Session Paper**

Presenter: Huib Schippers, Rotterdam Conservatory, Netherland

Co-presenter: Ninja Kors, Rotterdam Conservatory

Playing together in the global village? - History, promises, and realities of cultural diversity in higher music education.

Extensive migration, affordable travel, and the rise of world music over the past fifteen years have given rise to dreams of the world as a harmonious global village. But to what extent is this true in the actual practice of music education at professional levels? Have various musical traditions really reached a position of equality and mutual inspiration within higher music education? Inspired by the Cultural Diversity in Music Education network, a qualitative survey into the state of cultural diversity in higher music education was carried out. The information that has been gathered gives strong indications of a growing and diverse practice. Interesting data about points of entry and critical success factors also emerge.

14:20 **Session Paper**

Presenter: Bo L. Nilsson, Malmö Academy of Music, Sweden

Children creating music with digital tools. Teachers and researchers working together.

Creativity can be regarded as a basic human function and not only as a special gift. The view that children are capable of spontaneously creating music in different ways is based on empirical research and widely accepted. This presentation focuses how musical creativity with children can be studied in collaboration between researchers and schoolteachers and how synthesiser and computer can enhance possibilities for young children to express their musical ideas. With the help of musical examples, extracts from interviews and field logs this presentation will outline results from my two-year study with young Swedish children creating music using digital tools.

Kulturskolen Konferanserom

13:30 **Session Paper**

Presenter: Zoltán Laczó, F. Liszt Academy of Music, Hungary

Chances of moral education in school-music listening at classroom instruction

Hungarian school-music education (SME) has to reconsider the aims, methods and materials used before, after the recent curriculum reforms. Meanwhile keeping the vocal based SME according to the Kodály concept, music listening may have a more dominant role.

After having taken into consideration different theories (ancient Greek philosophers', developmental psychology, early knowledge), the conclusion of author is, SME by music listening can play a significant role in moral education of pupils through the experience of catharsis. Catharsis can be evoked not by music itself only, but the thoughts revealed by the open discussion by pupils on the content that music includes.

14:20 **Session Paper**

Nordic SAMSPÉL

Presenter: Øivind Varkøy, Norwegian State Academy of Music, Norway

Ideas about music in general education

In my paper I will focus on two possible future scenarios for a general music program. These two scenarios in many ways represent fundamentally different philosophies of music.

In the first scenario music is connected with ideas about "transfer outcomes", non-musical benefits of doing music. The aim is to provide the development of children and youth into good (that is: useful and productive) citizens. This makes visible a technocratic thinking, where teaching of music primarily is an integrated element in the modern project of coordination.

In the second scenario teaching of music focus "aesthetical experiences". One does not focus what is "useful", - and that is exactly what is really useful... The experience and pleasure of the "uselessness", of what is experienced as something of great strength and value - without being regarded as "daily-life-useful", could give impulses to an alternative understanding and experience of the human life.

Kulturskolen Kammersalen

13:30 **Interactive Workshop**

Nordic SAMSPÉL

Presenter: Åsmund Espeland, Stord School of Music and Culture, Norway

Co-presenter: Elisabeth Vannebo, Bergen School of Music and Culture

Traditional Music in Instrumental Education

In our workshop we will teach traditional tunes from Norway, and show how we make spontaneous arrangements of the tunes, by for instance using repeated melodic and rhythmical patterns. This kind of music is usually taught by ear so we will emphasize how to teach and learn to play by ear. The arrangements will also be done in this way. We will also talk about and demonstrate style, phrasing and ornamentation. Please bring an instrument or use your singing voice.

Grieghallen Peer Gynt

13:30 **Network Session**

ISME 2002 Project

Presenter: Paul Reeves, Royal Opera House, Covent Garden, England

Write an Opera!

Write an Opera is a teacher training programme run by the Royal Opera House, Covent Garden that provides the skills and structures to enable children to write, produce and perform their own opera. A partnership with Stord/Haugesund University College and Stord Music and Culture School has led to the successful establishment of the programme in Norway, and the training of Norwegian course leaders. The Write an Opera Euro-festival 2002 is a further development, comprising a course for teachers across Europe and a creative project based on the Write an Opera approach which involves children from five countries. The work they create will be performed as part of the conference presentation. This will also outline Write an Opera's ethos and methodology, and how its principles are being extended to embrace new technology.

Frelsesarmeen Peisestua

13:30 Commission Time Session

ISME Commission on Music in Special Education, Music Therapy, and Music Medicine

Presider: Commission Chair Janet Montgomery, USA

Research Roundtable

Highlights from the ISME Commission Seminar (held previously at University of Jyväskylä, Finland) will be presented. Information from people representing 7 countries (Argentina, Brazil, Finland, Germany, Japan, United Kingdom, USA) will be shared. A few of the topics to be addressed are: clinical practices examined via qualitative research methodology, sound therapy for elderly, composing with the use of technology, music therapy for asthma patients, adapting instrumental music for special learners, connections between music and health, and music reception in cochlear-implant users. These highlights will be followed by a question and answer period.

Griegakademiet Prøvesalen

13:30 Interactive Workshop

Nordic SAMSPEL

Presenter: Ulrika Elg, Norwegian Academy of Music/Maya Music & Culture School, Norway

Class Piano activities-examples of how to use electronical piano laboratories in Scandinavia.

The digital piano laboratories known as "class piano" have been a part of the piano education since the 1970's in the USA. The concept is not so well known or used in Scandinavia. In this Workshop I would like to show some of the materials and methods I use in my class piano teaching, and all attendees will be able to try the piano laboratory out as imaginary students. The activities will include improvisation, ensemble pieces, solo repertoire, accompany and functional skills. The Workshop will be hold in Swedish.

Frelsesarmeen Storsalen

13:30 Commission Time Session

Commission in Schools and Teacher education (MISTEC)

Presider: Commission Chair, Patricia Shand, University of Toronto, Canada

Music In Schools and Teacher Education Commission Session

This session will provide a general introduction to the work of the commission, give a brief descriptive feedback on its seminar in Malmo, Sweden. Seminar participants will introduce various music education highlights and issues that have arisen out of the papers and workshops at Malmo, including Commission follow-up and future plans. There will be time for open discussion.

Grieghallen Troidtog

13:30 Panel Session

Presider: Phil Mullen, Director Sound People, United Kingdom

Where do the children play"

Outlining the results and issues around a collaborative project with Sabreen, a Palestinian music performance/education group and Sound People an Irish/ UK Community Music group working with children, teachers and musicians on the West Bank in Palestine.

This project addresses samspel by looking at the spirit and methods required to interact effectively across borders and cultures within a crisis situation using music as a tool for hope.

Panel members:

Phil Mullen, Director, Sound People

George Ghattas, Administrator, Sabreen

Odeh Turjman, Palestinian Music Educator, Palestine

Griegakademiet 206

15:30 **Interactive Workshop**

Presenter: Lee Bartel, University of Toronto, Canada

Co-presenter: Linda Cameron, University of Toronto

Conditions of Learning in Contexts of Cultural Diversity.

We build on: a model of the Conditions of Music Learning we have developed with research; the results of a three-year study of education in contexts of cultural diversity in Canadian Schools. The model focuses on engagement with music. Vital is the emotional tone of all experiences and the sense of community. Engagement thrives on real, meaningful and relevant content. Factors of expectation, approximation, use, response, and responsibility affect engagement in the micro context. Participants explore the conditions for learning and make application to their own cultural context. Participants are invited to suggest modifications required by their particular educational and cultural needs.

Griegakademiet 210

15:30 **Roundtable Paper**

Presenter: Associate Professor Thorolf Krüger, Bergen University College, Norway

Roundtable Session V

Roundtable Session V focuses upon the collaborative culture of teaching; upon teaching - learning interactions within the classroom and upon the interaction between urban popular music and music teacher education. Arguments are being put forward concerning the potential of a collaborative culture and concerning how the music subject may contribute to a global educational conception of schooling.

