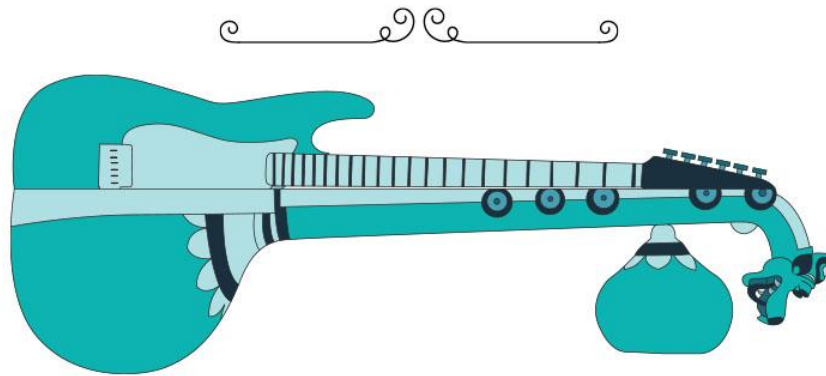




Music as Education: Multiculturalism, Learning and Cognitive Enhancement, and Advocacy

# International Society for Music Education

4TH SOUTH ASIA REGIONAL CONFERENCE



NOVEMBER 24 - 26

KM MUSIC CONSERVATORY  
CHENNAI





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## Music as Education: Multiculturalism, Learning and Cognitive Enhancement, and Advocacy

### Welcome Message from Dr. Adam Greig, Conference Chair



Greetings to all from Chennai in Tamil Nadu, India. It is with great pleasure that we welcome you all to the 4th ISME South Asia Regional Conference 2023. As a UNESCO Creative City of Music, Chennai has been a centre for excellence in the Carnatic music tradition and boasts the two-month long [Margazhi](#) festival for music and dance across December and January annually. Home to [The Music Academy](#), [The Kalakshetra Foundation](#) and the [Tamil Nadu Dr J Jayalalitha Music and Fine Arts University](#) we are glad to be hosting you all and hope that you will explore the rich cultural offerings of the state while you visit.

[KM Music Conservatory](#) was founded by renowned composer [Dr A. R. Rahman](#) in 2008 to become a hub of Western and Indian musical teaching embracing performance, musicology and music technology in order to help aspiring young musicians realise global dreams. Housed close to the Kollywood district (Tamil Film Industry) our campus also houses the KM Studio, [The Sunshine Orchestra](#) and the KM Showcase Lab Auditorium.

We hope that you will enjoy your time with us, and that you will be enriched by the wealth of knowledge sharing and discussion that you will find during the conference. The themes of multiculturalism and music advocacy are both so important as we chart out new frontiers in pedagogy in the ever changing global climate. Looking forward to welcoming you soon!

Dr. Adam J. Greig  
Conference Chair  
Artistic Director | Academic Coordinator, KM Music Conservatory

### Welcome Message from Sandra Oberoi, Conference Co-Chair



With the advent of exponential technologies and globalizing trends in knowledge generation and management – UNESCO's call to re-think the goals of education is timely. Several South Asian nations are revamping their educational policies to move from music as a means to support literacy and numeracy to deepen the scope of what music education should impart - creativity, critical thinking and communication. As we build a case for music advocacy, we are to advance music as an agent to build multicultural understanding and augment awareness of music's position developing cognitive foundations that are crucial for education.

The 4th ISME South Asia Regional Conference promises to be a celebration of our strengths as a diverse region. Presentations from researchers and practitioners at all career stages including graduate students and early career professionals beautifully align with the needs and aspirations of music education throughout the region and beyond. Through this event, we aspire to meaningfully unpack our conference theme, perpetuate ISME's biennium theme, "Advocacy for Sustainability in Music Education," and join each other in ensuring music *is* for all!

Sandra Oberoi  
Conference Co-Chair  
ISME Advocacy Committee | ISME Executive Board



## Music as Education: Multiculturalism, Learning and Cognitive Enhancement, and Advocacy

### Conference Organising Committee

Conference Chair – [Dr Adam J Greig](#) (KM Music Conservatory)

Co-Chair – [Sandra Oberoi](#) (ISME Executive Board | ISME Advocacy Committee )

Administration – [Shree Lakshmi Vaidyanathan](#) (ISME Communications | ISME Student Chapter)

Scientific Committee:

Scientific Committee Chair - [Dr Sebanti Chatterjee](#) (SRM University, Andhra Pradesh)

Dr Aditi Deo (Ahmedabad University)

[Ankna Arockiam](#) (Royal Conservatoire of Scotland)

### Keynote Speakers

#### Prof. Bo-Wah Leung



**Prof. Bo-Wah Leung** is currently Professor of Department of Cultural and Creative Arts, and Director of Research Centre for Transmission of Cantonese Opera at The Education University of Hong Kong. He received the prestigious Musical Rights Award from the International Music Council in 2011 for his leadership in a research project entitled “Collaborative Project on Teaching Cantonese Opera in Schools”. Professor Leung is President of ISME (2022-24), Chair of Asia-Pacific Symposium for Music Education Research (APSMER), Adjunct Professor of Music at three universities in China, and founding Chief Editor of Asia-Pacific Journal for Arts Education. He joined the ISME in 1996 and served as Member at Large thrice (2004-06; 2012-14 as executive board member, & 2014-16), co-editor of

International Journal of Music Education (2012-18), commissioner and commission chair of MISTEC (2004-10) and Research Commission (2012-18). He was a Visiting Professor at the University of Washington, USA in 2018. Prof. Leung has published his research articles in leading journals including Psychology of Music, International Journal of Music Education, Music Education Research, Arts Education Policy Review, Research Studies in Music Education, International Journal of Community Music, Arts and Humanity in Higher Education and Pedagogy, Culture and Society, and made contributions to various edited volumes. His edited book, titled "Traditional Music's in the Modern World: Transmission, Evolution, and Challenges" (Springer, 2018) reviews the current practices of traditional music's in various cultures of all continents, and examines the impact and significant of traditional music's in the modern world. Another edited volume, "Creative Arts in Education and Culture: Perspectives from Greater China" (co-edited with Samuel Leung, Springer, 2013) features the development of creative arts in the transforming region influencing the globe. Prof. Bo-Wah Leung is the current ISME President (2022-2024).

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## Music as Education: Multiculturalism, Learning and Cognitive Enhancement, and Advocacy

### Prof. Graham Welch



**Prof. Graham Welch** PhD is Established Chair of Music Education at the University College London (UCL) Institute of Education (formerly University of London) since 2001. He is a Past President of the International Society for Music Education (ISME) (2008-2014) and elected Chair of the Society for Education, Music and Psychology Research (SEMPRE). He holds Visiting Professorships at universities in the UK and overseas, and is a former member of the UK Arts and Humanities Research Council (AHRC) Review College for Music (2007-2015). Publications number approximately four hundred. These include lead editorship of a large Routledge music book series, an updated Oxford Handbook of Music Education (2018, five volumes, with Gary MacPherson), the Oxford

Handbook of Singing (2019, with David Howard and John Nix), a new OUP Handbook on early years and music to be published in 2023 (with Margaret Barrett), and four books for Routledge with colleagues, including three in 2020 and 2021. Key research themes embrace musical development, music education, teacher education, the psychology of music, singing and voice science, and music in special education and disability.

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### Dr. S. Sowmya



**Vidushi (Dr.) S. Sowmya** is one of the world's leading exponents of the Carnatic (South Indian classical) tradition of vocal music. She is reputed for her deeply classical style and for her large repertoire spanning a wide spectrum of composers, including some of the rarest works of the Carnatic Trinity. She is also a passionate promoter and practitioner of *Tamizh Isai* – the ancient classical and folk music traditions of Tamil Nadu. Dr. Sowmya is a fine exponent of the *Saraswati Vina*, one of the world's oldest musical instruments. She is known for her path-breaking research work in enhancing the tonal stability of the *mridangam*, the pre-

eminent percussion instrument in South Indian music. She is currently the Vice Chancellor of the Tamil Nadu Dr J Jayalithaa Music & Fine Arts University and a visiting Professor at The Music Academy, Madras.

She is the recipient of several prestigious awards & titles, including the Madras Music Academy's *Sangita Kalanidhi* in 2019 and the *Isai Perarignar* from the Tamizh Isai Sangam in 2022. The *Sangita Kalanidhi* is widely acclaimed as the highest honour in Carnatic Music. Dr. Sowmya is the second youngest woman after Smt. M. L. Vasanthakumari to be decorated with these two titles. In addition to being an accomplished musician, Dr. Sowmya also has excellent academic credentials. She earned her Ph. D. degree in 2012 from the University of Madras for her research on the physical characteristics of the Mridangam, a work that combined music and science. Holding Master's degrees in both Chemistry and Indian Music, she was a top-ranked scholar at the Indian Institute of Technology, Madras (IIT-M) and the University of Madras.





## About the International Society for Music Education

### Mission

The International Society for Music Education (ISME) believes that lived experiences of music, in all their many aspects, are a vital part of the life of all people. ISME's mission is to enhance those experiences by:

- Building and maintaining a worldwide community of music educators characterised by mutual respect and support
- Fostering global intercultural understanding and cooperation among the world's music educators
- Promoting music education for people of all ages in all relevant situations throughout the world

### ISME Core Values

To build and maintain a worldwide community of music educators, ISME affirms that:

- There is a need for music education in all cultures
- Effective music education depends on suitably qualified teachers who are respected and compensated properly for their work
- All teacher education curricula should provide skills in and understandings of a selection of both local and international musics
- Formal and informal music education programs should serve the individual needs of all learners, including those with special needs and exceptional competencies
- Music education programs should take as a point of departure the existence of a wide variety of musics, all of which are worthy of understanding and study

With respect to international and intercultural understandings and cooperation, ISME believes that:

- The richness and diversity of the world's music provides opportunities for intercultural learning and international understanding, co-operation and peace
- In music education everywhere, respect for all kinds of music should be emphasised

In its promotion of music education worldwide, ISME maintains that:

- Access for all people to music learning opportunities and to participate actively in various aspects of music is essential for the wellbeing of the individual and Society
- In teaching the musics of the world, the integrity of each music and its value criteria should be fully respected
- Access to music, information about music, and opportunities to develop musical and related skills can occur in a range of ways, that are essential in satisfying peoples' diverse musical needs, interests, and capacities

Visit ISME at <https://www.isme.org/>



## Music as Education: Multiculturalism, Learning and Cognitive Enhancement, and Advocacy

### Refreshments:

- Tea and coffee will be served for delegates at 11.30-12.00 and 16.00-16.30
- Vegetarian lunch will be served for delegates at 13.30-14.30
- Conference Dinner (veg & non-veg) will be provided for delegates on Fri 24<sup>th</sup> at 19.30
- A venue in Chennai will be suggested for dinner/social on Sat 25<sup>th</sup> at delegate own cost
- There is a café Chai Kings on KM campus for snacks/beverages at other times.

### Conference Programme

#### Day 1 – Friday 24<sup>th</sup> November

#### Auditorium

Time	Presenters	Title
10.00	<b>British Council Round Table:</b> <b>S. Sowmya</b> (Tamil Nadu J.J. University of Music and the Fine Arts, India) <b>Ruchira Das</b> (British Council, India) <b>Helen Julia Minors</b> (York St John University, UK) <b>Lucy Drever</b> (BBC Scottish Symphony Orchestra & Benedetti Foundation, UK) <b>Ramprasad Sundar</b> (Netflix, India) <b>Patricia A. González-Moreno</b> (Universidad Autónoma de Chihuahua, Mexico) <b>Kristina Kelman</b> (Queensland University of Technology, Australia)	ROUND TABLE DISCUSSION: Collaborating toward policy change for inclusive music education
12.00	<a href="#">S. Sowmya</a> (Tamil Nadu J.J. University of Music and the Fine Arts, India) <a href="#">Adam J. Greig</a> (KM Music Conservatory, India)	Conference Opening Address and Keynote
14.30	<a href="#">Tim Palmer</a> (Trinity Laban Conservatoire of Music and Dance, UK)	<a href="#">Exploring the domains of 'Musicking-as-Play' in Education</a>
15.00	<a href="#">Jimmy Bunch</a> (KM Music Conservatory, India)	<a href="#">Reflecting on 10 Years of Teaching Music Composition in South India</a>
15.30	<a href="#">Eddy Chong</a> (Nanyang Technological University, Singapore)	<a href="#">When Kriti, Xunhuanti and Rondo meet: A case of musical multiculturalism in Singapore</a>
16.30	<b>Anil Srinivasan</b> (Rhapsody; Krea University, India) <b>Sumitra Raghunathan</b> (Krea University, India); <b>Sangeeta Iswaran</b> (Performer/Teacher)	PANEL: <a href="#">Music in the Classroom: Voices from the Grassroots</a>



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18.30	<b>Concert by students of KM Music Conservatory and Tamil Nadu JJ University of Music and the Fine Arts</b>
19.30	<b>Conference Dinner for Delegates</b>

### Lecture Hall 2

Time	Presenters	Title
14.30	<a href="#">Jesmond Grixti</a> (Western Sydney University, Australia)	<a href="#">Is the Maltese Band Club School of Music a communal hub for creativity, critical thinking, and communication?</a> [Presenter Online]
15.00	<a href="#">Daniel Evans</a> (Madras Christian College, India)	<a href="#">Church Music as a Cultural Stage for a Western Reading of a Traditional Tamil Keerthanai</a>
15.30	<a href="#">Mitali Saraf</a> (Subramaniam Centre of Performing Arts, India)	<a href="#">The Pioneering Contributions of Dr. L Subramaniam's Compositions to Western Classical Music: A Western Music Perspective</a>
16.30	<a href="#">Saumya Malviya</a> (IIT Mandi, India)	<a href="#">Music, Mathematics and the Non-Finality of Truths: Exploring the Resonances</a> [Presenter Online]
17.00	<a href="#">Aditi Bharatee</a> (Music Muni Labs, India)	<a href="#">Leveraging real-time feedback through technology to improve singing performance and literacy</a>
17.30	<a href="#">Kamani Samarasinghe</a> (University of Visual and Performing Arts, Sri Lanka)	<a href="#">Exploring the Potential of Virtual Reality in Traditional Music Education</a>

### Lecture Hall 1

Time	Presenters	Title
15.00	<a href="#">Morel Koren</a> (Bar Ilan University, Israel)	WORKSHOP: <a href="#">Updating Traditional Music Education Practices in the Digital Age</a> [Presenter Online]
17.00	<a href="#">Alisha Mathew Thayil</a> (KM Music Conservatory, India)	WORKSHOP: <a href="#">Mindfulness Practises for Music Educators</a>

## Day 2 – Saturday 25<sup>th</sup> November

### Auditorium

Time	Presenters	Title
10.00	<a href="#">Chak Lai Li</a> (University of South Carolina, Hong Kong)	<a href="#">Managing Issues of Race/Ethnicity in Educational Settings: Responsibilities of Administrators, Faculty, and Staff</a> [Presenter Online]
10.30	<a href="#">Rajashree Srinivasan</a> (Azim Premji University, India)	<a href="#">Music for All: Towards an agenda of listening to children's musical voices</a>
11.00	<a href="#">Heidi Westerlund</a> <a href="#">Danielle Treacy</a> <a href="#">Rizu Tuladhar</a>	<a href="#">Gender inclusive music practices in Nepal: Advocating social change and sustainability in the public sphere</a>