15:30 **Roundtable Paper**

Presenter: Regina Murphy, St. Patrick's College, Ireland

The Quest for a Collaborative Culture of Teaching - in the "Write an Opera" mode

In this paper, the author examines the context for professional development in music in Ireland and the role of educational leadership. A model of professional development - the Write an Opera programme at the Royal Opera House - is examined. Attention is given to the place of collaboration in school culture, to the role of leadership, and to the concept of leader as artist. Threaded between these themes are illuminations of the experience of a music project which became a vehicle for creating a collaborative culture. The paper concludes by identifying and questioning ways in which teachers, artists and school leaders can move towards a collaborative culture through engaging in meaningful artistic processes.

15:30 **Roundtable Paper**

Presenter: Walenia Silva, University of Illinois, USA

Music education and brazilian urban music: Interactions in music teacher's training.

This paper is based on a research proposal to be developed in Brazil from January 2003 until June 2004. The main purpose of the study is to identify mechanisms of learning and transmission of urban Brazilian music and to articulate these mechanisms in a music curriculum for prospective music educators. The aspects to be observed include the practice and learning of popular music, musical interactions, and styles and basic contents. These aspects will be discussed according to the framework of music as a participatory art. The intention is to verify and systematize structures to train music teachers in relation to popular music. The research will be developed in Belo Horizonte, the capital of the state of Minas Gerais through the observation of representative public settings where popular music practice happens. The selection of participants will be actors actively involved in these settings in different styles of popular music. The actors selected will participate in open-ended interviews. The analysis of the data and its possible inclusion in the music education curriculum for the University of Minas Gerais constitutes the second part of the research.

16:10 **Roundtable Paper**

Presenter: José L. Aróstegui, University of Granada, Spain

Students in music class: how they are allowed to take part

This is a summary of a research about how students take part in music classroom in compulsory education. Research methods were questionnaires and case studies. The main finding is a restricted students' participation due to their own condition of students. A teaching model

distinguished by two issues has also been found: teaching, which is focused on the contents, and control of classroom interaction. Different students' attitudes have also been found according to their gender, social class, and expectations regarding music and school. At the end, the conclusion is that a musical education made from music, not only for music, is the best way to let music contribute to a global concept of education.

16:30 **Roundtable Paper**

Nordic SAMSPEL

Presenter: Cecilia Ferm, Musikhögskolan I Piteå, Sweden

**Music teaching and learning interaction
- the symbols used and the reflections of the teachers**

The focus of my presentation for the roundtable discussion is Music Teaching and Learning Interaction at music lessons in the Swedish Primary School. I am interested in possibilities for the pupils experience and knowledge of music to develop according to the ways that the teacher interacts with the individuals. In the investigation that is my PhD-thesis I have observed 3 different teachers at 10-15 occasions, and the teachers have also continually reflected over my notes of the interaction. I'm going to present the main results of this investigation and specifically discuss what different kinds of music teaching and learning interaction taking place at music lessons in the primary school. Furthermore I will present what kind of symbols that are used in the interaction between different cultures.

Kulturskolen 310

15:30 **Network Session**

Nordic SAMSPEL

Presider: Fred Ola Bjørnstad, Stord University College, Norway

Speakers: Frode Nyvold, Telemark University College, Norway

Fintan Vallely, University of Ulster, Ireland

Gunnar Stubseid, Ole Bull Academy, Norway

European Traditional Musics in Education- identity, heritage or something else?

The initiative to this network session on "European Traditional Musics in Education- identity, heritage or something else?" is an initiative by NORTRAD- Higher Education Network of European Traditional Music in Education. Institutions taking part are from Scandinavia, England and Ireland and will be chaired by Fred Ola Bjørnstad Stord/Haugesund University College and Frode Nyvold, Telemark University College, Norway. The goal of session is to discuss experiences of introducing study programmes on or with an emphasis on

European Traditional Musics into Academia Central questions to be raised are:

- to what extent IS traditional part of music education in Europe?

- what models for international and intercultural co-operation offer useful ways forward for traditional music in education?

Kulturskolen 334

15:30 **Interactive Workshop**

Nordic SAMSPEL

Presenter: Manner Peschcke-Köedt, Musikhøjskolen Frederiksberg, Copenhagen, Denmark

Co-presenter: Marie-Louise Nørholm, Musikhøjskolen Frederiksberg, Copenhagen

Rhythm training for children of eight years and upwards

This concept of rhythm training for older children is realised through singing, playing percussion instruments and movement. Improvisation is highly prioritised. Movement, especially, is of great importance in achieving a good sense of pulse, time, form and frazing. We will give an account of our teaching experience and demonstrate examples from typical lessons.

Griegakademiet 406

15:30 **Network Session**

Facilitator: Lauri Väkevä, Faculty of Education University of Oulu, Finland

MayDay Group Colloquium XI: "Social Contexts and Musical Meanings"

See Abstract for the presentation by the Mayday Group as listed in session 7 in the same room.

Grieghallen Foyer, 2. Etg.

15:30 **Poster Session**

Facilitator: Commission Chair Lily-Chen Hafteck, USA

Early Childhood Commission Poster Session 2: Facilitation of Children's Musical Connections

This session is the second of two sessions of research posters presented by the ISME Early Childhood Commission. This poster session features papers on the recent Early Childhood Music Practice around the world. 13 posters from eleven different countries will be presented.

15:30 **Early Childhood Commission Poster Session 2**

Presenter: Tiri Bergesen Schei, Early Childhood Music Association, Norway

Ways of handing down the cultural heritage of nursery rhymes, plays and songs from parents to their

Songs and singing games have always been a natural and vital common language for children and adults. In this "Age of the Mass Media", however, we may be about to lose our cultural heritage of nursery rhymes, jingles, lullabies and folk songs. Thanks to mobility and social change, we are no longer tied to a culture in the way we used to be. Today it is essential that we "pick up the tune" again in a way that suits today's children and adults.

15:30 **Early Childhood Commission Poster Session 2**

Presenter: Helen Willberg, Wellington College of Education, New Zealand

Too Much Noise! Patterns of Instrument Play in a New Zealand Early Childhood Centre

In a case-study of a New Zealand child care centre musical instruments were rarely offered in the music programme. In the three themes that emerged to describe the use of music: Music for Fun, Music for Learning, and Music for Calming at sleep times, the opportunities for using instruments were limited by teacher perception of their noise, cost, and by lack of teacher confidence. The opportunity for exploration of sound and self-expression was greater for the infants, who experienced adult modelling with a range of musical toys and play things. This poster illustrates the main categories of instrument play.

15:30 **Early Childhood Commission Poster Session 2**

Presenter: Linda Page Neelly, University of Connecticut, USA

Forging New Musical Territory: An Interactive Model of Musical Play for Preschool Children

This paper describes the evolution of an interactive music play center for children, musical experiences available in the center, and strategies for envisioning new models of interactive play. The music play center, Sesame Street Music Zone, evolved within a multi-tiered collaboration among individuals from the media, U.S. national educational organizations, and the business sector. Four areas of musical play scaffold children's foundational musical development and adults' understandings of their roles as musical play participants with children. Recommendations are made for future intercultural collaborations, with regard to reaching shared goals, designing appropriate musical experiences, and bridging cultural models of practice.

15:30 **Early Childhood Commission Poster Session 2**

Presenter: Heather McLaughlin, Australia

Facilitating Children's Musical Connections: Links with Language

Music is an ideal area for the teaching of any language, and songs can assist greatly in learning good pronunciation and being at ease in spoken English. The presenter is currently teaching in an English-language school in Japan, where parents send children from many backgrounds with a major aim of enabling their children to speak English. The Early Childhood group at this school consists of 20 children aged 4-5 years old. This group of children have 30 minutes of music every day. In this teaching situation, rich with language possibilities, children are being monitored for their use of English in songs and rhymes in the music lesson.

15:30 **Early Childhood Commission Poster Session 2**

Presenter: Stuart Manins, New Zealand

Music Education in Two Cultures - Pakeha & Maori

Various cultural differences in these two areas are examined in their relationship to music education. The nature of meaning and value, the arts as combined or separate, social units, empirical and spiritual components, exclusive and inclusive aspects of access and practice, co-operation and competition in skill acquisition, and leadership in performance, all indicate qualitative differences. Another culture needs to be defined in its own terms. Accepting difference as a possibility for enrichment rather than a threat to the status quo is essential.

With sensitivity to language and performance, the cultural items of one group can be promoted by suitable teachers from another.

15:30 **Early Childhood Commission Poster Session 2**

Presenter: Jennifer C. Y. Leu, National Taitung Teachers College, Taiwan

Facilitating Children's Musical Connections in Taiwan: Rethinking Pre-Service Early Childhood Educators' Music Curriculum

The purpose of this study was to investigate the practical musical skills and understandings in teaching young children, as perceived by kindergarten teachers. A questionnaire was mailed to 210 kindergarten teachers in Taiwan. Results of this study demonstrated a need to change the current music curriculum pre-service early childhood educators. More traditional music skills and understandings, such as music theory and history, were not perceived to be useful to kindergarten teachers. The skills and understandings found more useful were those to provide musical experiences to children, which include developing movement activities, leading and teaching songs, using rhythmic instrument, and selecting appropriate songs.

15:30 **Early Childhood Commission Poster Session 2**

Presenter: Ilza Zenker Leme Joly, Federal University of São Carlos, Brazil

Co-presenter: O. M. Kubo, Federal University of São Carlos, Brazil

Music Education, Education and Psychology: the basic elements for training early childhood music

The purpose of this study is to consider a teaching program about teachers' conduct on music education for children and try to apply teaching procedures to students characteristics and necessities. The challenge for that was the necessity of creating a teaching program whose main characteristic could be to teach music education pre-service teachers how to observe their children students, identify their characteristics, their promptness, their difficulties, preferences, reactions to music procedures and, with this information, make a planning and to perform all its activities.

15:30 **Early Childhood Commission Poster Session 2**

Presenter: Claudia Gluschankof, Levinsky College of Education, Israel

Making Connections in the Music Corner: The Derrbakeh: One Instrument – Different Meanings

This study aims to understand the spontaneous encounters observed in the music area with the derrbakeh (doubek) – the most popular drum in the Middle East – of two girls, one in an Arab kindergarten, the other in a Jewish kindergarten. This interpretation is made within the local context (i.e. the kindergarten), as well as the larger context: the culture - music, language, nationality, religion, region - in which these girls are growing up. Findings show that markedly different styles of musical play are displayed by the subjects of this study, which seem to reflect both overt and hidden curriculum factors.

15:30 **Early Childhood Commission Poster Session 2**

Presenter: Jay A. Deeble, King Alfred's College, United Kingdom

A Joint project to demonstrate the increases in musical and social skills and confidence amongst babies and young children and their mothers in an inner city achieved through a structured programme of musical learning

This paper introduces a pilot project in an inner city in the south of the United Kingdom. It is an area of high unemployment and low income, and has many of the social problems common to that economic background. The project seeks to improve children's attainments at school through the initial flying start provided by a structured programme of music activities. In addition social benefits in terms of confidence, self-worth, sharing and listening are imparted to the children. Benefits to parents are increases in confidence, social cohesion, sense of community and parenting skills. These are delivered through weekly sessions of vocal activities, interspersed with movement, games and percussion led by visiting music educators and local children's workers.

15:30 **Early Childhood Commission Poster Session 2**

Nordic SAMSPEL

Presenter: Erik Lyhne, Denmark

Children singing in Denmark

The project is a collection/registration of Danish children's own musical language. The examples are from 3-month-old children to 13 years. It documents that music plays a part in children's language from the very beginning of their life.

The project "children singing in Denmark" has multiple purposes:

- 1 Focusing on bringing children's own creative culture into the light
- 2 Showing examples of children's own cultural production;
- 3 Leading the way from children's own expressions to examples of a musical teaching process

15:30 **Early Childhood Commission Poster Session 2** **Nordic SAMSPELL**

Presenter: Jørgen Kastrup-Larsen, The Danish University of Education, Denmark

The importance of the dimension of the aesthetics in education and behaviourism for the pupils' versatile development

The aim of the project is to illustrate, how the aesthetic dimension in education can contribute to the student's versatile development. With this project I want to emphasize the value of aesthetic expressions and aesthetic processes in learning. The children engage in the cultural values and through creative participation in the music activity. The project explores the idea, that different modes of artistic expressions are characterized by a basic grammar. The students engaged in interdisciplinary work. The aim also was to give the children a possibility to experience the meeting of Art Forms, which have a function, that they act together and created an interdisciplinarity meeting for the children.

Kulturskolen Kammersalen

15:30 **Interactive Workshop**

Presenter: Akosua Addo, Ferguson Hall School of Music, Minneapolis, USA

Anasesem sisie: African Children's Literature and Games in Elementary General music

The arts in Africa are multidisciplinary incorporating culture, history, visual arts, movement, music, and language arts. Participant will explore ways to use African Children's literature as a springboard for music and movement experiences. Historical and cultural information in the literature will be highlighted as an active integrated approach to exploring factors involved in African children's music experience. Participants will also discuss issues and problems involved in bringing the music culture of Africa into the elementary general music curriculum. Do dress comfortably and bring along any non pitched percussion instruments you may have.

Grieghallen Klokkeklang

15:30 **Session Paper**

Presenter: Fred Seddon, Open University, United Kingdom

An interpretation of composition strategies adopted by adolescents with and without prior experience of formal instrumental music tuition (FIMT) engaging with computer-based composition "

Previous research revealed adolescents adopted different composition strategies when engaging with computer-based composition (Seddon & O'Neill, 2000; Folkestad, 1998), The computer-screen manipulations madenby 48 adolescents were videotaped as they engaged in a composition task using a researcher-modified music composition program. A qualitative observational analysis of the data indicated that the adolescents adopted 12 discrete strategies of composition, which were combined to form three meta-approaches interpreted as 'Crafting', 'Expressing' and 'Immersing'. More adolescents with FIMT than without FIMT were found to employ the 'Crafting' meta-approach, which was characterised by relatively low levels of exploration.

16:20 **Session Paper**

Presenter: Liz Mellor, University of Leeds, United Kingdom

"Welcome to the Dance Machine": An investigation of children's ICT composition responses using the CD Rom Dance eJay.

The aim of the research was to develop an appropriate methodology to investigate whether the CD Rom Dance eJay could be used effectively in music education in the primary school. The theoretical background draws from research into creativity and computer-based music composition (Webster 1996, Hickey 1999, Seddon and O'Neill 2000, 2001) and research which investigates the pupil's perspective on composing and appraising (Mellor 2000 and Burnard 2000). The results reveal the efficacy of the methodology to show how technology not only facilitates the recording of data but also provides a way of helping children develop a meta-cognition of their own creative musical thinking.

Kulturskolen Konferanserom

15:30 **Session Paper**

Presenter: Ros McMillan, University of Melbourne, Australia

"I've never heard anything like it before": the development of assessment tasks for students in the music classroom

This paper documents a landmark Australian project involving a cooperative venture between a team of teachers, students, researchers and curriculum planners. Working with an outcomes-based curriculum, one involving a variety of musical genres and styles, the project team devised a teaching and learning program involving six task-types - composing, responding to music, performing, interpreting, documenting the learning processes and contextual understanding. A set of assessment tasks and a set of marking criteria were devised to evaluate the student work., which, through Rasch modelling, proved the validity of the project to a high degree.

16:20 **Session Paper**

Nordic SAMSPEL

Presenter: Kirsten Fink-Jensen, University of Education, Copenhagen, Denmark

Music activity in school - a possibility of facilitating children's communicative potentials.