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	(Sibelius Academy, University of the Arts, Finland)	
12.00	<b>Padma Sarangapani</b> (Tata Institute of Social Sciences, India) <a href="#">Abhishek Panchal</a> (Gateway School, Mumbai, India) <a href="#">Darshana Patwah</a> (Gateway School, Mumbai, India) <a href="#">Sarah D'Souza</a> (Therapist, India)	PANEL: <a href="#">Music Education in Indian Schools: Potential and Possibilities for Inclusion and Exclusion</a>
14.30	<a href="#">Nishadi Meddagoda</a> (University of Peradeniya, Sri Lanka)	<a href="#">The Methodology of Teaching Hindustani Classical Music in Sri Lankan School Curriculum</a>
15.00	<a href="#">Manoj Alawathukotuwa</a> (University of Peradeniya, Sri Lanka)	<a href="#">Importance of Introducing Multicultural Music Education to Sri Lankan School Curriculum</a>
15.30	<a href="#">Manjula Ponnappalli</a> <a href="#">Sameen Almas</a> (Nalanda Way Music Education, India)	<a href="#">Harmonies of Hope: A Case Study of Nalanda Way Foundations Children's Choir Program</a>
16.30	<a href="#">Graham Welch</a> (UCL Institute of Education, UK)	KEYNOTE [Presenter Online]
17:00	<a href="#">Jay Rajendra Raythatha</a> <a href="#">Tavis Ashton Bell</a> <a href="#">Paolo Pacciolla</a> (Christ University, India)	PANEL: <a href="#">Situating Western Classical Music Education in Indian Higher Education: Challenges and Opportunities</a>

### Lecture Hall 2

Time	Presenters	Title
10.00	<a href="#">Aditi Krishna</a> (O.P. Jindal Global University, India)	<a href="#">Hindustani Music, Education, and Regionalism in the peripheries: Case Study of Patna, India</a>
10.30	<a href="#">Pushpa Palanchoke</a> (Nepal, Folk Lok Program, Satori Center for the Arts)	<a href="#">Friendships within Dāphā: A mini-documentary for an appreciation of historic music tradition Dāphā</a> [Presenter Online]
12.00	<a href="#">Pavithra Madapatha</a> <a href="#">GSG Wasantha Kumara</a> (University of Visual and Performing Arts, Sri Lanka)	<a href="#">Effects of Evaluation Strategies among Western Music Undergraduates</a> [Presenter Online]
12.30	<a href="#">Stephanie Hoi-Ying Chan</a> (UCL Institute of Education, UK) <a href="#">Sandra Oberoi</a> (Harmony-The Music School, India; UCL Institute of Education, UK)	<a href="#">The influence of the British Empire on music education in India and Hong Kong: Tradition, translation, and transformation in the 21<sup>st</sup> Century</a> [Presenter Online]
13.00	<a href="#">Karl Lutchmayer</a> (Music Teacher's Board, UK)	<a href="#">Decolonizing the exam curriculum in 21st Century India</a>
14.30	<a href="#">Nicola McAteer</a> (York St John University, UK)	<a href="#">Daring to imagine together: Intercultural collaborative research of The Women of</a>



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	<a href="#">Sebanti Chatterjee</a> (SRM University, Andhra Pradesh)	<a href="#">Community Music Collective [PRESENTER ONLINE]</a>
15.00	<a href="#">Brittany Wood</a> (Firdaus Academy, Dubai)	<a href="#">Firdaus Orchestra and The Reinvent Series</a>
15.30	<a href="#">Kristina Kelman</a> (Queensland University of Technology, Australia)	<a href="#">Harmonizing Notes of Change: The Evolution of Popular Music Education in India</a>

### Lecture Hall 1

Time	Presenters	Title
10.30	<a href="#">Vidya Subramanian</a> (Vidya Subramanian Academy, India)	WORKSHOP: <a href="#">Ear training innovations and their impact on the Carnatic voice: using the internet as a medium</a>
12.00	<a href="#">Preema John</a> <a href="#">Krithika Sreenivasan</a> (Indian Music Experience Museum, India)	<a href="#">Institution Building – The Case of Indian Music Experience Museum (IME)</a>
12.30	<a href="#">Vivek Sadashivam</a> <a href="#">Kshitij Kashyap</a> <a href="#">Srikar Athreya</a> (Subramaniam Centre of Performing Arts, India)	WORKSHOP: <a href="#">Global Music and Social Emotional Learning in Classroom</a>
14.30	<a href="#">Shree Lakshmi Vaidyanathan</a> (ISME Communications & Student Officer)	<a href="#">The ISME Student Chapter and You</a>
15.00	<a href="#">Anushka Lewis</a> (OffSet Education, India)	WORKSHOP: <a href="#">How are we Teaching?</a>
17.00	<a href="#">Abinav Sridharan</a> (Indian Music Experience Museum, India)	WORKSHOP: <a href="#">Voice Analysis Workshop</a>

Day 3 – Sunday 26<sup>th</sup> November

### Auditorium

Time	Presenters	Title
10.00	<a href="#">Pranesh S</a>	<a href="#">Sustainable Practices in Music Education: Balancing Tradition and Innovation</a>
10.30	<a href="#">Jay Rajendra Raythatha</a> <a href="#">Shobana Mathews</a> (Christ University, India)	<a href="#">Contextualising Western Music and Western Music education in a Post-Colonial Indian Higher Education.</a>
12.00	<a href="#">Bo-Wah Leung</a> (The Education University of Hong Kong, China) <a href="#">Patricia González-Moreno</a> (Universidad Autónoma de Chihuahua) <a href="#">Sandra Oberoi</a> (Harmony-The Music School, India; UCL Institute of Education, UK)	Closing Address and Keynote Parsons Special Awards [Presenter Online]



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14.30	Arcis Saxophon Quartett	<a href="#">WORKSHOP</a>
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### Lecture Hall 2

Time	Presenter	Title
10.00	<a href="#">Wasantha Geekiyanage</a> (University of Visual and Performing Arts, Sri Lanka)	<a href="#">From Hindustani to Classical Western Vocal Paradigm: Bi-musical Challenges of Indian Classical Vocalists</a> <a href="#">[Presenter Online]</a>
10.30	<a href="#">Viveick Rajagopalan</a> (Freelance, India)	<a href="#">Losing the Past in Present: Locating and translating traditional practices in the Digital Age</a>
11.00	<a href="#">Yaping Chen</a> (Jiangxi University of Finance and Economics, China)	<a href="#">A Study on The Social and Cultural Roles of Folk-song Singing Teaching in China</a> <a href="#">[Presenter Online]</a>
14.30	ISME South Asia Region Meeting	Meeting on Development and Future Planning

### Lecture Hall 1

Time	Presenter	Title
10.00	<a href="#">Manoj Sanjeewa</a> (University of Visual and Performing Arts, Sri Lanka)	<a href="#">Enhancing Emotional Expressions in Singing through Reflecting Personal Experiences: A Study of selected Government University Vocal Students</a>
10.30	<a href="#">Geethika Abeysekara</a> (University of Sri Jayewardenapura)	<a href="#">The Evolution of Music Education in Sri Lanka: Some Impact of Reality Singing Competitions on Curriculum and Pedagogy</a> <a href="#">[Presenter Online]</a>



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### ABSTRACTS: Papers

[Tim Palmer](#) (Trinity Laban Conservatoire of Music and Dance, UK)

#### Exploring the domains of 'Musicking-as-Play' in Education

This presentation explores one aspect of a larger ontological study of music as a form of human play. This is play not as unfocused pastime, but rather as a process of agentially “being in the world” (Sicart, 2014, p. 2) through exploratory, transformative and consummatory behaviours (Henricks, 2015). Using theories of play I join a number of writers who articulate music-making as an archetypal human play behaviour – in music, play is a ‘kind of transcendence’ (Sutton-Smith, 2008, p. 94) that brings together the personal and public, the social, material and spiritual. This moves the argument beyond art as “playful” to the concept that all art is play: play is “the mode of being of the work of art itself” (Gadamer, 1975, p. 102) not in its fixed presentation as ‘works’ but in its performance practices “as we see most clearly in the case of music” (115). This philosophical stance has clear implications for music educators, particularly in the relationships between fixed or rigid practices and frameworks, and the human, temporal and organic drivers of musicking. If music is a form of play then it requires developing through play, and top-down, subject-centred and mechanistic approaches need to be ceded in favour of student-centred, dynamic and holistic pedagogies that treat the learner as player-subject rather than ‘recipient’ of knowledge. This does not deny the technical foundations and core curricula of musical learning but rather this presentation will seek to reveal the multiple domains of play through which development takes place, including the physical, the relational, the temporal and the cognitive, in order to support teacher creativity and agency.

[Jimmy Bunch](#) (KM Music Conservatory, India)

#### Reflecting on 10 Years of Teaching Music Composition in South India

The uneasy relationship between Indian and Western art music cultures has occupied writers from Ananda Coomaraswamy to Amanda J Weidman. Unlike other South Asian countries, Western art music has significantly failed to sustain roots on Indian soil. Because of this, teaching music composition in Southern India [as a musician trained in the West] has been a challenging proposition. In this paper, I reflect on 10 years of wrestling with these problems at KM Music Conservatory. I examine ways that students have offered resistance to ideas like the unitary concept of the composer, Western music theory, staff notation, instrumentation, and performance. I hypothesize that many of these acts of resistance offer productive challenges to status quo thinking in compositional pedagogy, while others stem from problems which are less productive. I hold up a number of anonymized student profiles as archetypes of these challenges and problems, and look at various ways students have found success in their compositional work both because of and in spite of their education at KMMC. How has our curriculum shifted in response to these challenges? What lessons might be taken and applied to composition teaching both inside and outside of the Indian context?

[Eddy Chong](#) (Nanyang Technological University, Singapore)

#### When Kriti, Xunhuanti and Rondo meet: A case of musical multiculturalism in Singapore

Western music educators have called for multiculturalism in the music curriculum for some decades now (Anderson, 1992; Campbell, 1994, Volk, 1998). In more recent decades, this advocacy has brought



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in what has come to be known as Culturally Responsive Pedagogy (Abril, 2006 & 2013). These developments stem from the particular social and political structures of the United States, and indeed western advocates of multicultural education recognize this contextual contingency (Gorski, 1999). Modern Singapore has embraced multiculturalism from the time of its independence and in music education. This has eventually led to the school music examination syllabus incorporating world music since 2000. The presentation shares how, in the Singapore context, Indian music, Chinese music and Western Classical music can be taught in an integrated fashion that does not privilege Western Classical music and its theory but helps students appreciate each culture on its own terms and at the same time uncover, without any universalist assumptions, some general or fundamental understanding of how music is conceived and organized. A broader educational objective here is to develop multicultural understanding and competence, which in turn also potentially foster some cognitive flexibility as students traverse different musical worlds.

[Jesmond Grixti](#) (Western Sydney University, Australia)

### Is the Maltese Band Club School of Music a communal hub for creativity, critical thinking, and communication? [Presenter Online]

This paper is about the socio-educational practice of the Maltese Band Club School of Music (BCSoM). The Maltese Band Clubs are community-based, non-profit organisations offering free music lessons. They are a platform for community wind band music-making that promotes diversity and inclusion and they provide an alternative to the unsuccessful state-provided formal music education and the elitist studio-based practice. Hence, the Maltese BCSoM values and accepts its members by providing active engagement for all learners; consequently, decreasing the barriers that could lead to social, cultural, and community marginalization. This paper draws on the onsite teaching observations, focus groups, and other related narratives conducted at different BCSoM that agreed to participate in this project. The participatory schools are in Malta's southern and northern regions, as well as in Gozo's small village. The geo-social aspect contributed to a better understanding and evaluation of this phenomenon, which, in its peculiarity, offers a wide gamut of practices. It focuses on the pedagogy used by the instrumental instructors, students' responses to such pedagogy, participant diversity, including age, background, and ethnicity, and long- and short-term expectations. The researcher, as an onsite non-participant, observed and respected the practice, focusing on creativity, critical thinking, and communication. This study is part of a bigger one, looking at the future of the Band Clubs.

[Daniel Evans](#) (Madras Christian College, India)

### Church Music as a Cultural Stage for a Western Reading of a Traditional Tamil Keerthanai

Music serves as an indispensable part of the regular worship services for Christians across all denominations. While the music of the mainline churches in Tamil Nadu are predominantly Hymns from the Anglican and German traditions, the presence of Tamil Keerthanai in the worship services serves to remind worshippers of their cultural roots. Works of the Poets like Vedanayagam Sastriar, Henry Alfred Krishnapillai, Rev. N. Samuel of Tranquebar and others, written to be sung to a particular raga, feature in the regular worship services in churches and are rendered in various styles all the way from a plain organ and piano accompaniment to the usage of electric guitars and drums. This paper aims to survey the musical landscape of the rendition of these Keerthanai in the worship services and focuses especially on a few interpretations that feature a brilliant usage of elements from Western Classical music such as four-part harmony, counterpoint and orchestration. These renditions pave way for an amalgamation of completely different musical traditions and take these Keerthanais well beyond the walls of the churches to the concert halls and recording studios. This also helps to preserve



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the traditional practices in the digital age and make the tradition more appealing to the young minds and modern ears.

[Mitali Saraf](#) (Subramaniam Centre of Performing Arts, India)

### The Pioneering Contributions of Dr. L Subramaniam's Compositions to Western Classical Music: A Western Music Perspective

This presentation will explore in brief the remarkable musical legacy of the Indian composer and violinist, Dr. L Subramaniam. What makes his music stand out is the uniqueness of having amalgamated two classical traditions successfully and created a new style of composing. His innovative style brings Indian ragas and Western principles together to create enthralling new music that is one of its kind. In addition, the presentation will also investigate the distinctiveness of his music from different angles when compared to other Western music composers and why the study of his works will lead to new pathways being created for the evolution of Western music. Some examples of his world-renowned works for orchestra are: “Fantasy on Vedic Chants” and his very recent “Navagraha Symphony”. Finally, the presentation will shed light on how Dr. L Subramaniam’s music and innovative style of composition could present itself as a foundation for exploring a new style of music composition, inspiring young musicians and composers to embrace cultural diversity and be a stepping stone for the evolution of Western Classical music both in India and around the world.

[Saumya Malviya](#) (IIT Mandi, India)

Music, Mathematics and the Non-Finality of Truths: Exploring the Resonances  
[Presenter Online]

Music and mathematics are often thought of together in terms of an underlying affinity which is more romanticised than understood. This paper aims to explore this affinity (if at all there is one) by offering a set of reflections on the centrality of practice, and not just performance, to both these endeavours and ventures to understand how such practice comes to embody thought or more precisely thinking. The attempt is not simply to show that mathematics and music overlap in their respective modes of work and attunement, but to explore how in their similarity as well as difference (as practices), they could serve to illuminate the form of creativity each manifests. In both cases it will be shown how the non-finality of truths and the ideal of synthesis, and not simply restriction of codes and randomness of chance, emerge as integral features of each of these pursuits, and thinking the two in conjunction with each other serves to reinforce and illuminate these features. The paper also explores briefly what consequence this non-foundational view has for pedagogy as understood across the two registers and to the extent it has been recognised. The method adopted is to put in conversation Indian theorist of music Mukund Lath's thoughts on Svara and Rasa, writer Amit Chaudhuri's delightful narration of his experiences of learning Indian music and Marcus Boon's study of Pandit Pran Nath with the thoughts of two kindred mathematicians and philosophers of mathematics, namely, Albert Lautman and Fernando Zalamea, and to identify the resonances between mathematics and music with their help. The paper attempts to broach a method for doing anthropology and philosophy of creativity and is offered as a contribution towards the same.