Bodily expressions play an important role in communication. In music lessons bodily expressions are integrated in interactions in almost all music activities. Examples from a naturalistic study of children with special contact difficulties attending music lessons in school will be presented. Two selected children's learning processes are described and analysed within a theoretical context of Winnicott, Merleau-Ponty's phenomenology of body and Lave and Wengers theory of situated learning. The study points to music activity not only as an eye-opener to children's communicative potential, but also as a general didactic tool of facilitating communicative processes.

Frelsesarmeen Møterom

15:30 **Interactive Workshop**

Presenter: Barbara Brinson, State University of New York, USA

Read, Play, Sing, Dance: Using Children's Literature in Elementary General Music

We will explore the magical use of children's literature in music classes to teach musical concepts, link music with other subjects, and tap the aesthetic potential of all students. Criteria for selecting books will be explored, and an extensive book list will be presented as a handout. Participants will read "Twist with a Burger, Jitter with a Bug" by Linda Lowery, identify verbs, link the verbs to selected musical excerpts, move creatively to the music, derive rhythms from the rhyming text of the book, and read and write music notation. A variety of other books will be explored less extensively.

Grieghallen Peer Gynt

15:30 **Network Session**

ISME 2002 Project

Nordic SAMSPEL

Presenter: Åge Vallestad, Stord Music and Culture School, Norway

Co-presenters: Jostein Stalheim, Egil Rundberget, Norwegian Concert Institute, pupils and teachers from Landro skule, musicians

Communicative Music the Norwegian way

This project aims at developing a new model for building music teacher competence in accordance with the music-curriculum of the Norwegian National Curriculum (L97). The core of the project is based on school-concert programs provided by the Norwegian Concert Institute and activities connected to this program. The project started in August 2000 and concludes in December 2002. This session will start by presenting overall results and processes from the project, move on to experiences from participating teachers and pupils and lastly perform a musical program, "The Song of the Waterfall", developed by pupils, musicians and a community choir.

Frelsesarmeen Peisestua

15:30 **Commission Time Session**

Music In Cultural, Educational, and Mass Media Policies

Presenter: Siegmund Helms, Hochschule für Musik Köln, Germany

Media and Music Education between Cultures - Session II

This session is the second out of two commission time sessions providing a general introduction to the work of the commission and the preconference seminar in Helsinki, Finland. Presenters will represent 5 continents and each session will feature four presentations.

- 15:30 **Media and Music Education between Cultures**
 Presenter: Neryl Jeanneret, RMIT University, Australia
 Co-presenter: David Forrest, Australia
Globalisation versus localisation: Trends in Australian Art music and music education
 As the world's economy has become increasingly globalised through the growth and expansion of multinational corporations, it is also argued that culture is becoming more global. Music has clearly become more globalised as demonstrated by the enormous growth of world music in the last ten years, and music education has certainly seen a greater consciousness of the inclusion of music from the non-dominant culture in curricula. This paper, examines the phenomenon of localisation in the search for an Australian identity over the last 50 years and the effects on Australian music education.
- 15:30 **Media and Music Education between Cultures**
 Presenter: Sara Sintonen, Sibelius Academy Helsinki, Finland
Media Education as a Challenge for Music Teachers
 In my doctoral thesis on "Media Literacy Focused Media Education And It's Musical Possibilities" I have found out how Finnish experts determine media education and how they think it should be put into practice. Because the young research tradition of media education in Finland, I also have considered the basic theoretical foundations of the media education research. The main research theme is music's role and possibilities in media education. The issues I consider are embedded in a wider set of relations between culture, environment and education.
- 15:30 **Media and Music Education between Cultures**
 Presenter: Siegmund Helms, Hochschule für Musik Köln, Germany
Media and Music Education between Cultures as a Topic of Curricula, Textbooks and Literature in German Language
 After criticising the traditional concept of „culture“ this lecture is about the study of strange cultures, about the thesis of music as a „language of the world“ and the problematic idea of „world music“, about the globalisation of music caused by the mass media and the simultaneous regionalism. It will be described how music education in Germany deals with musics of the world. Moreover, intercultural music education in Germany as well as a critical analysis of curricula and textbooks are topics of this lecture.
- 15:30 **Media and Music Education between Cultures**
 Presenter: Markus Cslovjecssek, University of Applied Sciences Aarau, Switzerland
Music - multitasking for the brain
 In today's world five year old children can start up an internet browser and log onto a web-site. In a virtual world they are confronted with a flood of information, which often is contradictory and of unknown origin and order. - How do we get prepared for the production and reception of multimedia messages? How can we train and use multiple capabilities in everyday school activities - even without using a computer? What can music contribute to all these questions? In this context, 'Hyper-Thinking' becomes a most important slogan.

Griegakademiet Prøvesalen

- 15:30 **Interactive Workshop** **Nordic SAMSPEL**
 Presenter: Sonoko Kase, Sollentuna Cultural School, Sweden
 Co-presenter: Elisabeth Bågfors, Sollentuna Cultural School, Sweden
Boundless Piano Teaching with a Complex Method
 Piano teaching as a part of personal development, connected with other kinds learning, such as visual training, singing, movements, even mathematics and language. Such connections are:
 - auditive and visual perception: sounds and colours, musical and material forms,
 - spatial perception: musical space and material space,
 - motor learning, both fine and large motor ability: we play the piano not only with fingers but also other parts of the body,
 - verbal ability: singing, verbalizing musical happenings, turning verbal phrases into music.
 This complex piano teaching is based on a special piano method, using new ways of playing clusters on the piano.

Frelsesarmeen Storsalen

15:30 Commission Time Session- joint session

The Commission on Community Music Activities and the Commission on Education of the Professional Musician

Presiders: Commission Chairs Huib Schippers, Rotterdam Conservatory, Netherland and Håkan Lundström, Malmö Academy of Music, Sweden

Community music activities and the working life of professional musicians

The Commissions on Education of the Professional Musician and Community Music Activities have decided to have a joint session. Within the structure of the ISME cycle commission members from different commissions rarely get to exchange views, as commission meetings take place simultaneously. However, there is a great deal of overlap in the working areas of the various commissions. Community music activities are increasingly part of the working life of professional musicians, and community musicians feel the need to be better equipped for their professional activities. In this session, a panel consisting of members of both commissions will examine the overlap in spectrum of activities, as well as correspondences and differences in views on the field of music education as a whole from the two different perspectives.

Grieghallen Troidtog

15:30 Panel Session

Presider: Andre De Quadros, Boston University, USA

Who is the other?

Cultural diversity and multiculturalism, integral to music education, are contemporary goals driven by the consciousness of racial and immigration issues. However, we must examine its slogans, as post-colonial and feminist studies indicate. Music educators should seek a path to a SOCIALLY RESPONSIBLE pedagogy, which takes into account the new concepts of nationhood and cultural identity as in Bhabha (1994), challenging the notions of center and periphery, inclusion and exclusion, tradition and progress. Panel members will discuss the philosophical and the particular and examine specific national and cross-cultural activities in music education and refer to the International Music Council's Music and Globalisation document.

Panel members:

Professor André de Quadros, Professor of Music, Boston University, USA

Kjell Skjellstad, Professor Emeritus, University of Oslo, Norway

William Kimari, Principal music curriculum specialist, Kenya Institute of Education, Kenya

Meki Nzewi, Professor of African Music, University of Pretoria, South Africa,

Marjut Haussila, Sibelius Senior High School, Helsinki, Finland

Friday the 16 th of August

DAY OVERVIEW AT A GLANCE

08.00: Registration

09.00: Sessions 10

10:30: Sessions 11

12:00: Lunch and Concerts

14:00: Closing Ceremony.
Keynote Joan Aramatrading
Reception

SESSIONS AND ABSTRACTS

Friday August 16th

Session 10 August 16th 0900 - 1030

Griegakademiet 210

09:00 Session Paper

Nordic SAMSPEL

Presenter: Sven-Erik Holgersen, The Danish University of Education, Denmark

The Danish Network for Research in Music Education

In Denmark, three kinds of institutions are providing higher education in music. Music academies, universities, and teacher colleges. The Danish Network for Research in Music Education was established in 1999 the members being the above mentioned institutions, which are providing research in music education. The secretariat is at the Danish University of Education. There are strong relations between DNMPF and the Nordic Network for Research in Music Education.

Griegakademiet 206

09:00 Session Paper

Nordic SAMSPEL

Presenter: Hanne Mæland, Stavanger University College, Norway

The NOTA project. Culture co-operation between Norway and Tanzania

We want to share our experiences after 4 years in intercultural music co-operation. Our partners in the project are the Bagamoyo College of Arts in Tanzania, the School of Arts Education, Stavanger University College and the Stavanger School of Culture, in Norway. NORAD is our main financial supporter. The project started as an aid program, after BCA requested help to raise their competence at the Modern Music Department. NOTA has now developed into an exciting co-operation project which encompasses teaching, exchange program through organisational development. Research and collecting traditional music- and dance, are another integral part of the program. The "give and take" policy results in a benefit for all concerned.

Kulturskolen 310

09:00 Network Session

Presenter: Phil Mullen, Sound People, United Kingdom

Community Music European Network"

This network session will be different from many others as it will be the start of the development of a new network, that of Community Music in Europe. This network will reflect the theme of SAMSPEL and particularly Focus Area I by enabling musicians to work across borders, styles and contexts by cooperating on the development of music as a tool for empowerment, personal growth and creativity for all people on the earth in all locations and life situations both within and without formal educational contexts.

Community Music is strongly developed within England, Ireland and Wales and there are individuals and projects in all European countries. Often these musicians are working in communities, hospitals, prisons, youth projects and other settings without recognition, adequate resources or support. These groups have not until now had a forum to discuss and exchange ideas, to develop strategies, to share practice and develop training.

This sessions will look at why a network is needed, who it would be for, what its overall aims would be and begin to look at how it would operate. It will be a lively and open session and will it is hoped lead to a number of practical outcomes.

Panel members:

Phil Mullen of Goldsmiths College London, UK

Professor David Elliott, University of Toronto, Canada

Hakon Skage, Norwegian Concert Institute, Norway

Kulturskolen 334

09:00 **Interactive Workshop**

Presenter: Robert Lee, Miami University, USA

Music through Mathematics

Participants will work with Cuisenaire Rods, a manipulative classroom teaching tool often used in mathematics education. The Rods are used to construct "trains" which are synthetic music notation system. The "trains" are performed musically and the inherent mathematical operations are developed. Additionally, participants will create their own musical compositions using the Cuisenaire Rods for musical notation.

The Rods are a concrete representation of the abstract concept of duration in music. This allows students to immediately perform music with great accuracy. The activities explored allow participants to learn new ways to articulate the relationships between music and mathematics.

Griegakademiet Gunnar Sævig's sal

09:00 **Interactive Workshop**

Presenter: Lisa Arnold, Riverview Elementary School, Sioux City, USA

Co-presenter: Lance Lehmborg

"Can-demonium!" or Science + Street Percussion = Smiles

This interactive workshop, led by Lisa Arnold and Lance Lehmborg, will involve participants in simple science experiments that examine the properties of sound and vibration, and in rhythmic musical activities using "found sounds" (ordinary household and garage items) as instruments. Its purpose is to unite science and music in hands-on activities that are unusual, exciting and encourage student /teacher creativity. Major activities planned for attendees include elementary sound/vibration science experiments, and elementary/advanced rhythmic group activities using garbage cans, brooms, basketballs, poles, pails, etc., as musical instruments. Handouts including directions and resources will be provided for all workshop activities.

Kulturskolen Kammersalen

09:00 **Interactive Workshop**

Presenter: Aviva Stanislawski, Hebrew University, Jerusalem, Israel

Developing Models Of Interpersonal Communication Through Music Listening And Analysis

Music has the capacity to reflect patterns and dynamic forms of life. By analyzing musical selections whose structures demonstrate different forms of dialogues, counterpoint, and simultaneity, we may gain insight into life situations involving interpersonal communication. In this interactive workshop, we will use our intuitive hearing of musical examples, and our knowledge of musical elements and structure, to extract communication patterns, conveying messages of conflict, dialogue, diversity, co-operation, reconciliation, etc. We will hear about students' impressions of these examples, see how they were related to life experience, and appreciate the role of music listening and analysis in humanistic education.

Grieghallen Klokkeklang

09:00 **Session Paper**

Presenter: Lori Custodero, Teachers College, Columbia University, USA

Seeking Challenge, Finding Skill: A Multi Disciplinary Framework for Music Education.

The multi-sensory, communicative, and cognitive challenges inherent in music making attract and sustain our interest. We will fully meet these challenges through perceiving and acting upon the creative potential both within the activity and within ourselves; this is a dynamic process in which transformable challenges generate increased skill. Supported by a multidisciplinary framework, this session showcases a protocol for observing young children's flow experience, featuring multiple studies including developmental and longitudinal perspectives. Research translates to practice through considering what it means to "work together" to honor learners' autonomy, acknowledge challenge-defining relationships with adults and peers, and design authentic educative musical experiences.

Kulturskolen Konferanserom

09:00 Session Paper

Nordic SAMSPEL

Presenter: Mette Stig Nielsen, The Carl Nielsen Academy, Fyn, Denmark

Contemporary Music in the Music School

The lecture will describe the process and results of a development work taking place in Odense in cooperation between the Music School and The Carl Nielsen Academy of Music. Because of the great but often unknown values, which is represented in contemporary music, this project was initiated in 1992 by Mette Stig Nielsen, docent at The Carl Nielsen Academy. Purpose: To create compositions by Danish composers for different ensembles to be played in music schools. The lecture will be illustrated with CD examples from the concert during "Musikhøst" 2000. And scores will be on view.

Griegakademiet Prøvesalen

09:00 Interactive Workshop

Presenter: Liv Karen Aukner, Oppegård School of Culture and Arts, Norway

Co-presenter: Anita Haagenrud Wegger, Oppegård School of Culture and Arts

Ensemble Playing at the Arts and Culture School of Oppegård - a Piano Orchestra

Who said that piano is a lonely instrument! Over the last six years Liv Karen Aukner and Anita Haagenrud Wegger have developed a concept including up to 16 pianists playing together. During our weekly sessions with our pupils we work with elements such as theory, improvisation and several kinds of repertoire. During SAMSPEL ISME 2002 we will give you opportunity to participate in our workshop. Imagine 120 fingers playing on 6 pianos at the same time!

Grieghallen Troldtog

09:00 Panel Session

Presider: Lee Bartel, University of Toronto, Canada

Social Construction of Self-efficacy: Teachers Teaching Music

Panel members:

- Lee Bartel, University of Toronto, Canada
- Linda Cameron, Ontario Institute for Studies in Education, University of Toronto, Canada
- Jackie Wiggins, Department of Music, Theatre and Dance; Oakland University, USA
- Bob Wiggins, School of Education and Human Services, Oakland University, USA

Economic and political changes force teachers to teach outside their "comfort zone," e.g., instrumental teachers teaching choral, generalist teachers teaching music, choral teachers teaching composition, Yet effective instruction relies on pedagogical choices influenced by socially constructed beliefs of ones ability and potency self efficacy. How does self efficacy influence what music teachers do and how well they do it? We will discuss theoretical and pragmatic perspectives. Implications include: what music is valued, the purpose of music education, teacher preparation, and the conditions of learning established in school and community. The concerns of both specialist and generalist teachers at all levels will be addressed.

Session 11 August 16th 1030 - 1200

Griegakademiet 206

10:30 **Session Paper**

Presenter: Tuomas Eerola, University of Jyväskylä, Finland

Co-presenter: Jaakko Erkkilä, University of Jyväskylä

Music Therapy Methods in Treatment of Gambling Addiction

Despite the serious nature of the gambling addiction, only a little attention has been paid to its treatment. This paper reports a Finnish treatment program of gambling addiction in which multiple methods were used. The data consists of diaries by the therapists, physiological measures relating to the physio-acoustic treatment, self-reports and paintings by the clients. Quantitative analysis indicated that specific music therapy methods were effective in reducing psychological and somatic stress indicators. The qualitative analysis showed that music stimulates verbalisation about the problem. The role of music therapy in the treatment of broader range of behavioural problems will be discussed.