[Aditi Bharatee](#) (Music Muni Labs, India)

### Leveraging real-time feedback through technology to improve singing performance and literacy

The internet has been successful in disseminating large amounts of music education content across the globe. Studies further show that “gamification” of musical material in mobile apps has contributed





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to increased motivation among students to learn and practise (Tan and Thiruvurul, 2021). However, the availability of technology for providing feedback on singing performance is limited. Unsupervised practice (without feedback) often leads to incorrect learning. We put forward technologies that provide instant feedback for a student's singing. Vocal performance metrics which capture the accuracy of a student's practice, namely melody, vocal range, vocal agility, breath capacity and breath control, are extracted from the audio of a student's practice and the reference voice of the song or lesson being practised. A comparison of the two leads to the prediction of accuracy of the practice. These metrics give students a detailed understanding of their current singing ability, and the areas needing improvement. Pitch accuracy informs students of their intonation abilities. Vocal agility indicates the flexibility of the voice (in terms of tempo and pitch). Breath capacity and breath control indicate the duration that a student can sing in a single breath, and the precision of their breath pauses. Tracking these metrics regularly can help students measure their progress over time. These technologies can unlock the learning potential of the internet's vast amounts of musical content, making it learnable by providing students with instant feedback. This can help solve the issue of limited access to feedback and empower millions to pursue a musical journey.

[Kamani Samarasinghe](#) (University of Visual and Performing Arts, Sri Lanka)

### Exploring the Potential of Virtual Reality in Traditional Music Education

The preservation of cultural legacy and the advancement of musical comprehension are both greatly aided by traditional music instruction. Virtual reality (VR) technology has become a promising tool with the potential to revolutionize several areas of education, including music, in recent years. This review of the literature intends to examine the current research and developments in the use of virtual reality in conventional music education, illuminating the possible advantages, difficulties, and future possibilities in this area. The primary objective of this review is to examine the ways in which virtual reality can enhance traditional music education by creating immersive and interactive learning experiences. By analyzing relevant scholarly articles, books, and research papers, this study investigates the impact of VR on student engagement, cultural understanding, and musical performance skills. Additionally, this review explores the pedagogical approaches, technological considerations, and practical implementations of virtual reality in traditional music education. The findings of this literature review indicate that virtual reality holds significant potential for transforming traditional music education. The immersive and interactive nature of VR can enhance student engagement, foster cultural appreciation, and develop performance skills by providing students with opportunities to interact with virtual musicians, explore traditional musical instruments, and experience different cultural contexts.

[Chak Lai Li](#) (University of South Carolina, Hong Kong)

### Managing Issues of Race/Ethnicity in Educational Settings: Responsibilities of Administrators, Faculty, and Staff [Presenter Online]

As society becomes increasingly diverse, addressing issues of race and ethnicity within educational settings is crucial in promoting social justice, fostering inclusive environments, and ensuring that all students have the opportunity to succeed. During the New York City teacher strikes in 1968, critics cited weak and disconnected teacher preparation programs that failed to address race-based assumptions upheld by the United Federation of Teachers (UFT). These assumptions influence teacher professionalism, affirmative action, licensure examinations, and paraprofessionals. The strikes highlighted the importance of addressing race and ethnicity in educational settings. To create inclusive and equitable environments, administrators, faculty, and staff must recognize the influence of race on teacher professionalism, dismantle race-based assumptions, and foster culturally responsive practices



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across all aspects of the educational experience, from classrooms to extracurricular activities. (D, Amico, 2016). The responsibility for managing these issues is shared by administrators, faculty, and staff, who must work together to create and maintain environments that are equitable and respectful for all.

This essay will discuss the responsibilities of each of these key stakeholders in managing issues of race/ethnicity within various educational settings, such as classrooms, lunchrooms, playgrounds, recess spaces, and extracurricular activities.

[Rajashree Srinivasan](#) (Azim Premji University, India)

### Music for All: Towards an agenda of listening to children's musical voices

"There is growing enthusiasm across the world in policy and practice to include music education in the everyday lives of children. In the context of India, there has been a severe paucity in provisioning of music for all. At the most, schools facilitate children in a one-off experience during school assembly or on the annual day of the school, which cannot be a substitute for a sustained, ongoing musical experience through years of schooling. This leaves with music education accessible to a very small section of the society, who can access private music schools or individual tutoring. Music is a spontaneous human activity of children that allows children to explore meaning-making, express their feelings and identities, communicate with one another and acquire the situated cultural moorings of their own and other communities and societies through music. Recognising the social, psychological and cultural outcomes of music education at the individual and collective levels, the recent National Educational Policy (2020) and the pre-draft of National Curriculum Framework of School Education (NCFSE, 2023) call for mandatory inclusion of art education (with music as an integral component) at all stages of education for 'all' children. Working towards an agenda of inclusive music education is a collective responsibility of all actors in the educational system – generalist teachers, music educators, parents, researchers in music education, principals, policy and curriculum makers and educational functionaries. Three important priorities thus emerge towards strengthening music education in India. The first section outlines the need for a shared critical understanding of the curricular content articulated in the chapter on 'Arts Education' in the Pre-draft of the NCF 2023 among all the actors. The second priority is to design a curricular framework for developing music teachers, both pre-service and in-service teachers. The final section contains the third priority, which calls for research on the various domains concerning music education. It is imperative to facilitate children's musical participation in ways that are consistent with their development, interests and futures, and pave the way for a peaceful and inclusive society.

[Heidi Westerlund](#)

**Danielle Treacy**

**Rizu Tuladhar**

(Sibelius Academy, University of the Arts, Finland)

### Gender inclusive music practices in Nepal: Advocating social change and sustainability in the public sphere

Global policies address both the sustainability of cultural heritage and the inclusion of women in public life, however, little research exists about the tensions of navigating between these policy goals in the field of music. Gender exclusion, reflecting the wider patriarchal structures of society, is conspicuous in the musical landscapes of South Asia and in Nepal for instance continues to be a key barrier to education. In public life, gendered practices are evident in Nepal's over one hundred annual festivals, which provide the main musical spaces for sustaining collective religious values and ethnic identities,



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while normalising the patriarchal social order in and through male music making. Consequently, girls and women are largely absent from music education and music professions.

In this paper, we examine the public pedagogy developed through systems by Nepali music educators and the Echoes in the Valley organisation thinking towards a more sustainable and gender equal music culture. By public pedagogy we refer to a public act where education and politics intersect beyond the more common understanding of pedagogy as a cognitive and rational process of transmission. We argue that music culture and heritage need to be examined with critical socio-political lenses, and that a gender equal music practice in the public sphere can advocate change at the wider societal level. Thus, just as musical practices and heritage can silently sustain mechanisms of inequality—unsustainability—they can equally generate social and societal transformation through the possibility of ‘performing difference’ in the public sphere.

[Aditi Krishna](#) (O.P. Jindal Global University, India)

### Hindustani Music, Education, and Regionalism in the peripheries: Case Study of Patna, India

This paper will explore music education scene in Patna, the capital city of the Indian state of Bihar. Here I will put forth the way in which regional identity as well as music citizenship is defined in a peripheral centre such as Patna – both in terms of the impact of post-1991 neoliberalism in India as compared to other major Indian cities and as a centre of Hindustani classical music in comparison to regions such as Bengal and Maharashtra. I broadly explore – how do the varied spaces of music education in the city become an intersectional one of regional identity/regionalism, national heritage, as well as neoliberal subjectivity?

Patna, in contemporary India, is not known as a centre for Indian classical music. During my fieldwork, I realised that not many people were able to connect classical music with a state whose image has been dominated by a struggle with issues of development and political stability. On the other hand, there were some musicians who would share interesting stories of their visits to, performances in, and the cultural aspects of Patna in the 1970’s. Thus I wondered – why is the city, which was one of the important centres of Hindustani classical music until the 1970’s at least, now turned peripheral as compared to regions such as Maharashtra and Bengal?

Therefore, based on my doctoral research, this paper will investigate – what similarities or regional differences do the music education spaces in Patna display vis-a-vis the ideologies associated with Indian classical music as a national tradition? What kinds of regional issues, concerns, and characteristics emerge in these diverse institutions? How is Bihari identity asserted or emphasised in its practice in the teaching and learning of Hindustani classical music here?

[Pushpa Palanchoke](#) (Nepal, Folk Lok Program, Satori Center for the Arts)

### Friendships within Dāphā: A mini-documentary for an appreciation of historic music tradition Dāphā [Presenter Online]

Dāphā is a devotional music genre that is original to the indigenous Newa people of the Kathmandu Valley in Nepal. The musical tradition is considered endangered. The knowledge- holding generation is approaching its eighties, and the traditional institutions for this knowledge are no longer operational due to a lack of patronage and the shift from an agricultural-based socio-political and economic structure to a consumeristic financial module. Participants aged 15-45 in the Pāsā Program, a youth engagement program based on the Dāphā tradition held between May 22 and July 2, identified a lack of awareness, appreciation, and ownership of the tradition as the main problem. Many saw digital platforms as a tool for attracting younger practitioners and audiences to the tradition and suggested that we must be able to establish a presence on them. On social media, they want to leave the deficit narrative that portrays their tradition as endangered. Instead, they want to investigate the aspects of



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their heritage that make them feel empowered and give them a sense of belongingness. A mini-documentary themed "Friendships Within Dāphā" is being produced as part of this advocacy. This presentation will concentrate on the process of celebrating personal self-determination narratives surrounding Dāphā through the documentary and its social media engagements, and its relevance in appreciating an endangered music tradition.

[Pavithra Madapatha](#)

[GSG Wasantha Kumara](#)

(University of Visual and Performing Arts, Sri Lanka)

### Effects of Evaluation Strategies among Western Music Undergraduates [Presenter Online]

This research delves into the evaluation strategies adopted for undergraduate students majoring in Western Music practical modules at a state University in Sri Lanka. The study aims to understand the diverse techniques employed by these students to meet the assessment criteria, including 1) accuracy in rhythm and pitch, 2) musicality in interpreting tempo dynamics and phrasing, 3) effectiveness of technique and tone quality, and 4) understanding the style of the piece. Through the distribution of questionnaires, this study investigated the multifaceted approaches and strategies employed by 38 Final Year undergraduates. The findings illuminate the various methods used by students in this specialized field, offering valuable insights into effective strategies that can significantly enhance their academic performance. The study also examined how these strategies align with the assessment criteria, providing insights into their effectiveness. The literature exposed the exciting research on music education and exam preparation of music students. This research contributes to the body of knowledge in Western Music education and provides valuable guidance for both educators and students aiming to excel in this discipline.

[Stephanie Hoi-Ying Chan](#) (UCL Institute of Education, UK)

[Sandra Oberoi](#) (Harmony-The Music School, India; UCL Institute of Education, UK)

### The influence of the British Empire on music education in India and Hong Kong: Tradition, translation, and transformation in the 21st Century [Presenter Online]

Music provides a lens through which we examine continuity and change, assuming it is closely embedded in societies and formative to their construction, tradition, and transformation. While India and Hong Kong are seen as two vastly different regions with distinctive traditions, cultures, and societies, they share one similarity in their rooted history – Britain's colonisation. Hong Kong, a small pre-colonial fishing village, served as an important link between the East and the West. With the cession of Hong Kong Island to the British Empire in 1841 and the British taking control of India from the East India Company in 1858, having already enjoyed trading and living in the country since the early 1600s, the Empire's impact on both countries is evidenced in their political, economic, and social transformations. In India, it became a reflection of the broader socio-economic and intellectual influences of the British Raj, including orientalism, modern science, and the emergence of Hindu nationalism. The import of music from Britain through pedagogical and religious activities of British missionaries, affording a certain syncretism, eventually created a space for global uniformities, cultural blending and diversities continuing after India's independence in 1947. In Hong Kong, formal education system began with foreign missionaries' evangelisation and civilisation in the mid-1800s. The colonial government established government schools a few years later modelled with the British education system, including school music. After the handover to China in 1997, music education in Hong Kong remains dominated by Western Classical music. However, with the increasing demand to cultivate and develop students' sense of Chinese national identity, there seems to be a need for school music in Hong Kong to rethink and reposition its focus. The imperial encounter generated



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unpredictable reactions, initiatives, and adaptations, resulting in a complex and ever-evolving musical landscape that mirrors the intricate interplay of cultural exchange and identity formation. This paper aims to explore what counts as music education in two previous British colonies – India and Hong Kong through a brief historical examination of music education in both regions highlighting the subsequent impacts of colonisation that continues to be at play during the present day.

[Karl Lutchmayer](#) (Music Teacher's Board, UK)

### Decolonizing the exam curriculum in 21st Century India

The ubiquity and popularity of British graded music performance examinations in 21st-Century India is a curious colonial legacy, where UK based examiners are flown to India in order to conduct exams focussed on a syllabus of Western Art Music in the medium of English. Yet in India they thrive in environments where neither the musical genre nor the linguistic medium is culturally endemic, and Chennai is reputed by one provider to be their most examined city on earth. Indeed, their intended remit is often surpassed, and the exams then become the singular curriculum for the study of music outside the Indian classical traditions. However, even though there has been a concerted effort to decolonise and diversify academic music curricula in the UK over at least the last five years, there is currently little evidence to suggest that this ethos has affected these performance exams. As such, Indian students lack any significant opportunities to embrace their own cultural traditions in the pursuit of these internationally recognised qualifications. This paper questions the educational value and ethics of this post-colonial business model, and offers viable contemporary solutions.

Citing current music performance exam syllabuses and their manner of adoption in India, this paper will consider the extent to which these UK providers promote, both implicitly and explicitly, a Eurocentric approach to music education. The results will then be considered against the backdrop of historical approaches to the study of music in other societies which, supported by a fertile socio-economic landscape, oversaw the creation of nationally individual and vibrant traditions of performing international music. Noting that India currently appears to be at such a tipping point itself, a framework for comparison will therefore be posited.

Finally, this framework will then be used to develop and proffer suggestions as to how and why curricula for graded music exams might be decolonised in order to better support music study in India. As such, this paper will not only offer a valuable, original and timely contribution to debates surrounding the decolonisation of music curricula, but also issue a specific challenge to exam boards with regard to their responsibilities in offering music performance exams in 21st-Century post-colonial societies.

[Preema John](#)

[Krithika Sreenivasan](#)

(Indian Music Experience Museum, India)

### Institution Building – The Case of Indian Music Experience Museum (IME)

The Indian Music Experience Museum strongly believes that museums can act as avenues of learning for both children and adults alike. The Learning Centre of the Museum serves as a hub for music education, fostering an environment where people engage, learn, and appreciate the myriad of global musical traditions. This presentation will focus on music education in different communities around Karnataka and the different age groups of students and enthusiasts that the IME Museum caters to. The talk will include topics on making music education accessible for children from socially disadvantaged backgrounds (SDB), through projects and programs supported by donors who believe that music and culture are the fundamentals to shape a community.