11:15 **Session Paper**

Nordic SAMSPELL

Presenter: Kai Karma, The Sibelius Academy, Helsinki, Finland

Dyslexia as a musical problem

The relationship between dyslexia and musical aptitude is discussed. Musical aptitude is defined as an auditory structuring ability which means that hearing the structures of spoken language may be seen as a part of it. The key construct in dyslexia research today, phonological awareness, can be understood as general auditory structuring applied to the sound structures of language. Empirical results show that a great deal, even over 50% of cases of dyslexia, may be interpreted as problems in auditory structuring and/or auditory/visual matching. Although a computer game was used here in training, suitable music instruction can probably also be used.

Kulturskolen 310

10:30 **Network Session**

Presenter: Veronica Cohen, Israel

Preparing for Concert: The Quiet Revolution in the Music Curriculum in Israel.

Panel Members:

Dochy Liechtensztajn, Levinsky College of Education Eva Brand, Bar-Ilan University Yael Shai, Bar-Ilan University Bella Mintz, Bar-Ilan University Mickey Toussia-Cohen, Rishon Lezion Orchestra Noga Fuchs, Music Supervisor and Sulamith Feingold., Levinsky College of Education Israel, Inas Mashallha, performing artist, all Israel

Can the master pieces of Western and Middle Eastern music form the core of a vibrant curriculum? A group of music educators from Israel share, and illustrate with video examples, their experiences of turning preparation for encounters with live music into the central focus of general music lessons (K-12) . Presentations will deal with: involvement of music educators, the family, community and professional musicians; presenting Arab music for Western audiences and orchestrating the actual encounter.

Kulturskolen 334

10:30 **Interactive Workshop**

Presenter: Barbro Rydin, School of Performing Arts, Landskrona, Sweden

Co-presenter: Ewa Olsson, School of Performing Arts, Landskrona

Eurhythmics and Mathematics

This workshop will be presented in Swedish.

Why eurhythmics - mathematics?

To deepen the experience and to ease the learning process. It helps to develop the concepts of the children and their understanding and it also helps the child to see patterns of mathematics.

Purpose:

-make the pupils aware of that they are surrounded by mathematics.

-stimulate their interest in mathematics.

Through an enjoyable learning the children gain insight and understanding. They sing, play, dance while they gain

the basics and the concepts of mathematics.

Griegakademiet Gunnar Sævig's sal

10:30 **Interactive Workshop**

Presenter: Bryan Burton, West Chester University, Pennsylvania, USA

Addressing Issues of Diverse Communities Through World Music: An Experiment in Music Education Curriculum

West Chester University serves as a teacher preparation institution for the Mid-Atlantic region. While ninety-five per cent of students enrolled at WCU are of white, western European descent, the enrolment at the schools at which they will teach may be as much as ninety percent non-white. As part of a recent self-assessment, WCU identified a need to increase student awareness of cultural diversity, and provide students with the skills, knowledge, and practical ability to design bias-free curricular materials and promote a just and equitable environment. This presentation documents the creation of a music education course designed to promote understanding of diverse communities .

Kulturskolen Kammersalen

10:30 **Interactive Workshop**

Presenter: Margaret Pride, Australia

Better Management for Community Choral and Instrumental Ensembles

The administration of community ensembles can be a frustrating and overwhelming experience. Usually a few over-worked committee members carry this burden. Increasingly the availability of this type of large-scale voluntary personal time is less available to organisations, resulting in huge administrative pressures. By borrowing from business structures and management principles, however, an easier and more effective solution is available. The establishment of an executive hierarchy spreads the workload and increases group ownership of the association. This workshop will demonstrate how this can be achieved within the boundaries of normal association incorporation laws while still keeping the conductor happy!

Kulturskolen Konferanserom

10:30 **Session Paper**

Presenter: António Angelo Vasconcelos, Setubal Polytechnic Institute, Portugal

Between margins: the teaching of music as border territory.

The teaching of music is a field of singularities fits in an overlapping of several networks that involve education, culture, the role of the music in the society and the different reference contexts in the national and international levels. These networks have created a group of tensions to what is associated the role exercised by the material and symbolic barriers among the social groups concerning access modalities, educational and cultural practices. Universes, simultaneously inherited and built, empowered and developed differentiated ways of justification of artistic-musical education.

The present communication is simultaneously a statement and a challenge that intends to be an exercise of prospective theoretical reflection and the defence of the theory that the music teaching is located in a border territory between different worlds, types of knowledge and techniques. This reflection is also a topic that I have been developing towards the completion of my PhD about the Music Teaching in Portugal in the last thirty years.

11.20 **Session Paper**

Presenter: Gordon Cox, University of Reading, United Kingdom

Talking about teaching music in secondars schools in the UK. Crossing the Boundaries between Student Teachers and Experienced Teachers.

The paper focuses upon the recollections and stories of twenty experienced secondary school music teachers and student music teachers. Running through the accounts and crossing the boundaries of both groups is a perception that involvement in music and music teaching in schools is problematic. The question is raised about whether music can really function effectively within the institutional constraints of formal schooling. If it is to do so, both student teachers and experienced teachers will need to learn to cross boundaries, and be prepared to face such explanatory concepts as power, ideology and marginalisation, in order to make sense of their collective experience.

Grieghallen Klokkeklang

10:30 Session Paper

Nordic SAMSPEL

Presenter: Bjørn Kruse, The Norwegian State Academy of Music, Norway

Models of interdisciplinary artistic understanding.

My aim is to present various thought processes and conceptual models that are to be found in the common interdisciplinary domain shared by all artists, be they musicians, painters, architects or dancers. I suggest that this area of commonality may represent a new professional terminology understood, appreciated and employed by all who cultivate creative thinking. I will attempt to draw some conclusions, pointing this issue in the direction of teaching music, whether it be for performing, composing, or simply appreciating music.

Griegakademiet Prøvesalen

10:30 Interactive Workshop

Presenter: Göran Swedrup, Sweden

Lidingöligan, Folk music group

"Samspel" / playing together / with the audience. Exemplifying five years of development from a beginner's group to a more advanced folk music ensemble with teenagers and parents. Repertoire and technique. Focus on interaction between music and movement, the "samspel" between musicians and dancers. How different interpretations of the music work upon the dancers. Pedagogic and perhaps philosophic discussions about melodic and harmonic thinking, and how music is structured and memorized when you play by ear. Instruments: violin, recorder, flute, clarinet, cello and similar are most suitable.

Frelsesarmeen Storsalen

10:30 Conclusive Debates II

Presenter: Magne Espeland, Stord University College, Norway

SAMSPEL for the future

Panel members will provide stimulating perspectives on the issues raised by the main theme of the Conference:

In a globalized world;

- how do we find ways of interacting and working together across professions, ideologies, subject areas, borders, cultures, musical genres and styles?
- what models for international and intercultural cooperation offer useful ways forward for music educators?
- how do we deal with the different demands of individual identity and cooperation?

Panel members: Representatives from the ISME Board and Commissions

Grieghallen Troidtog

10:30 Panel Session

Presenter: Katalin L. Nagy, Eötvös Loránd University, Budapest, Hungary

Panel members:

Zoltan Laczó, Hungary, Zsuzsánna Király, Finland, Vera Bánki, Hungary

Samspel and a human voice-based music education.

SAMSPEL - "working together in music and in other areas of human activity". The essence of Kodály's concept is very close to it, build on human voice, human communication/ cooperation and communities. So the human voice-based music education can have more than musical importance for the future's societies in this fully technicalised world.

Basic question of the panel: How can we serve common aims, but on different ways? Suggested keywords: tradition- modernization - in content, tools, methods/teachers' attitude, build on the new scientific results - and adaptation.

Planned aim: to share and discuss the latest methodological, music psychological, learning theoretical/practical results of the Hungarian curriculum development group, illuminate the common problems and find possible and passable roads for different countries by common, innovative thinking with audience, serving the spirituality of SAMSPEL: form better people together across music education and other disciplines!

Commissions at SAMSPEL

The ISME Commissions play a vital part in the Society and at the ISME World Conferences. At SAMSPEL ISME 2002 several Commissions are involved in a number of activities and events. The conference venues for Commissions at SAMSPEL are *Grieghallen Foyer 2. etg.* and *Frelsesarmeen*. Below is a list of Commission activities session by session at SAMSPEL ISME 2002. Abstracts and full details in the Day by Day Programme- section in this book.

Session 1 August 12th 1330 - 1500

Grieghallen Foyer

13:30- 15.00 **Poster Session Research Commission Poster Session I**

Facilitators: Commission Co - Chairs Graham Welch, University of London, United Kingdom
Patrick Masuelele, South Africa

Frelsesarmeen Storsalen

Early Childhood Commission Panel Session 1

Presider: Commission Chair Lily Chen-Hafteck, Kean University, New Jersey, USA
Music Education across Borders and Musical Cultures

Frelsesarmeen Storsalen

15:30 **Panel Session**

Presiders: Commission Co-Chairs Graham Welch, University of London, UK, and Alda De Oliveira, Brazil
Research Commission Panel on Africa-sensitive music education within a global context.

Session 4 August 13th 1330 – 1500

Grieghallen Foyer

13:30 **Research Commission Poster Session 2**

Facilitators: Commission Co-Chairs Professor Graham Welch, University of London, UK, and professor Alda de Oliveira, Brazil

Research Commission Poster Session II

Frelsesarmeen Storsalen

13:30 **Panel Session, Early Childhood Commission Panel II**

Presider: Carroll Scott Kassner, USA

Voices of Parents in Three Countries

Session 5 Tuesday August 13th 1530 – 1700

Frelsesarmeen Peisestua

15:30 **Commission Time Session; Music In Cultural, Educational, and Mass Media Policies**

Presider: Commission Chair Professor Siegmund Helms, Hochschule für Musik Köln, Germany
Media and Music Education between Cultures" - Session I

Frelsesarmeen Storsalen

15:30 **Commission Time Session: The Commission on Community Music Activities**

Presider: Commission Chair Huib Schippers, Rotterdam Conservatory, Netherland
Community Music in the Modern Metropolis

Session 7 Thursday August 15th 1030 – 1200

Frelsesarmeen Storsalen

10:30 **Conclusive Debates I- Panel Session**

Presider: Giacomo Oliva, ISME President Elect, USA
Commissions in SAMSPEL

Session 8 Thursday August 15th 1330 – 1500

Grieghallen Foyer, 2. Etg.

13:30 **Poster Session**

Facilitator: Commission Chair Lily-Chen Hafteck, USA

Early Childhood Commission Poster Session I: Investigation of Children's Musical Connections

Frelsesarmeen Storsalen

13:30 Commission Time Session
Commission in Schools and Teacher education (MISTEC)
Presider: Commission Chair, Patricia Shand, University of Toronto, Canada
Music In Schools and Teacher Education Commission Session

Frelsesarmeen Peisestua

13:30 ISME Commission on Music in Special Education, Music Therapy, and Music Medicine
Presider: Commission Chair Janet Montgomery, USA
Research Roundtable

Session 9 Thursday August 15th 1530 – 1700

Grieghallen Foyer, 2. Etg.

15:30 Poster Session
Facilitator: Commission Chair Lily-Chen Hafteck, USA
Early Childhood Commission Poster Session 2: Facilitation of Children's Musical Connections

Frelsesarmeen Peisestua

15:30 Commission Time Session
Music In Cultural, Educational, and Mass Media Policies
Presider: Siegmund Helms, Hochschule für Musik Köln, Germany
Media and Music Education between Cultures - Session II

Frelsesarmeen Storsalen

15:30 Commission Time Session- joint session
The Commission on Community Music Activities and the Commission on Education of the Professional Musician
Presiders: Commission Chairs Huib Schippers, Rotterdam Conservatory, Netherland and Håkan Lundström, Malmö Academy of Music, Sweden
Community music activities and the working life of professional musicians

Session 11 Friday August 16th 1530 – 1700

Frelsesarmeen Storsalen

10:30 Conclusive Debates II
Presider: Magne Espeland, Stord University College, Norway
SAMSPÉL for the future

Nordic SAMSPEL

Nordic SAMSPEL - the Nordic dimension of music education is manifestation of developments and processes which are characteristic of music education in the Nordic countries. Nordic SAMSPEL is a seminar running through the conference as well as the festival and will include lectures, workshops, concerts and debates. The themes being highlighted will reflect ISME 2002 Focus Areas and deal with Nordic solutions within a variety of fields such as music education infrastructure and methodologies. Below is an overview of the Nordic SAMSPEL activities at SAMSPEL ISME 2002. Abstracts and full details about sessions and performing groups can be found in the Day to Day Programme- section in this book and in the CONCERT PROGRAMME.

Academic presentations

Session 1 August 12th 1330 – 1500

Griegakademiet Gunnar Sævig's sal

13:30 **Session Paper**

Presenter: Wilhelm Dahl, Kulturskolerådet, Norway

Co-presenter: Vidar Hjemås, Norway

The Norwegian school for music- and performing art

Session 2 August 12th 1530 – 1700

Griegakademiet Gunnar Sævig's sal

15:30 **Panel Session**

Presenter: Vidar Hjemås, Norsk kulturskoleråd, Norway

Co-presenter: Maj-Liss Mydske, Norway

Music Schools - the Nordic Way

Kulturskolen Kammersalen

15:30 **Interactive Workshop**

Presenter: Ragnhild Knudsen, Rauland Folk Music Academy, Norway

Hardanger Fiddle Lesson with Children

16:20 **Session Paper**

Presenter: Gisle Johnsen, Norwegian Music Council, Norway

Samspel on Internet

Griegakademiet Prøvesalen

15:30 **Interactive Workshop**

Presenter: Lennart Winnberg, Sweden

From Ear to Heart

Grieghallen Trolldtog

15:30 **Panel Session**

Presider: Signe Kalsnes, Norwegian Academy of Music, Norway

Arts based 4 year programme in teacher education– a better approach to teaching the aesthetics?

Session 3 August 13th 1030 – 1200

Kulturskolen 334

10:30 **Seminar: Music in Early Life**

Presenter: Sigrid Randers-Pehrsson, Early Childhood Music Association, Norway

Co-presenter: Kristine Moldeskred

Ways of handing down the cultural heritage of nursery rhymes, plays and songs from parents to their babies - Session I

Griegakademiet Gunnar Sævig's sal

10:30 **Seminar**

Moderator: Aage Hagen SkanBeat Network, Rhythmic Music Conservatory, Denmark

SkanBeat Presents

Kulturskolen Kammersalen

10:30 Interactive Workshop

Presenter: Geir Harald Knutsen, Bergen Municipal Art School, Norway
On to the music !

Session 4 August 13th 1330 - 1500

13:00 Sailing and Singing-presentation ISME 2002 Project

Presenter: Randi Margrethe Eidsaa, Agder University College in Kristiansand, Norway
Sailing and Singing - SAMSPÉL between four schools and a sailing ship.