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[Nishadi Meddagoda](#) (University of Peradeniya, Sri Lanka)

### The Methodology of Teaching Hindustani Classical Music in Sri Lankan School Curriculum

In search of information on the history of Hindustani Classical music in Sri Lankan school curriculum, it was included as a subject in school education since 1972. Similarly, aesthetic subjects introduced to the G.C.E. Advanced Level examinations in 1975 and, from 6th to 13th year, about 50% was given to the perception of Hindustani Classical music. Apart from its history and evolution, every other concept is related to the practical activities in Sri Lankan school syllabus, as the music of course is a practical discipline. The main aim of music education in Sri Lanka is to 'Strengthen the creative gratification and thinking necessary for balanced growth of persona'. Accordingly, it is problematic whether the methods used to teach music provide a foundation for the development of creative thinking and creative skills along with the improvement of desired attitudes in students. Thus, there is an issue whether the educationists in this country have been able to achieve the required goals by teaching Hindustani Classical music and also the students acquire the comprehension of the syllabus, through the methods used in the school, until today. Consequently, this study attempts to elucidate the methodological issues in teaching Hindustani Classical music in the Sri Lankan school curriculum emphasizing the necessity for new concepts and learning methods that can be applied to it. This study is mainly based on qualitative data analysis. Data will be collected through literature reviews, interviews and the author's own experience.

[Manoj Alawathukotuwa](#) (University of Peradeniya, Sri Lanka)

### Importance of Introducing Multicultural Music Education to Sri Lankan School Curriculum

The main objective of music education in Sri Lanka is to "intensify creative thinking and enjoyment necessary for harmonious personality development." While some multicultural music traditions and musical elements have been accommodated into the school curriculum from 1972, the higher authorities in the field of aesthetic education sector have promoted the "North Indian music tradition" as the mainstream music tradition in the Sri Lankan school curriculum from grade 6 to grade 13 for a long time in history. Theoretical principles pertaining to certain music traditions have been taught to students' based on the North Indian music concepts. As a multi-ethnic, multi religious and multicultural country some, music traditions in the region have not been given a space in this curriculum, as it has been named as "Eastern Music Curriculum". As a result, current students and those who have followed the curriculum have been unable to understand, appreciate, and respect other music cultures nationally and internationally. The main objectives of this study are to find out the ideological and cultural issues for neglecting other music traditions from the curriculum and to introduce the importance of multicultural music education for the 21st century to develop globally recognized students with cultural values. Literature reviews, experiences, observations of the researcher, and interviews were mainly utilized as the methodology to collect data for this.

[Manjula Ponnappalli](#)

[Sameen Almas](#)

(Nalanda Way Music Education, India)

### Harmonies of Hope: A Case Study of NalandaWay Foundations Children's Choir Program

Music education has consistently demonstrated its positive impact on the development of children and adolescents. This paper presents a case study on the NalandaWay Foundation's Children's Choir program, which serves as an exemplary model for nurturing choral and musical abilities, life skills, and social-emotional (SEL) competencies among children from disadvantaged backgrounds. Using





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qualitative and ethnographic approaches, like participant observations, interviews, and document analysis, this study captures the multifaceted experiences of the children, facilitators, and community involved in the program. The program has been successfully running for eight years in Chennai and five years in Delhi. The comprehensive curriculum caters to diverse learning needs of children from disadvantaged backgrounds, exposing them to well-planned distinct courses throughout the year. Participating in choirs also exposes children to a wide range of music from different cultures, languages, historical periods, and styles. Choir participation fosters childrens' SEL skills such as teamwork, communication, self-confidence, and emotional regulation. It provides a supportive environment for developing empathy, resilience, leadership, and responsibility while enhancing their overall well-being. While the program has yielded remarkable results, challenges of maintaining quality and sustainability have emerged. The paper addresses these challenges and explores strategies employed by the NalandaWay Foundation to ensure the continuity and credibility of the Children's Choir program. This case study provides valuable insights into the power of music education, showcasing how a well-designed children's choir program can positively shape the lives of young individuals from disadvantaged backgrounds.

[Nicola McAteer](#) (York St John University, UK)

[Sebanti Chatterjee](#) (SRM University, Andhra Pradesh)

### Daring to imagine together: Intercultural collaborative research of The Women of Community Music Collective

The Women of Community Music collective is an online intercultural participatory action research group of women involved in music making in the community. The collective includes community-based music practitioners and researchers working in different cultural contexts across the globe. The research collective aims to be an ethical and collaborative methodology that will inform part of the research project 'Disentangling powers at play: Community music and women amidst a post-pandemic world in crisis'.

Community music practices are a vital resource to music education discourse, particularly in the struggle for social justice (McAteer & Wells, 2024) currently exacerbated within this era of a global decline in music education (Aróstegui, 2016), persistent global inequality (Lockwood, 2021), and the aftermath of a multitude of crises of the COVID-19 pandemic (Accioly & Macedo, 2021; McCann & Matenga, 2020). This paper strongly connects to the 'activating advocacy' strand of the conference theme on Music as Education by sharing the insights, potential and imagination of collaborative and participatory action research practices to build and curate knowledge through dialogue amongst differing intersectional lived experiences.

[Brittany Wood](#) (Firdaus Academy, Dubai)

### Firdaus Orchestra and The Reinvent Series

Aiming to bridge the gap between the past and present, The Reinvent Series by Firdaus Orchestra offers a platform for musicians to reimagine and reinterpret classical compositions by legendary composers, infusing them with modern elements and diverse cultural influences. The Series' debut sees the all-women orchestra perform four of Brahms' timeless compositions: Hungarian Dance, Clarinet Quintet in B minor, Symphony No. 3 and Variations on a Theme by Haydn.

Speaking about the new series, Firdaus Orchestra mentor AR Rahman said: "The Reinvent Series showcases the unique sound of the Firdaus Orchestra – a combination of classical and contemporary music, rooted in this region but international in outlook." Monica Woodman, Firdaus Orchestra conductor, said: "[it] is an opportunity to experience the power of music, and it is a privilege to begin The Reinvent Series with Johannes Brahms, one of the greatest composers of the Romantic



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era. Adding Arabic instruments not only enhances the complexities of the piece, it also brings out the sound of the Firdaus Orchestra.”

[Kristina Kelman](#) (Queensland University of Technology, Australia)

### Harmonizing Notes of Change: The Evolution of Popular Music Education in India

India, a country abundant with universities, boasts a vast higher education landscape. In the 2018 All India Survey On Higher Education (AISHE) report, it was revealed that there were a staggering 903 accredited universities across the nation, a number overshadowed by the vast count of colleges (39,050) and standalone institutions (10,011) (AISHE 2018). While many of these educational institutions offer programs in traditional Indian music, ranging from undergraduate to doctoral degrees, the enrollment in fine arts programs, which encompass music, remains relatively modest. Surprisingly, there is an absence of university or college programs dedicated to contemporary music, leaving this thriving field primarily in the hands of standalone institutions.

These music colleges represent a relatively recent addition to India's educational landscape. Some noteworthy establishments, including the Global Music Institute in Delhi (founded in 2011), The True School of Music in Mumbai (founded in 2013), KM Music Conservatory (established in 2008), and Swarnabhoomi Academy of Music (SAM) in Tamil Nadu (founded in 2010), have affiliations with Western institutions and offer some form of accreditation.

This presentation delves into the unfolding narrative of popular music education in India. It provides insights gathered through interviews conducted with both students and educators at higher education institutions in India. These interviews shed light on common features and challenges that mark the early stages of popular music education in India, which are primarily attributed to the nascent state of the sector and the complexities of running Western music colleges in a developing economy. The three recurring areas of difficulty include striking a balance between manageable tuition fees and operational sustainability, the scarcity of tertiary-qualified music professionals in India, the accreditation of degree programs, and the ongoing challenges faced by the independent music sector.

[Pranesh S](#)

### Sustainable Practices in Music Education: Balancing Tradition and Innovation

‘Sustainable Practices in Music Education: Balancing Tradition and Innovation’ navigates the intricate interplay between preserving musical traditions and embracing innovation within music education. This paper explores key aspects of the literature review, including the challenges and opportunities presented by the coexistence of tradition and innovation in music education. The central problem under investigation is the sustainability of music education in a rapidly changing world. How can educators strike a balance between honoring musical heritage and harnessing the potential of modern tools and pedagogical approaches? This study aims to address this question by examining successful examples and effective strategies. Drawing from a diverse range of case studies, this paper presents methods employed by music programs to harmonize the past and present. These methods include bridging generational gaps, instilling an appreciation for heritage, and fostering adaptability in students. Study results demonstrate the positive impact of sustainable practices on the relevance and resilience of music education. The implications of this research are far-reaching. By celebrating musical traditions while nurturing forward-thinking musicians, institutions can ensure that music education remains vibrant, inclusive, and sustainable. This study underscores the importance of preserving cultural authenticity while adapting to the changing educational landscape.

In conclusion, "Sustainable Practices in Music Education: Balancing Tradition and Innovation" sheds light on the critical need for a holistic approach to music education. It addresses the challenges posed



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by tradition and innovation, offering practical insights for educators and institutions. By embracing this balance, we can ensure the longevity and vitality of music education, bridging the gap between the past and the future.

[Jay Rajendra Rathatha](#)

[Shobana Mathews](#)

(Christ University, India)

### Contextualising Western Music and Western Music Education in a Post-Colonial Indian Higher Education

Western Music as a discipline is often met with scepticism and sometimes even suspicion in Indian Higher Education, as it is associated with an elite, upper middle class disposition and as a relic or vestige of the colonial era. While this may have been true in colonial times, the world today has shrunk, thanks to mass and social media. The awareness of musical traditions at a global level necessitates the study of cross-cultural practices. “The education that we desire to see extended in India is that which has for its object the diffusion of the improved arts, science, philosophy and literature of Europe, in short of European knowledge.” Sir Charles Wood (1854)

While the colonial memory is fading, the impact of this discipline on post-colonial entities like film music and advertising demands a study of the art form and its part in the evolution of Indian contemporary performing arts. Therefore western music and western music education requires critical location in Indian cultural study in Higher education and the discourse it has created. As an Indian teacher practitioner in Higher Education, one confronts intercultural expectations and challenges that are unique. One's own academic and professional journey becomes a text for reflection. This paper discusses a relevantly unique personal narrative of experience teaching western music in Indian Higher Education.

[Wasantha Geekiyanage](#) (University of Visual and Performing Arts, Sri Lanka)

### From Hindustani to Classical Western Vocal Paradigm: Bi-musical Challenges of Indian Classical Vocalists

This study investigates the Bi-musical challenges encountered by North Indian (NI) classical singing students when transitioning to Western classical singing at the Dept. of Western Music, University of Visual and Performing Arts (UVPA), Colombo, Sri Lanka. It is observed that students have been experiencing various difficulties in transforming from assiduous practices of NI Classical Rāgas to Western Classical vocal pedagogy. Thirty undergraduates studying level 2 academic year 2020-2021 were selected through stratified random sampling from the Departments of Western Music, North Indian Music, and Ethnomusicology to collect data through a well- structured online questionnaire. This study was conducted as case study research and an in-depth exploration of a phenomenon within its context using different data sources collected from students. The findings of this study indicate several key challenges faced by the students during the transition, including adjusting to different vocal techniques, unfamiliar melodic and rhythmic structures, varying stylistic interpretations, linguistic adaptations, new pedagogical methods, cultural contexts, and aesthetic sensibilities inherent to Western classical singing. This research therefore suggests a series of recommendations to address the identified challenges effectively: A clear and analytical awareness of classical singing styles in both Western and NI traditions will help to bridge the gap between the traditions of the students. Progressive pedagogical approaches can be introduced to accommodate the needs of the students regarding their weaknesses in Western singing and facilitate intellectual collaborations to promote mutual learning with senior students. Cultural sensitivity and context awareness should be incorporated into the curriculum and pedagogical practices.



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[Viveick Rajagopalan](#) (Freelance, India)

### Losing the Past in Present: Locating and translating traditional practices in the Digital Age

Connecting Music education has a much deeper and wider role to play as we evolve as a community. In India specifically, it can be very effectively used to expand and build connections between various communities. As much as it is centered around the professional aspect of becoming a musician, it is also important to keep in mind to develop a discerning audience. In the race of creating “trends”, which are largely fuelled by big labels, it is also important to re-think and re-package traditional knowledge of music to make it accessible. My journey with Ta Dhom Project, began with teaching “Konnakol”, a traditional vocal percussion art form from South India, in a non-institutionalised setting to rappers and beat boxers who had never heard of it or had no exposure to Carnatic music . This was a social experiment to gauge if a wider and diverse community can learn and engage with a traditional art form, without the peripheral burdens of anything traditional. The same set of rappers then started writing also very differently, which was a mix of free flowing verses and some written to Carnatic style rhythm compositions. The next step was to take this to a performance level. The Ta Dhom Project album thus took shape and in 2018 was amongst the “Showcase artists” at WOMEX 2018.

With two schools in Mumbai (both NGOs), the social experiment sample has grown wider, with approximately 350 students learning this art form as part of their curriculum.

[Yaping Chen](#) (Jiangxi University of Finance and Economics, China)

### A Study on The Social and Cultural Roles of Folk-song Singing Teaching in China [Presenter Online]

China is an ancient civilization with a long history and 56 ethnic groups. Thus, not surprisingly, it is a country rich with songs and music. The development of Chinese modern vocal music is carried out in the collision and blending of Chinese tradition and modernity, Chinese and Western vocal music art. It is known that those who have learned local ethnic vocal music songs have a broader understanding of their culture than those who have not. This establishes a subjective sociocultural and musical theory of singing. A study on such a topic would present a novel perspective on singing, highlighting the importance of participant experience as a means of understanding music from a complex cognitive system. An emerging theory is that some of the potency of singing is a resource where people can sing songs from different cultural backgrounds, expand their knowledge, and inspire interest in cultural cognition. This is particularly important in today's multicultural society.

To this aim, I propose research to explore the positive role of songs in cultural identity. The genre of art that expresses the thoughts and feelings of the Chinese nation using the native language, literature and musical language is the vocal art of the Chinese nation. I shall focus on how one can teach vocal music effectively nowadays and more specifically, designing the content of vocal music class. This research presents a novel perspective for the practice teaching of stage art , that is, how singers use voice, demeanor performance, body language, etc.

[Manoj Sanjeewa](#) (University of Visual and Performing Arts, Sri Lanka)

### Enhancing Emotional Expressions in Singing through Reflecting Personal Experiences: A Study of selected Government University Vocal Students

This qualitative research explores the impact of personal reflection on enhancing emotional expression in singing among university students enrolled in a western singing program at a government university in Sri Lanka. The study aims to investigate whether personal reflection on daily



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life experiences, emotions, and feelings can contribute to improving emotional singing. Through a combination of observation and interviews, data was collected from a group of students who participated in the research. The findings revealed that personal reflection significantly influenced the participants' ability to convey emotions effectively in their singing performances. Through reflecting on their own experiences, emotions, and feelings, the students developed a deeper connection with the lyrics and music, resulting in enhanced emotional expression. The study provides valuable insights for vocal instructors and aspiring singers, highlighting the importance of personal reflection as a technique for conveying emotions in singing. These findings can inform the development of strategies and techniques to enhance emotional singing and enrich the overall performance quality.

**Geethika Abeysekara** (University of Sri Jayewardenapura)

### The Evolution of Music Education in Sri Lanka: Some Impact of Reality Singing Competitions on Curriculum and Pedagogy [Presenter Online]

The inception of television shows featuring singing competitions in Sri Lanka can be traced back to 2005 when a private television channel, introduced 'Sirasa'. These shows have had a significant influence on young singers, motivating them to compete for substantial cash prizes. Concurrently, the Sri Lankan Ministry of Higher Education has maintained its educational programs in music, with occasional modifications to the curricula since 2005. This study aims to explore some impacting elements of such; television shows on tertiary education in music.

This qualitative study endeavor will delve into the intricate dynamics of the music education landscape in Sri Lanka. By examining the interplay between televised singing competitions and formal music education, this study seeks to uncover the effects of popular culture on the academic realm. The research will investigate how these television programs have shaped the aspirations, skills, and career trajectories of music students in tertiary institutions.

### ABSTRACTS: Panels

**Anil Srinivasan** (Rhapsody; Krea University, India)

**Sumitra Raghunathan** (Krea University, India);

**Sangeeta Iswaran** (Performer/Teacher)

### Music in the Classroom: Voices from the Grassroots

How is music education being received in classrooms serving some of the most marginalized communities in South India? What appeals to the child in this classroom? And more significantly, what's working or not? These are some of the questions that will be addressed by a panel that comprises a music teacher, a student from the classroom, a university professor and a performer. With examples from the classroom, the inclusion of the student's voice to this discourse - the panel will offer a reflection and some perspectives on the efficacy of the music hour in some of South India's more resource deprived environments.

**Padma Sarangapani** (Tata Institute of Social Sciences, India)

**Abhishek Panchal** (Gateway School, Mumbai, India)

**Darshana Patwah** (Gateway School, Mumbai, India)

**Sarah D'Souza** (Therapist, India)

### Music Education in Indian Schools: Potential and Possibilities for Inclusion and Exclusion





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Music is an important form of knowledge with immense significance in school curricula, particularly and compulsory and inclusive school curriculum. Music not only expands the scope of areas of human potential with which a compulsory curriculum should concern itself, but also offers unique pedagogical possibilities as well as scope for inclusion. The Tata Institute of Social Sciences, Centre of Excellence in Teacher Education and the Gateway School, Mumbai have been collaborating to explore and develop pedagogies and curricula for inclusion. In the Context of the National Education Policy 2020, there is a need to expand, develop and mainstream this curricular area. This panel brings together practitioners and scholars presenting on four thematic areas.

(1) Music based curricular integration: Integrating subjects rather than presenting them in silos is a curricular desirable. In this presentation we explore the potential of achieving this through music. We case some examples from practice and draw out some principles to guide curricular integration.

(2) Collective experiences in school: the potential of music: Experiences of being a part of a collective and achieving things collaboratively is an important formative experience, contributing to identity, self efficacy and self confidence. In this presentation we discuss the significance of this experience, and the potential of music and performance to enable this to take place in schools and highlight their special significance when it comes to inclusion.

(3) Music Therapy: Music is a powerful resource which can be deployed effectively for therapeutic purposes with students with special needs. Based on the experiences of a therapist, this presentation will offer insights into practice of music in therapy.

(4) Expanding curricular objectives through music and performance. This presentation explores the unique understandings, beings and doings that are offered in music and performance. An argument is presented on how this expands our understanding of human capability as well as the role of education in contributing to holistic human formation, as envisioned in a compulsory school curriculum and in the Right to Education.

[Jay Rajendra Raythatha](#)

[Tavis Ashton Bell](#)

[Paolo Pacciolla](#)

(Christ University, India)

### Situating Western Classical Music Education in Indian Higher Education: Challenges and Opportunities

Music in India is still considered as a hobby, and not regarded as a viable career option unlike the STEM fields, an attitude that also extends to Music as a higher education option. This panel presentation is a discussion between faculty who are music educators, administrators, researchers and teacher-practitioners from various nationalities and diverse training, on teaching western classical music in Indian Higher Education. The discussion focuses on various learning and teaching approaches with respect to both practical and theoretical practices, situating them in the Indian cultural and academic context alongside comparing them with approaches followed in India.

### ABSTRACTS: Workshops

[Morel Koren](#) (Bar Ilan University, Israel)

### Updating Traditional Music Education Practices in the Digital Age [Presenter Online]

The workshop will present a digital interactive program, artificial intelligence-based, named Solfy (<https://www.4solfy.com/>) for promoting singing and music literacy in public schools. It will address the general and music professional teachers and the professionals from higher education that teach future teachers.





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The workshop will describe how teachers benefit from using the software in the classroom in symbiosis with traditional music education methods and how they remotely access the results of their student's practice. Also, how students benefit from using it at home for individual and differential training, and how they review the statistics, check the progress, listen to previous recordings, and improve. Helping the students prepare their homework, Solfy allows the education system to benefit from countless hours of individual practice and evaluation without investing additional hours of frontal education.

Solfy invites workshop participants to bring a laptop and headset, register with Solfy and begin testing the functionalities during the session. After the workshop, implement it in their classes -free of charge until the next ISME International Conference, Helsinki 2024, where they can present their first results with Solfy in their classrooms. Solfy encourages enthusiastic music teachers to collaborate to create albums of popular local songs, transcribe them in conventional (western) music notation, and record this repertoire with their students. Conclusions: Solfy can positively impact public music education, helping teachers in class with the tuition, allowing students individual and differential practice at home, and helping the educational system/s to add countless hours of training and receiving feedback outside the school.

[Alisha Mathew Thayil](#) (KM Music Conservatory, India)

### Mindfulness Practises for Music Educators

A Music Educator moulds, guides, and motivates one's students to achieve to the best of their abilities. However, teaching music has its struggles especially when the teacher is burnt out due to the prolonged stress of teaching. As per the studies of Madsen and Hancock, more than one-third of the respondents from a survey of music education graduates in 2001 were no longer teaching music (Varona, December 2018, p. 64). Similarly, a follow-up study conducted in 2016 found that, out of two-thirds of the previously surveyed music educators, 9.1% quit their jobs due to various factors and occupational stress leading to gradual fading of interest. (Varona, December 2018, p. 64). Hence, it is essential for music educators to find ways to stay motivated in their teaching and art. A solution for this is by engaging in mindfulness practices to become aware of the moment, and to live and embrace the present (Buchanan, June 2017, p. 70). Through mindfulness exercises, a music educator can achieve increased focus, reduced anxiety and awareness of one's own body and mind. (Espejo, Sahin, Howel, & Santoso, April 2020, p. 24). It stimulates the parasympathetic nervous system that counteracts stress in our bodies and minds (Nieto, February 2023).

This study can be presented as a workshop focusing on the importance of mindfulness for Music Educators followed by a practical demonstration that can aid one in incorporating the exercises to curb the creative block as an aware mind enhances innovation and efficiency in the profession.

[Vidya Subramanian](#) (Vidya Subramanian Academy, India)

### Ear training innovations and their impact on the Carnatic voice: using the internet as a medium

The author, founder of one of the first online Academies for Indian Classical Carnatic music, has focussed on online teaching for over 18 years. As an early mover, she has focused on adapting traditional pedagogy to a global student body while training over 100 teachers through her platform. The Academy's unique approach of customized, one-on-one Carnatic lessons to students has enabled retaining traditional strengths while greatly expanding reach. The proposed workshop will focus on ear training methods adopted to help Carnatic music teachers transition effectively to the internet as a medium, teaching adaptations made to ensure the uniqueness of the Guru-Sishya tradition is retained in the new medium as well as impact of these methods on learning and cognitive outcomes



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of a culturally diverse student body. The Academy focuses on practical teaching of vocal music through live lessons with an instructor.

This is supplemented with written notations as well as recorded audio and video reference material. Theory is taught through interactive techniques. Being an aural tradition of music, Carnatic teaching pedagogy relies heavily on ear training. The author has come up with extensive methods to hone the new age student's listening skills. The proposed workshop will incorporate a short presentation of these methods followed by an interactive activity wherein participants will be taught minute, microtonal differences that form an integral part of the Carnatic raga system and methods that have been successfully used to train teachers to teach time-saving, easy to comprehend techniques for ear training via the online medium.

[Vivek Sadashivam](#)

[Kshitij Kashyap](#)

[Srikar Athreya](#)

(Subramaniam Centre of Performing Arts, India)

### Global Music and Social Emotional Learning in Classroom

The in-school program SaPa in schools (SiS) programme was started in 2014, and aims to develop and establish music as a general subject in schools in India, as well as provide opportunities for all children to access music experiences. The programme has been a part of a larger partnership project between Subramaniam Academy of Music (SaPa) in India and the Norwegian Academy of Music (NMH) in Norway. Currently the SiS program reaches 50 000 children in a variety of private owned, NGO and government driven schools. A central strand in the programme is music teacher training and developing a community of music teachers.

In this workshop we will present and share different musical learning activities from the SiS programme, and will demonstrate both in the classroom activities as well as music teacher training aspects. Classroom activities will include examples of how to balance a focus on musical outcome and social emotional learning, how to work on inclusion for all in a practical way, and how to make music learning a positive experience for all children and hence work towards a learner-centred education. The part focusing on music teacher training will demonstrate how the programme works for building musical skills, didactical skills and relational skills among our music teachers. We have a strong focus on building a community of music teachers, where teachers work together, share strengths and weaknesses, and motivate each other through and in collaboration.

[Shree Lakshmi Vaidyanathan](#) (ISME Communications & Student Chapter)

### The ISME Student Chapter and You

The [ISME Student Chapter](#) is a vibrant, diverse, and dynamic body of students that organizes free professional development sessions for the benefit of the students of music and music education around the world. These bi-monthly sessions are held over Zoom and are open to members and non-members of ISME.

Shree Lakshmi Vaidyanathan, as a core ISME Student Chapter team member, will engage with the student community of KMMC (and any other students of music who attend!) during this session.



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[Anushka Lewis](#) (OffSet Education, India)

### How are we Teaching?

All of us teachers were once taught by teachers who taught in a way that was impacted by the ideology and culture of that time. So how are WE teaching? My workshop aims to pull us out of "teaching the way we were taught" and focus on "teaching the way they learn". The session will focus on ways of using student guided learning within a curriculum structure and how we can innovate within that.

[Abinav Sridharan](#) (Indian Music Experience Museum, India)

### Voice Analysis Workshop

This is a dynamic 60-minute interactive workshop tailored to teachers, students, performers, and singers of all levels and backgrounds (not specified to any genre). Through live voice recordings and personalized graphical analysis, followed by a masterclass, participants will explore frequency, harmonics, and pitch accuracy, while gaining insights into the working of the importance of posture and breathing. Addressing specific voice issues, attendees will receive expert guidance to overcome challenges and pave the way for future progress. With a focus on voice anatomy, physiology, and musical capability, this workshop promises to empower participants to unlock their vocal potential, elevating their singing and performance abilities.

### PRESENTER BIOGRAPHIES


	<b>Abinav Sridharan</b> (Indian Music Experience Museum, India)
	<a href="#">Voice Analysis Workshop</a>

Abinav Sridharan is a distinguished music educator, mentor, and performer with 14 years of experience inspiring vocalists and students worldwide. His expertise in pedagogy and unique integration of Bel Canto techniques into Indian vocal training make him a standout in music education for singers in India.

As the former Head of the Audio Visual Laboratory at the Archives and Research Centre for Ethnomusicology, Abinav managed the digitization and restoration of audio and video materials, preserving cultural traditions. He presently works at the Indian Music Experience Museum as Manager for Special Projects and Partnerships.


Teaching at KM Music Conservatory, Abinav developed a curriculum harmonizing Western and Hindustani Classical vocal traditions, emphasizing vocal health. He directed stage productions across diverse music genres. Abinav holds an M.Mus in Ethnomusicology from King's College, London, excelling under the King's India Master's Scholarship. Beyond academia, he actively organizes music workshops, fostering classical music promotion and vocal health.


As a versatile performer, Abinav's contributions extend to Sufi ensembles and operatic renditions, exemplifying his commitment to music as a universal language. He has received prestigious awards, including the British Council UK Alumni Award for Culture and Creativity, the King's India Masters Scholarship, and the A.R. Rahman Foundation Scholarship.

	<b>Abhishek Panchal</b> (Gateway School, Mumbai)
	<a href="#"><u>Music Education in Indian Schools: Potential and Possibilities for Inclusion and Exclusion</u></a>
	<p>Abhishek Panchal received an MA in Art Education from Boston University. An articulate and passionate educational administration professional, Abhishek leverages a decade-long experience in the development and oversight of academic programming and curriculum to promote student growth and achievement in the Visual and Performing Arts. He is currently the Vice Principal at The Gateway School of Mumbai and supports school administration, the Arts program, teacher development and mentorship, school improvement, and post-secondary transition.</p>


	<b>Adam Greig</b> (KM Music Conservatory, India)
	<a href="#"><u>Opening Address &amp; Keynote</u></a>
	<p>Originally from Fife in Scotland, Dr Adam J. Greig completed his undergraduate and postgraduate studies at Lancaster University in England, where he received a BMus (Hons) and a Masters degree in Music with Distinction, before completing a doctoral thesis on the music of French composer Germaine Tailleferre. At KM Music Conservatory Adam has been the Academic Coordinator since 2011, responsible for oversight of the curriculum design and faculty. Since 2020 he is also Artistic Director responsible for international and industry projects and during the past decade has coordinated projects with the British Council; Trinity Laban Conservatoire of Music and Dance; BBC Scottish Symphony Orchestra; the Royal Conservatoire of Scotland; Queensland University of Technology; Berklee College of Music; ROLI; Apple; Google and Nokia.</p> <p>He specialises in performing early 20th Century French repertoire, particularly that which surrounds the 'Les six' composers, and has performed as a soloist and accompanist at a number of international concerts and conferences, including the Royal Music Association Symposium Nostalgia and Innovation in Twentieth-Century French Music. He has also had the privilege of performing three piano concertos, most recently with the Australian World Orchestra (2018), also Francis Poulenc's Piano Concerto No.1, and Germaine Tailleferre's Concerto pour piano et 12 instruments with the Lancaster University Symphony Orchestra. As a director Adam's work includes the British Council India-UK Season of Culture, Concert for Friendship in Chennai (2023), Sempre Libera from 'Sound Unbound', a 45-minute musical that was premiered in Chennai in 2016 and later showed at NH7 Pune.</p> <p>As a researcher, Adam has presented at All About Music (Mumbai, 2019); IndiEarth Xchange (Chennai, 2015-19), ISME Symposiums (Bangalore &amp; Delhi, 2015-16) Cambridge University, King's College London and the International Conference on Music Since the 1900s, held at Keele University. He was a co-author of the New Delhi Statement on Music Education and Engagement by the International Society for Music Education (2016).</p>




	<p><b>Aditi Bharatee</b> (Music Muni Labs, India)</p>
	<p><a href="#"><u>Leveraging real-time feedback through technology to improve singing performance and literacy</u></a></p>
	<p>Aditi Bharatee is a software developer, in the field of music technology (more specifically Music Information Retrieval), in the Bangalore-based startup, Riyaz. Riyaz is a mobile application on which singers can practise singing and receive real time feedback about the accuracy of their pitch, and other vocal measures. She holds a Bachelor’s degree in Computer Science from Nanyang Technological University, a Diploma in Higher Education in Music from KM Music Conservatory, Chennai, and a post-graduate Diploma in Kodály Music Pedagogy from the Kodály Institute in Hungary. Her primary areas of interest are music education, as well as its intersection with technology, and how music education can be made more accessible to people in India through these, and other, means. In her free time, she teaches piano and leads a children’s choir in her local community in Bangalore.</p>