Griegakademiet Gunnar Sævig's sal

13:30 Moderator: Aage Hagen SkanBeat Network, Rhythmic Music Conservatory, Denmark
SkanBeat Presents

Griegakademiet Prøvesalen

13:30 Session Paper

Presenter: Mette Stig Nielsen, The Carl Nielsen Academy, Fyn, Denmark
Contemporary Music in the Music School

Session 5 August 13th 1530 - 1700

Griegakademiet Gunnar Sævig's sal

15:30 Network Session

Presenter: Bård Hestnes, Norsk kulturskoleråd, Norway
Co-presenter: Kai-Lennert Johansen, Nord-Trøndelag University College, Norway
Positive School Environment

Griegakademiet Prøvesalen

15:30 Interactive Workshop

Presenter: Torill Vist, Assistant Professor in Music Education, Stavanger University College, Norway
Tangentkista - New Norwegian Paths for Instrumental Teaching

Session 6 August 14th 1030 - 1200

Griegakademiet Prøvesalen

10:30 Interactive Workshop

Presenter: Thomas Caplin, Hedmark College of Education, Norway

WYDIWYG - What You Do Is What You Get - focus on the empathic conductor followed by a interactive chorus rehearsal on the internet by the means of MIDI-files - demonstration

10:30 SAMSPÉL E-poster Session Nordic SAMSPÉL

Presenter: Tormod W. Anundsen, Agder University College, Norway
Co-presenter: Tony Valberg, Agder University College Norway
Båt - Vann (Boat - Water)

Session 7 August 15th 1030 - 1200

Kulturskolen 310

10:30 Network Session

Presenter: Oddbjørn Indrebø, Sør-Trøndelag University College, Norway
Co-presenter: Petter Dyndahl, Hedmark University College, Stein Bakke, Bergen University College, Norway
DigIT! - a multi-layered approach to the construction of knowledge in music by means of digital audio and hypertext.

Griegakademiet Gunnar Sævig's sal

10:30 Seminar

Presenter: Helge Gaarder, SkanBeat Network, Norwegian Concert Institute, Norway
SkanBeat Presents: Modern Music Technology

Kulturskolen Kammersalen

10:30 Seminar: Music in Early Life

Presenter: Sigrid Randers-Pehrsson, Early Childhood Music Association, Norway

Co-presenter: Kristine Moldeskred

Ways of handing down the cultural heritage og nursery rhymes, plays and songs from parents to their babies - Session II

Session 8 August 15th 1330 – 1500

Griegakademiet 206

13:30 Roundtable Paper

Presenter: Margaretha Grahn, Linköping University, Sweden

"Learning through the Fine and Creative Arts" - a new subject in the Teacher training at Linköping University.

Kulturskolen 334

13:30 Interactive Workshop

Presenter: Lars Petter Hagen, Norwegian Art-Net, Norway

Co-presenter: Bjarne Kvinnsland, Norwegian Art-Net, Norway

Musical signal processing - demo, presentation and workshop

Grieghallen Foyer 2. etg.

13:30 Early Childhood Commission Poster Session 1

Presenter: Sven-Erik Holgersen, The Danish University of Education, Denmark

Co-presenter: Kirsten Fink-Jensen

The lived body – object and subject in research of music activities with preschool children

13:30 Early Childhood Commission Poster Session

Presenter: Alf Gabrielsson, Uppsala University, Sweden

Co-presenter: Helena Örnkloo

Children's Perception and Performance of Emotion in Singing and Speech

Griegakademiet Gunnar Sævig's sal

13:30 Seminar

Moderator: Helge Gaarder, SkanBeat Network, Norwegian Concert Institute, Norway

Presenters: Musicians Arve Henriksen, Jan Bang, Audun Kleive

SkanBeat Presents: Live electronics

Kulturskolen Konferanserom

14:20 Session Paper

Presenter: Øivind Varkøy, Norwegian State Academy of Music, Norway

Ideas about music in general education

Frelsesarmeen Møterom

13:30 Interactive Workshop

Presenter: Åsmund Espeland, Stord School of Music and Culture, Norway

Co-presenter: Elisabeth Vannebo, Bergen School of Music and Culture

Traditional Music in Instrumental Education

Grieghallen Peer Gynt

13:30 Network Session

SME 2002 Project

Presenter: Paul Reeves, Royal Opera House, Covent Garden, England

Write an Opera!

Griegakademiet Prøvesalen

13:30 Interactive Workshop

Presenter: Ulrika Elg, Norway

Class Piano activities-examples of how to use electronical piano laboratories in Scandinavia.

Session 9 August 15th 1530 - 1700

Kulturskolen 310

15:30 **Network Session**

Presider: Fred Ola Bjørnstad, Stord University College, Norway
European Traditional Musics in Education- identity, heritage or something else?

Kulturskolen 334

15:30 **Interactive Workshop**

Presenter: Manner Peschcke-Köedt, Musikhøjskolen Frederiksberg, Copenhagen, Denmark
Co-presenter: Marie-Louise Nørholm, Musikhøjskolen Frederiksberg, Copenhagen
Rhythm training for children of eight years and upwards

Grieghallen Foyer 2. etg.

15:30 **Early Childhood Commission Poster Session 2**

Presenter: Erik Lyhne, Denmark
Children singing in Denmark

Grieghallen Peer Gynt

15:30 **Network Session** **ISME 2002 Project**

Presenter: Åge Vallestad, Stord Music and Culture School, Norway
Co-presenters: Jostein Stalheim, Egil Rundberget, Norwegian Concert Institute, pupils and teachers from Landro skule, musicians
Communicative Music the Norwegian way

Griegakademiet Prøvesalen

15:30 **Interactive Workshop**

Presenter: Sonoko Kase, Sollentuna Cultural School, Sweden
Boundless Piano Teaching with a Complex Method

Session 10 August 16th 0900 - 1030

Griegakademiet 210

09:00 **Session Paper**

Presenter: Sven-Erik Holgersen, The Danish University of Education, Denmark
The Danish Network for Research in Music Education

Griegakademiet 206

09:00 **Session Paper**

Presenter: Hanne Mæland, Stavanger University College, Norway
The NOTA project. Culture co-operation between Norway and Tanzania

Session 11 August 16th 1030 - 1200

11:15 **Session Paper**

Presenter: Kai Karma, The Sibelius Academy, Helsinki, Finland
Dyslexia as a musical problem

Grieghallen Klokkeklang

10:30 **Session Paper** **Nordic SAMSPÉL**

Presenter: Bjørn Kruse, The Norwegian State Academy of Music, Norway
Models of interdisciplinary artistic understanding.

Concerts Nordic SAMSPEL

Day	Time	Venue	Ensemble
Sunday August 11th	14.00	Grieghallen - Outside	Bergen Municipal School of Arts
	19.30	Troldhaugen	Einar Røttingen - Solo Piano Recital
	16.00	Grieghallen Foyer	Bergen Municipal School of Arts & the Faroese Clarinet Choir
Monday August 12th	12.00 –	Grieghallen Foyer	Palissander Samspel Chamber Choir Keluarga Paudan Angklung SMU Negeri 3 Bandung
	18.00 –	Grieghallen Foyer	Faroese Clarinet Choir and pupils from Bergen Art School
	18.00 –	Grieghallen Peer Gynt salen	Paradis Almost Bigband and Brazz Brothers
	20.00 –	Grieghallen	Ungdomssymfonikerene featuring Leif Ove Andsnes
Tuesday August 13th	20.00 –	Grieghallen,	BIT20 Ensemble and Helge Jordal "Little Red Riding Hood"
Thursday August 15th	12.00 –	Troldhaugen	Lidingöligan Folk Music Group Osterøy Music School, Fiddle Group
	18.00 –	Korskirken	Philomela Female Choir Voci Nobili, Bergen University College Female Choir
	20.00 –	Grieghallen	Bergen Philharmonic Orchestra and Bergen Municipal School of Arts
Friday August 16th	12.00 –	Grieghallen Foyer	Ung Symfoni
	12.00 –	Grieghallen MusIT / OLE BLUES	Bergen School of Arts / MusIT – Project Display

Focus Areas Report

This SAMSPeL Focus Areas Report is presented to you as a delegate to the 25th biennial World Conference and Music Festival of the International Society for Music Education. This 140 page Report addresses the main theme of the Conference, *SAMSPeL- together for our musical future!* and consists of a number of texts prepared by the three Focus Area plenary speakers and a selection of nine excellent session papers, three for each Focus Area.

You can buy it at the ISME 2002 Desk as soon as you have arrived.

All texts were produced months before the conference opening and are good examples of manuscripts in progress.