	<p><b>Aditi Krishna</b> (O.P. Jindal Global University, India)</p>
	<p><a href="#"><u>Hindustani Music, Education, and Regionalism in the peripheries: Case Study of Patna, India</u></a></p>
	<p>Dr. Aditi Krishna is currently an Assistant Professor in Social Anthropology at O.P. Jindal Global University, with special interests in South Asian music cultures, music education, identity, cultural nationalism, and regionalism in South Asia. Her PhD, which she completed at Royal Holloway University of London, focussed on the issues of identity, regionalism, varied ethos and ideologies defining the teaching and transmission of north Indian classical music in the 21st century Delhi and Patna in India. Previously, she has worked as a Project Associate at the Archives and Research Centre for Ethnomusicology at the American Institute of Indian Studies (AIIS), working on multiple projects involving Classical and folk music traditions in India.</p>

	<p><b>Alisha Mathew Thayil</b> (KM Music Conservatory, India)</p>
	<p><a href="#"><u>Mindfulness Practises for Music Educators</u></a></p>
	<p>Alisha is a passionate vocal coach, music educator, and choir director with expertise in Indian and Western Classical singing. She holds a Master's in Music Performance from the University of Chichester, UK, specializing in Western Classical singing, and a voice graduate degree from the London College of Music, UK, majoring in voice, movement studies, and physiology. Alisha is currently working as a Western Voice Faculty at KM Music Conservatory, Chennai. She also serves as the curriculum director at Jingle Bells Music Education, a recipient of the Play On Sponsorship Fund of ABRSM, creating music curricula based on Kodaly pedagogy for primary schools in Kerala. She has conducted workshops and masterclasses in the UK and India, with the latest being a choral workshop conducted for The Indian Choral Ensemble in Chennai. A vocal health enthusiast, Alisha is certified as a Vocal Health First Aider by Vocal Health Education, UK. Apart from ISME, Alisha is also a member of NATS and had recently presented a paper for the NATS India Conference. She is dedicated to staying updated in voice and music education research.</p>

	<p><b>Ankna Arockiam</b> (Royal Conservatoire of Scotland)</p>
	<p>Conference Committee</p> <p>Originally from Hyderabad, Ankna Arockiam moved to Glasgow in 2011. Since then, she has graduated from the Royal Conservatoire of Scotland. Ankna has completed her PhD, exploring young Western classical musicians' musical, cultural and social identities in Indian cities. She co-founded Shared Narratives, a platform dedicated to empowering researchers of colour in the performing arts.</p> <p>Her singing career continues and as a soloist, she has performed in various festivals and venues across India and the UK. She regularly collaborates with other musicians and artists including Naad-Hara, an Indo-Scottish band based in Glasgow and Saanjh, a trio with Piano and Tabla.</p> <p>Beyond her artistic and research pursuits, Ankna is dedicated to nurturing a vibrant music community. She is the founder and director of Glasgow Sitare, a singing group for South Asian women in Glasgow. Additionally, Ankna actively contributes to various organisations and initiatives. She serves on the Board for MusiQuE, an organisation focused on enhancing the quality of higher music education. She is also involved with SWIM (Scottish Women in Music) and holds a position as a Regional Committee member for the Musicians Union, where she advocates for the rights and welfare of musicians. Ankna is committed to promoting inclusivity and is a member of the the Association of European Conservatoires (AEC) Diversity and Inclusion Task Force, where she works towards building a more inclusive European Higher music education community. Recently, she has been appointed as the Artistic Director of Westbourne Music.</p>

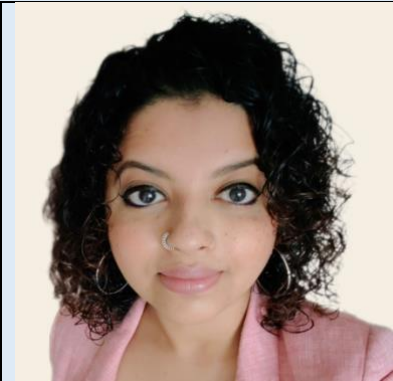
	<p><b>Anil Srinivasan</b> (Rhapsody; Krea University, India)</p>
	<p><a href="#"><u>Music in the Classroom: Voices from the Grassroots</u></a></p> <p>Anil Srinivasan is one of the unique artistic voices to emerge from India. A classical pianist, he is trained in Carnatic music and studied Western classical piano. An acclaimed composer, performer, and collaborator, he is well known for contributing a new genre in Carnatic music using the classical piano as a frame around the free-flowing Carnatic classical voices. His music reflects a blend of Western classical and Indian classical influences. His interpretations of popular music and jazz have won him a dedicated following. It has been his endeavour to bring the piano to Indian music and make it a part of classical, semi-classical and popular music.</p> <p>He is a music educator with a strong background in cognitive neuroscience, Anil has been spearheading education through music with Rhapsody. This is a unique initiative to take music to thousands of children through an integrated approach across demographics and utilizes the power of music as a catalyst to improve academic performance and self-confidence.</p> <p>As a changemaker, he is an Aspen Global Leader and has been involved in various community initiatives. As a writer, columnist and speaker, he has carved a niche for himself as a musician who connects music to answer some of the most important questions we face in the world today. He has received multiple awards including the Sangeet Natak Akademi Award. The Tamil Nadu Government recognized him by awarding him the Kalaimamani Award for the year 2019. Anil is currently working on a unique art-led learning project to infuse creativity in learning for children. The project envisages to integrate art</p>





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and science and enable children to discover important 21st-century skills through art, music and multimedia. He plans to achieve this by providing age-appropriate learning modules created in association with the distinguished team from Rhapsody.

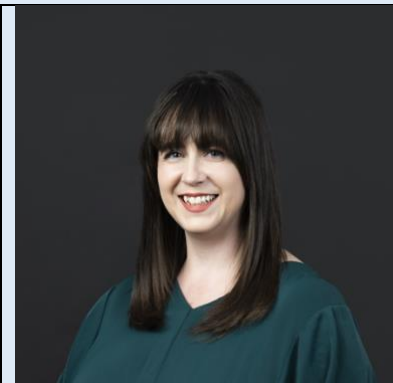


**Anushka Lewis** (OffSet Education, India)

### [How are we Teaching?](#)

Anushka Lewis a.k.a Nush Lewis is a versatile instrumentalist, composer and singer-songwriter based in Mumbai, India. Apart from being a performing artist, Anushka has spent the last 12 years in the field of music education as a teacher, faculty trainer, curriculum developer, program designer and education curator.

She founded OffSet Education in 2017. OffSet is a music education property created to directly support education and creative development of both, the learners and educators, through a community approach.

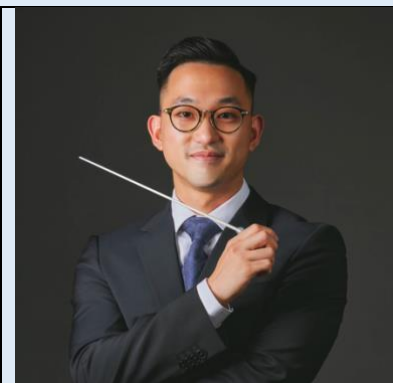


**Brittany Wood** (Firdaus Academy, Dubai)

### [Firdaus Orchestra and The Reinvent Series](#)

Brittany Wood, Academy Manager, Firdaus Orchestra and Firdaus Studio by A.R. Rahman

Brittany graduated with a B Sc. In Music Education from University of South Florida in 2012. With an educational career spanning over 12 years between the US and UAE, she realized the impact of music education, and with Firdaus took the opportunity to take to greater heights. As the Academy Manager for an all-women Orchestra, and a state-of-the-art recording facility, she works alongside professional musicians, sound engineers and experts from the music industry to create an inspiring wave of music and art education for current and future generations, with its epicenter in Expo City Dubai.

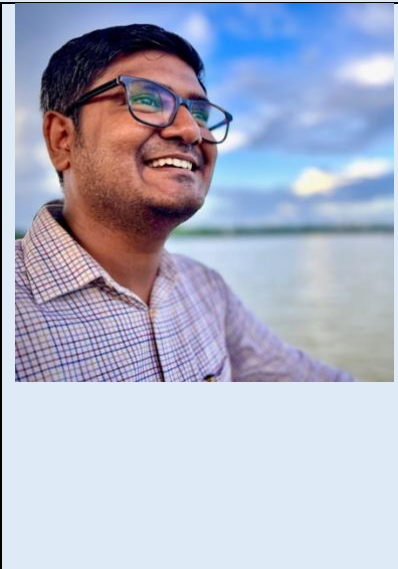

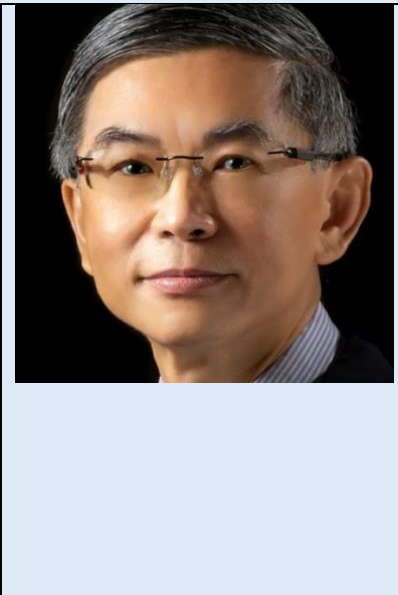


**Chak Lai Li** (University of South Carolina, Hong Kong)

### [Managing Issues of Race/Ethnicity in Educational Settings: Responsibilities of Administrators, Faculty, and Staff \[Presenter Online\]](#)

Anand Li - Educator, Conductor, Violist. He has collaborated with numerous orchestras and currently conducts the Hong Kong Children's Symphony Orchestra (Haydn Orchestra). He is a committed music educator, leading various youth and children's orchestras to accolades at competitions and public performances. He holds a Master of Music in Music Education from Boston University and is pursuing his Doctor of Education at the University of South Carolina. With a Bachelor of Arts in Music from Hong Kong Baptist University, Li has received several scholarships recognizing his musical prowess. His articles have appeared in different presentations, roundtables, and webinars.

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	<p><b>Daniel Evans</b> (Madras Christian College, India)</p> <p><a href="#"><u>Church Music as a Cultural Stage for a Western Reading of a Traditional Tamil Keerthanai</u></a></p> <p>Daniel Evans works as an Assistant Professor in the Department of Mathematics at the Madras Christian College, where he also serves as the Choir Director of the Bishop Herber Chapel. He plays the organ and the piano and composes and arranges music for the choir and the string orchestra. Daniel's interest in music, especially church music, began when he joined the church choir as a young chorister in a Lutheran church. In 2017, he presented a paper entitled 'The State of Church Music and it's Future - an Indian Perspective' at the Seventh International Conference on Orthodox Church Music at the University of Eastern Finland. In the same year he also was a part of a small choir from Chennai which took part in the 500th year Anniversary celebrations of the Reformation at Brunswick. In 2019 Daniel attended The King's Singers Summer School at the Clare College, University of Cambridge.</p>
	<p><b>Darshana Patwah</b> (Gateway School, Mumbai)</p> <p><a href="#"><u>Music Education in Indian Schools: Potential and Possibilities for Inclusion and Exclusion</u></a></p> <p>Darshana Patwa holds a Master's Degree in Applied Psychology from Mumbai University and has a B.Ed in Special Education from SNDT Women's University. Additionally, she holds a Diploma in Arts-Based Therapy from SEEDS, Nirmala Niketan College. She is certified in storytelling, process drama, clowning, and voice training. Darshana has previously worked as a special educator at The Aditya Birla Integrated School, Hands-on Therapy Centre, and NEXT School before joining The Gateway School of Mumbai, where she spearheads the Performing Arts Program.</p>
	<p><b>Eddy Chong</b> (Nanyang Technological University, Singapore)</p> <p><a href="#"><u>When Kriti, Xunhuanti and Rondo meet: A case of musical multiculturalism in Singapore</u></a></p> <p>Eddy K. M. Chong is currently the Associate Dean for Programme Planning and Management at the Office of Teacher Education, National Institute of Education, Nanyang Technological University. Amidst his administrative responsibilities, his portfolio of teaching and research work largely lies in two areas. First, as a music theorist cum music educator, he has over some two decades broadened his music theory curriculum to embrace music theories across different cultures – from non-western to pop and jazz – for the multicultural context in Singapore. Second, in keeping up with the increasingly technologized world, he has been developing his secondary interest in technologies for teaching music and developed an edu-blogging approach, applet-based game-based music-learning, a web-based music-tutor software, a mobile music-tutoring app, and created an e-gamelan with micro:bit and Scratch. He is currently exploring pedagogical harnessing of GAI tools.</p>

	<p><b>Heidi Westerlund</b> (Sibelius Academy, University of the Arts, Finland)</p> <p><a href="#"><u>Gender inclusive music practices in Nepal: Advocating social change and sustainability in the public sphere</u></a></p> <p>Heidi Westerlund is a professor at the Sibelius Academy, University of the Arts Helsinki, Finland, where she is responsible for music education doctoral studies. She has published over 140 articles and book chapters. She is the co-author of Music education, ecopolitical professionalism and public pedagogy: Towards systems transformation (SpringerBriefs in Education, in print) with M. Barrett and co-editor of: Collaborative Learning in Higher Music Education (Ashgate, 2013/Routledge, 2016); Musiikkikasvattaja. Kohti reflektiivistä käytäntöä (PS-Kustannus, 2013); Music, Education, and Religion: Intersections and Entanglements (Indiana University Press, 2019); Visions for Intercultural Music Teacher Education (Springer, 2020); Politics of Diversity in Music Education (Springer, 2021), Expanding Professionalism in Music and Higher Music Education (Routledge, 2021), Music Schools in Changing Societies: How Collaborative Professionalism Can Transform Music Education (Routledge, in print), and The Transformative Politics of Music Education (Routledge, forthcoming). Her research interests include higher arts education and professionalism in music, music teacher education, collaborative learning, cultural diversity and democracy in music education. She is currently leading two projects funded by the Research Council of Finland: Music education, professionalism, and Eco-Politics (EcoPolitics, 2021-2025) and Transition pathways towards gender inclusion in the changing musical landscapes of Nepal (amplifyHer).</p>
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	<p><b>Jay Rajendra Raythatha</b> (Christ University, India)</p> <p><a href="#"><u>Situating Western Classical Music Education in Indian Higher Education: Challenges and Opportunities</u></a></p> <p><a href="#"><u>Contextualising Western Music and Western Music Education in a Post-Colonial Indian Higher Education</u></a></p> <p>A classical Pianist and a Music Educator, Jay Rajendra Raythatha specialises in classical and romantic era's piano repertoire. An Assistant Professor and the Head of Piano at the Department of Music - CHRIST (Deemed to be University), Bangalore, he graduated from Goldsmiths, University of London, UK with a Master of Music degree in Piano Performance and Research. With a degree in Engineering and a musician by passion, Jay has given various performances across London and India, which includes solo piano recitals, performances with the Indian National Youth Orchestra, to name a few.</p> <p>Committed to promoting awareness about the significance, relevance and impact of Western Music in India, he is passionate about the symbiotic connection between the performance space, industry and academia. As a practice driven educator, he perceives these intersections as research rich spaces for exploration.</p>
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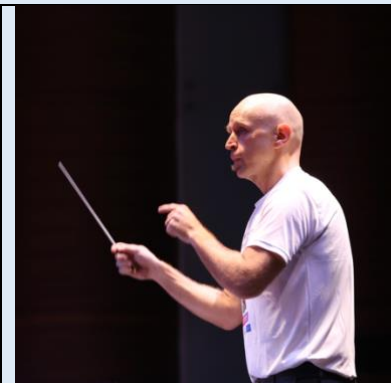


**Jesmond Grixti** (Western Sydney University, Australia)

[Is the Maltese Band Club School of Music a communal hub for creativity, critical thinking, and communication? \[Presenter Online\]](#)

Jes Grixti is a prize-winning composer and academic. Jes' music has been performed internationally, including at Carnegie Hall, New York, and released on various labels including the MPS (UK). He is also being awarded the Billy Joel award for distinguished talent in composition by New York University, (Steinhart).

As an academic Dr Jes' research area includes music education and community music practice. He has presented at international conferences and been published by the Australian Journal for Music Education. Currently he is reading for his second doctorate at Western Sydney University, Sydney, New South Wales, Australia. Jes Grixti is a doctoral graduate of the Conservatorium of Music, The University of Melbourne, Victoria, Australia.



**Jimmy Bunch** (KM Music Conservatory, India)

[Reflecting on 10 Years of Teaching Music Composition in South India](#)

A doctorate in music composition at the University of Illinois at Urbana-Champaign, with a dissertation on the music of the contemporary Italian composer Salvatore Sciarrino, composer, performer, educator, and concert organizer Jimmy Bunch has been teaching composition at the KM Music Conservatory in Chennai, India for about 8 years. He is also the Diploma Programme co-leader at KMMC. As a composer, Jimmy is drawn not only toward the experimental traditions in American and European music, but also to their literary/canonic traditions, and those outside of the Western world.

During the lockdowns of 2020, Jimmy collaborated with percussionist Jane Boxall to create a series of short works for text, household objects, and percussion called How to [almost] start a revolution, which was premiered in daily segments on YouTube. He helped coordinate [and created pieces for] the 2017 and 2019 South Asian Music Residency, a collaboration with the Goethe Institute that brought musicians from India, Afghanistan, Bangladesh, Sri Lanka, Iran, and Germany to Chennai for a three-week experimental improvisation workshop and concerts. He has also recently had the opportunity to coordinate and write for an album of songs with composers from KM and lyricist/musicians from the region Centre-Val de Loire in France. This project culminated in a tour of the region in 2019. Later that year, Jimmy created a series of sound installations Ex/Inter/Change [installed at YM studios for an Indie Earth Exchange conference, co-hosted by KMMC and Queensland University of Technology]. He has also written music for the Ensemble Paramirabo, the Ogni Suono Saxophone Duo, the Hi Def Saxophone Quartet, the University of Illinois Modern Ensemble, the UISO, violinist Miranda Cuckson, pianist Rob Conway, saxophonist Phil Pierick. Forthcoming projects with HFR, the violinist Karen Bentley Pollick, and trombonist Lisa Sarasini. He has participated in residencies and workshops at the Atlantic Center for the Arts, and Montreal Contemporary Music Lab.





**Kamani Samarasinghe** (University of Visual and Performing Arts, Sri Lanka)

[Exploring the Potential of Virtual Reality in Traditional Music Education](#)

Kamani Samarasinghe is a Senior Lecturer in the Department of Information Technology at the Faculty of Dance & Drama, University of the Visual & Performing Arts (UVPA), Colombo, Sri Lanka. She has been a dedicated faculty member at UVPA since 2006. Kamani serves as the editorial manager for the Journal of Research in Music (JRM), published by the Faculty of Music at UVPA. Kamani's research interests encompass distance education teaching and learning, E-learning, digital preservation in sound and audiovisual archives, and the preservation, documentation, and safeguarding of traditional music and dance. She is an active member of the National Committee on Intangible Cultural Heritage, ICOMOS (Sri Lanka), the International Society for Music Education (ISME), and the International Association of Sound and Audiovisual Archives (IASA).



**Karl Lutchmayer** (Music Teacher's Board, UK/India)

[Decolonizing the exam curriculum in 21st Century India](#)

Karl Lutchmayer is equally renowned as a concert pianist and a lecturer. A Steinway Artist, Karl performs across the globe, and has worked with conductors including Lorin Maazel and Sir Andrew Davis, and performed at all the major London concert halls. He has broadcast on BBC Radio 3, All India Radio and Classic FM, and is a regular chamber performer. A passionate advocate of contemporary music, Karl has also given over 90 world premieres and had many works written especially for him.

Karl's London lecture-recital series, Conversational Concerts, has garnered critical and public acclaim, and following his landmark recitals celebrating the Liszt and Alkan Bicentenaries, he has received invitations from 4 continents to give lecture-recitals. Karl also holds an academic lectureship at Trinity Laban and is a regular guest lecturer at conservatoires around the world, including the Juilliard and Manhattan Schools in New York.

In recent years Karl has focussed much of his time and attention on nurturing the burgeoning Western Classical music scene in India, his family home. There, as well as helping young musicians and music teachers to fulfil their potential, he has also been involved in audience creation projects in many of the major cities. It was for this work that he was awarded the Bharat Gaurav (Pride of India) Lifetime achievement award in 2015.

Karl studied at the Junior Department of Trinity College of Music, then at the Royal College of Music under Peter Wallfisch and John Barstow, where he also studied fugue and counterpoint with Edwin Roxburgh. He undertook further studies with Lev Naumov at the Moscow Conservatoire and with Martino Tirimo. His research interests include the music of Liszt, Alkan, Busoni and Enescu; The Creative Transcription Network; reception theory, and the history of piano recital programming.

Karl resides in London, where he is sometimes spotted in his alternative incarnation as keyboard, percussion and theremin player in the prog rock band The Connoisseur.





**Kristina Kelman** (Queensland University of Technology, Australia)

[Harmonizing Notes of Change: The Evolution of Popular Music Education in India](#)

Dr Kristina Kelman is a senior lecturer in music at Queensland University of Technology. Her research focuses on entrepreneurial learning. Her book, *Music Entrepreneurship: Professional Learning in Schools and the Industry* was published by Palgrave Macmillan in 2020. She has collaborated with First Languages Australia on a language project through original song, *Yamani: Voices of an Ancient Land*. This resulted in an album, national curriculum materials, and a documentary featured on Qantas in-flight entertainment. Since 2015, Kristina coordinates an intensive recording program and music education project in Chennai, India, which produces an album of original music, distributed and promoted internationally. Kristina is also a professional jazz musician and has graced Australian stages for 30 years. She has recorded solo albums and been featured on compilation albums.



**Krithika Sreenivasan** (Indian Music Experience Museum)

[Institution Building – The Case of Indian Music Experience Museum \(IME\)](#)

A noted Karnatik vocalist and an engineering graduate, Krithika comes with years of training and experience both in performing and teaching music. She has co-authored a book on musicians, "Great Achievers Who Died Young- Musicians" in Kannada and English, available as audiobooks too.

As an Education Manager at the IME, she oversees Museum and Music Education. On the Museum Education front, she facilitates interactive educational school field trips to the Museum, conducts musical workshops for children and also develops programs for schools which aim at making music a part of their curriculum. On the Music Education front, she heads the Learning Centre, which offers structured music training and courses in various Indian and Western genres.



**Kshitij Kashyap** (Subramaniam Center of Performing Arts)

[Global Music and Social Emotional Learning in Classroom](#)

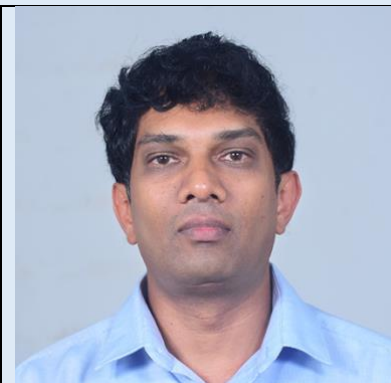
Kshitij is a music educator and has been with SaPa for more than 5 years now and works with hundreds of school children. He's also a part of the team that creates curriculum and content for learners across the country. An engineer by qualification, he is a strong advocate for quality education, and works towards making learning fun.



**Manjula Ponnappalli** (NalandaWay Music Education, India)

[Harmonies of Hope: A Case Study of NalandaWay Foundations Children's Choir Program](#)

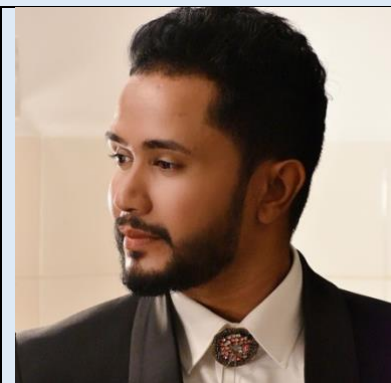
Manjula Ponnappalli is a musician with 2 decades of experience in Music Education and collaborative performances with various artists across music, dance and theatre genres. Through her interest in collaborating with artists and students across the globe, she has had the opportunity to travel extensively. She is an alumna of Kalakshetra Chennai and has worked with Conservatoire à Rayonnement Régional, Réunion Island (Govt of France) as a performing artist and trainer of the Indian Music department. She currently serves as a consultant in music education at NalandaWay Foundation and directs the Nalandaway children's choirs in Chennai and Delhi .



**Manoj Alawathukotuwa** (University of Peradeniya, Sri Lanka)

[Importance of Introducing Multicultural Music Education to Sri Lankan School Curriculum](#)

Manoj Alawathukotuwa received his BA and MPhil degrees from the University of Peradeniya, Sri Lanka and PhD in the Faculty of Music, University of Delhi, India. Currently has been serving as a Senior Lecturer at the Department of Fine Arts, Faculty of Arts, University of Peradeniya. He has published several research papers on Sri Lankan music, presented research papers both in local and international conferences. His research interests are North Indian Music, Music Pedagogy, Ethnomusicology and Musical influences on Sri Lankan music. As a trained musician, he has composed several music compositions for Sri Lankan renowned musicians.



**Manoj Sanjeewa** (University of Visual and Performing Arts, Sri Lanka)

[Enhancing Emotional Expressions in Singing through Reflecting Personal Experiences: A Study of selected Government University Vocal Students](#)

Manoj Sanjeewa is an enthusiastic musician and a Lecturer at the department of Western Music, University of the Visual and Performing Arts, Colombo, Sri Lanka. He is a western classical singer, Music composer, voice Trainer, choir director (Buddhist choir, EVOLUTION UVPA choir), choir conductor researcher and psychology counsellor. He is also a member of the professional counsellors Association and Shanghai Cooperation Organization Countries' Youth Choir. Manoj assists the Muslim Choral ensemble Sri Lanka, World Muslim Choral ensemble and World Interfaith Choral ensemble as an Associate Artistic Director and Vocal Coach. Research interests Music education, Ethnomusicology, Choral Music and singing.



**Mitali Saraf** (Subramaniam Centre of Performing Arts, India)

[The Pioneering Contributions of Dr. L Subramaniam's Compositions to Western Classical Music: A Western Music Perspective](#)

Mitali Saraf is a Pianist and educator currently based in Bangalore. She has completed her Bachelors and Masters in piano performance through the Royal Conservatoire of Scotland and has since worked, performed and freelanced across India. During her studies she participated in multiple programs at the conservatoire such as the Plug festival and the Piano festival. She was highly commended in the Ian D Watt competition alongside cellist James Tragett. She has performed in Europe and around India, and is passionate about new developments in music and teaching methodologies.



**Morel Koren** (Bar Ilan University, Israel)

[Updating Traditional Music Education Practices in the Digital Age \[Presenter Online\]](#)

Morel Koren is a music teacher, Ph.D., former co-manager of the computer music lab at Bar- Ilan University, Israel. He has developed courses for music teachers in technology for music education, participated in summer courses at CCRMA - Stanford University, received an Erasmus EDEN post-doctoral scholarship – unfortunately, forced to decline it, and participated in an Erasmus Staff Mobility Action. He is co-founder at Solfy, <https://www.4solfy.com/>, a didactic AI-based solution for nurturing singing and music literacy in public schools.

The software is a multilingual digital interactive solution for teaching and (self-) practicing Solfege and Songs. The initiative, led by Tzipi Koren (music teacher), Dr. Adoram Erell (physicist, expert in digital voice recognition, analysis, and processing), and Morel Koren, is still in development but has already been implemented in schools from Israel and Romania.



**Nicola McAteer** (York St John University, UK)

[Daring to imagine together: Intercultural collaborative research of The Women of Community Music Collective \[Presenter Online\]](#)

Nicola McAteer is an independent community musician and PhD researcher based within The Institute of Social Justice, York St John University, UK. Nicola's community music practice initially starting twenty years ago whilst working within the learning disability self-advocacy movement, inspiring her to pursue a life of community-based collaborative and participatory music making. Nicola's PhD researcher research was instigated from her lived experiences of community-based music making during the pandemic alongside having caring responsibilities of three young children and observing the escalation of the multitude of global inequality crises. Nicola's intersectional feminist research is exploring the relationship between community music and women within the current social and political landscape through the combination of auto-ethnography and participatory action research, curating new knowledges grown and woven from women's lived experiences in different cultural contexts.

**Nishadi Meddagoda** (University of Peradeniya, Sri Lanka)





## [The Methodology of Teaching Hindustani Classical Music in Sri Lankan School Curriculum](#)

I'm Nishadi Meddegoda (full name: Meddegoda Lekamalage Nishadi Prageetha Meddegoda), born in Ratnapura, Sri Lanka, studied at the University of Delhi {B.A. Music Hons (2004)} at Banaras Hindu University {MMus 2007}}, and at the University of Peradeniya {MPhil (2015)} majoring in North Indian Classical Music, and Musicology. Currently, I'm reading for the Ph.D. program in the area of Ethnomusicology at the University of Peradeniya, where I'm working as a visiting lecturer in Hindustani Vocal Music from 2018 to the present. I'm interested in Hindustani music, popular music and media related issues regarding contemporary musical life in Sri Lanka. I have taught at various institutions and I'm a dedicated researcher in my field.



## **Paolo Pacciolla** (Christ University, India)

### [Situating Western Classical Music Education in Indian Higher Education: Challenges and Opportunities](#)

Paolo Pacciolla, ethnomusicologist (PhD Durham University UK) and musician (Diploma of Pianoforte), is an Associate Professor, at the Department of Performing Arts, Christ University, Bengaluru. He has been Tagore National Fellow affiliated with Indira Gandhi National Centre for the Arts, New Delhi and Kerala (2019 – 2021) and ICCR Senior Fellow affiliated with the International Centre for Kerala Studies (University of Kerala- Trivandrum) (2017-2018). His research interests include a number of interrelated areas within Ethnomusicology, Iconography of music, history and archaeology of music and musical instruments, and religious studies. He is particularly interested in the ritual functions of music, musical instruments, and dance, and in the relationship of music and images – intended as painted or enacted representations – in India. His main ethnographic focus is on music in India, where he has carried out extensive field research on the language and ritual functions of drums and drumming. Among his recent writings, the monograph *The Indian Drum of the King-God and the Pakhavaj of Nathdwara*, Series Studies in Music, SOAS - University of London, Routledge 2020.



## **Patricia González-Moreno** (Universidad Autónoma de Chihuahua)

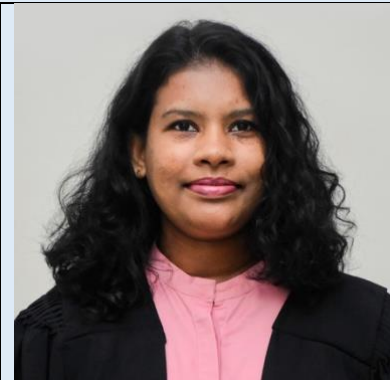
### [Closing Address & Keynote](#)

Patricia González-Moreno is Professor of Music Education in the Faculty of Arts, Autonomous University of Chihuahua, Mexico, where she teaches undergraduate and graduate courses in music and arts education, educational psychology and philosophy of art. Before earning her Ph.D. in Music Education from the University of Illinois, she taught general music in basic education for seven years. Her research interests include music psychology, teacher education, professional development, and creativity. She has presented conference papers and lectures in the United States, United Kingdom, Finland, Australia, Italy, China, Chile, Brazil, Colombia, Argentina, and Mexico. Dr. González has published papers in peer-reviewed journals such as *Music Education Research*, *Research Studies in Music Education*, *Revista Internacional de Educación Musical*, among others, and has contributed book chapters for texts by the Canadian Music Educators' Association, Routledge, and the Oxford University Press (in press). She has served ISME in different capacities: as a Board Member (2012-2016), Chair of



## Music as Education: Multiculturalism, Learning and Cognitive Enhancement, and Advocacy

the ISME Advocacy Standing Committee (2012-2016); member of the organizing committee for ISME World Conference (Porto Alegre, 2014); member of the organizing committees for the North American and Pan American Regional Conferences; ISME representative in the World Alliance for Arts Education; and member of the Editorial Board for ISME Revista Internacional de Educación Musical. Patricia also serves on the editorial committees of the journals NUPEART and "Teaching music": A Pan-American Research Journal. In January 2013, Patricia received the acknowledgement as National Researcher by the National Council of Science and Technology (CONACYT SNI level 1) in Mexico.



**Pavithra Madapatha** (University of Visual and Performing Arts, Sri Lanka)

### [Effects of Evaluation Strategies among Western Music Undergraduates \[Presenter Online\]](#)

Pavithra is a highly accomplished musician and educator. She holds a Bachelor of Performing Arts (Special) degree in Western Music from the University of Visual and Performing Arts, Colombo, Sri Lanka. Currently, she works as a probationary lecturer at the same prestigious University where sharing her musical expertise. Pavithra's talents as a pianist and singer in both Western and Indian classical music have earned her numerous accolades in local and international competitions. Her excellence in pianoforte performance also garnered her the All-Island prize from Thames Valley University in London. In addition to her impressive musical achievements, Pavithra recently received the Vice Chancellor Award for the Best Scholar in Teaching, highlighting her exceptional dedication to education. Pavithra is actively involved in research, focusing on piano teaching methods and biomechanics in pianists. She contributes significantly to the field of Music and Art, sharing her expertise and teaching proficiency with students. Pavithra's dedication to both performance and education makes her a remarkable figure in the world of music.



**Pranesh S**

### [Sustainable Practices in Music Education: Balancing Tradition and Innovation](#)

I am Pranesh, a seasoned contemporary keyboardist/pianist, dynamic live performer, and dedicated music educator with 12+ years of comprehensive musical training, specializing in Western classical, contemporary, and composition. With a decade of live performance and 5 years of teaching and curriculum development expertise, I am also a proficient music producer. As a skilled product manager, I lead teacher training, leverage pedagogical expertise, and create innovative curricula to enrich music education. With over 5 years of experience, I have been teaching and developing curricula, working with various ed tech and music schools across India. Holding an LLCM in keyboard from the London College of Music, Grade 8 certifications in piano theory and keyboard from Trinity College London, and Grade 8 in Rockscool in music production and popular theory, I embody a 3-dimensional approach as a performer, educator, and composer.





**Preema John** (Indian Music Experience)

[Institution Building – The Case of Indian Music Experience Museum \(IME\)](#)

Preema John is Museum Director of the Indian Music Experience Museum, Bangalore India. Previously she has held leadership positions in various arts organizations including Asia Society India Centre and Dr Bhau Daji Lad Museum. A Fulbright Fellow, she was previously Head of Art for Maker Maxity and Deputy Director of the Asia Society in Mumbai. She holds a Masters in Arts Administration & Cultural Policy from the School of the Art Institute of Chicago and a Masters in Arts & Aesthetics from Jawaharlal Nehru University, New Delhi.



**Pushpa Palanchoke** (Nepal, Folk Lok Program, Satori Center for the Arts)

[Friendships within Dāphā: A mini-documentary for an appreciation of historic music tradition Dāphā \[Presenter Online\]](#)

Pushpa Palanchoke is an applied ethnomusicologist who believes in the transformative power of collective music-making. She collaborates with traditional institutions to create a sustainable environment for vanishing musical traditions. She advocates for collaborative effort and gender-inclusive placemaking to ensure the revival and envisioning of endangered musical traditions. Folk Lok, a community-based music program at the Satori Center for the Arts, is her brainchild. She is currently a visiting researcher at Sibelius Academy, Finland.



**Rajashree Srinivasan** (Azim Premji University, India)

[Music for All: Towards an agenda of listening to children’s musical voices](#)

Rajashree is Professor at the School of Education. She joined Azim Premji University in 2010 and was part of the core group that worked together to start academic programs at the University. She has taught at various levels of education: school, undergraduate programs and postgraduate programs. Prior to joining Azim Premji University, she was a teacher educator in the four-year Bachelor’s in Elementary Education program at Lady Shri Ram College for Women, New Delhi. Her research areas are child development and professional development of teacher educators. Her training in vocal music and violin engages her in advocacy work towards inclusion of music for ‘all’ children in educational spaces.



**Sameen Almas** (NalandaWay Music Education, India)

[Harmonies of Hope: A Case Study of NalandaWay Foundations Children’s Choir Program](#)

Sameen is Director (Projects) at NalandaWay Foundation, and leads all projects in North India. She manages and mentors project teams, partners with government stakeholders and donors. She is also responsible for the Delhi Children’s Choir activities. With an educational background in Human Development and Childhood Studies, she has a consolidated work experience of over 15 years in development research and project management – in the areas of child rights, education, livelihoods, human rights, and social exclusion. In her last role as Project Manager at the Asian Heritage Foundation, she was responsible for a livelihood project for Tribal communities in selected 5 states of India, using design as a tool for

intervention. In the past, she has contributed to research projects with AIF, UNDP, DFID, UNICEF and ActionAid, through extensive documentation and research skills.  
She is a visual artist and loves sketching and calligraphy, with a deep interest in music.



**Sandra Oberoi** (Harmony – The Music School; UCL, Institute of Education)

[The influence of the British Empire on music education in India and Hong Kong: Tradition, translation, and transformation in the 21<sup>st</sup> Century](#)

Music educator, international singer, voice teacher, and researcher Sandra Oberoi founded Harmony-The Music School, India in 2008. Artistic Director of the award-winning youth choir 'The Harmony Chorus', she has successfully led the group on national and international concert tours and competitions since 2011. Her students have performed at Carnegie Hall, won prestigious competitions, and earned scholarships to top music programs around the world. Sandra has performed and presented across India, U.S.A., U.K., Africa, Canada and Europe on topics that include exploring vocal versatility, vocal health, culturally responsive pedagogy, music with a social agency, and building unique choral experiences for young people.

Sandra presently serves in the ISME Executive Board, is Chair of the ISME Advocacy Committee, and President of the National Association of Teachers of Singing (NATS) - India Chapter. In addition to her postgraduate research at Institute of Education, UCL, U.K. she continues to create and curate professional development programs for music educators, and opportunities for youth to engage in musical excellence with purpose.



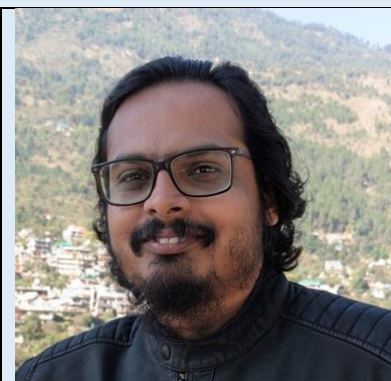
**Sara D'Souza** (Music Therapist)

[Music Education in Indian Schools: Potential and Possibilities for Inclusion and Exclusion](#)

Sara Ellen D'Souza is a certified music therapist and special educator who works with children and adults with neuro-developmental disabilities.

Through the use of music, she aims to equip her clients and students with social, emotional and communication skills to thrive within the community.

In addition to her work as a freelance music therapist, she is affiliated to HopeStone Interventions, Inspirium Holistic Care Center and Yash Charitable Trust, all located in Mumbai.



**Saumya Malviya** (IIT Mandi, India)

[Music, Mathematics and the Non-Finality of Truths: Exploring the Resonances \[Presenter Online\]](#)

Saumya Malviya is a social anthropologist currently working as an Assistant Professor at the School of Humanities and Social Sciences, Indian Institute of Technology Mandi. He is trained as an ethnographer with a PhD from the Department of Sociology, Delhi School of Economics and has studied the formation of mathematical knowledge from an ethnographic perspective. He is also interested in Anthropology of Texts and Literature and is currently exploring the life and literature of the Hindi poet Gajānan Mādhav Muktibodh using an

anthropological lens. Saumya Malviya is a published poet writing in Hindi and constantly explores through research and teaching the many resonances between the poetic and the ethnographic.



**Sebanti Chatterjee** (SRM University, Andhra Pradesh)

[Daring to imagine together: Intercultural collaborative research of The Women of Community Music Collective](#)

Sebanti Chatterjee is an assistant professor, Liberal Arts, SRM University, Amaravati. She is a cultural anthropologist, holds a doctorate in sociology from Delhi School of Economics, Delhi University and is author of the book Choral Voices: Ethnographic Imaginations of Sound and Sacrality



**Shobana Mathews** (Christ University, India)

[Contextualising Western Music and Western Music Education in a Post-Colonial Indian Higher Education](#)

With a PhD in Sound ,Text and Spatiality titled " Reading Song in Performance as Aural Narrative : Reading a sense of Spatiality in select albums of Mark Knopfler using Henri Lefebvre's Notions of Space", Shobana Mathews is Professor and Chair of the Department of English and Cultural Studies, CHRIST University, Bangalore . Her MPhil on the Folksong as Protest : A Study of the Works of Bob Dylan was twenty years ahead of Dylan being awarded the Nobel in 2016.

She has also experimented with advertising and has been forever enchanted by the world of words. Her research and writing have allowed her to engage with other modes of artistic production , keeping alive her love for music , visual art and dance.



**Shree Lakshmi Vaidyanathan** (ISME Communications & Student Chapter)

[The ISME Student Chapter and You](#)

At the 2022 ISME World Conference (Brisbane), Shree Lakshmi Vaidyanathan was invited by the ISME Membership Committee to form the core team of the ISME Student Chapter along with two of her peers from Australia and Hong Kong. Since then, she has helped expand the core team to 8 members with representation from every continent.

In 2022, Shree Lakshmi graduated with a Masters in Music Education from Boston University, USA with a focus on Social Justice in Music Education, Early Childhood Music and Curriculum Design. She holds a Bachelor's degree in IT engineering from Pondicherry University.

Shree Lakshmi was, till recently, a school music teacher, having taught in several private and government schools in Pondicherry and Bangalore, India. Her focus was on teaching culturally relevant and inclusive music in Indian schools. She additionally teaches western music theory and ear training at the Bangalore School of Music (part-time).

Shree Lakshmi is currently the Communications Officer at ISME.





**Srikar Athreya (Subramaniam Center of Performing Arts)**

[Global Music and Social Emotional Learning in Classroom](#)

Srikar Athreya is a musician and a music educator. He's been performing since the age of 9 and has had his training in Carnatic music under his gurus Smt Sundaramma who is his grandmother and Vidushi K Bhargavi, his mother. He's been in the education field for close to 6 years and has interacted and mentored a few thousand students with SaPa.



**Stephanie Hoi-Ying Chan**

[The influence of the British Empire on music education in India and Hong Kong: Tradition, translation, and transformation in the 21st Century \[Presenter Online\]](#)

Stephanie Hoi-Ying Chan is currently a PhD candidate in Music Education at the Institute of Education, University College London (UCL) under the supervision of Dr Jo Saunders and Professor Graham Welch. Stephanie's doctoral research explores the development of multiple identities in primary music teachers, music teacher's identity negotiation and teacher's agency. Her other research interests include musical development in children and adolescents, national identity and the school music curriculum as well as curriculum development.

Stephanie read Music at the Hong Kong Baptist University and later completing an MA in Music Education at the Institute of Education, UCL. Stephanie was previously a primary school teacher, piano teacher and research assistant in Music Education before embarking on her doctoral journey. Since 2021, Stephanie has been working for the MA Music Education at UCL and being recognised as an Associate Fellow of the Higher Education Academy.



**Tavis Ashton-Bell (Christ University, India)**

[Situating Western Classical Music Education in Indian Higher Education: Challenges and Opportunities](#)

Dr RL Tavis Ashton-Bell is the head of the department of music at CHRIST (Deemed to be University). He began his academic career as a lecturer and unit coordinator in Theory and Aural studies at Monash University at 23 after receiving a teaching fellowship immediately following his undergraduate degree. He was the concert manager for The Grainger Wind Symphony (2013-18) where he initiated the sound engineering department of the ensemble, a model now used by other wind bands. He also conceived of the Made in Australia concert format, which provides Australian composers with a platform to write for wind ensembles and have them premiered and recorded; to this day The Grainger Wind Symphony performs up to ten world premieres annually. As a researcher, Dr Tavis focuses on music education using multimodal approaches. He been a guest speaker at international conferences in psychology, mathematics, music and education in Australia and India.



**Tim Palmer** (Trinity Laban Conservatoire of Music and Dance, UK)

[Exploring the domains of 'Musicking-as-Play' in Education](#)

Tim Palmer is Head of Music Education at Trinity Laban Conservatoire of Music & Dance, where he researches the role of the musician in education, and into creative teaching in higher music education. His work crosses traditional boundaries between classroom teaching, instrumental/vocal teaching and community music. Tim set up and leads the MA in Music Education/ and Performance, and the MEd in Music Education (online) programmes. He is a researching professional at Cambridge University, finalising a doctorate on play in the conservatoire, a member of the Editorial Board of the International Journal of Music Education, and has published in a range of formats. Tim also maintains a performing career as an orchestral percussionist/timpanist, and is a member of the Orchestre Révolutionnaire et Romantique.



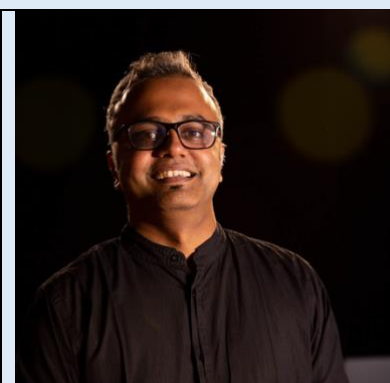
**Vidya Subramanian** (Vidya Subramanian Academy, India)

[Ear training innovations and their impact on the Carnatic voice: using the internet as a medium](#)

Vidya Subramanian is a Carnatic vocalist and disciple of maestro Padmabhushan Lalgudi Sri Jayaraman. She is currently under the guidance of Dr. Vijayalakshmy Subramaniam. A Chartered Accountant with an MBA from Boston College, USA, Vidya is founder of Vidya Subramanian Academy ([www.vidyasubramanian.com](http://www.vidyasubramanian.com)), and has been imparting training in Carnatic music for 15+ years. Vidya has performed concerts at prestigious venues in India and abroad.

Vidya Subramanian Academy (VSA), a rapidly growing online institution in which Vidya's team of teachers trains nearly 2000 students from all over the world in Carnatic music (vocal and instrumental), Hindustani music, Bharatanatyam, slokas & chants, languages, Yoga and Konnakol. VSA operates with a socio-commercial focus on empowering artists, especially women. VSA Exams and VSA Workshops are recent initiatives.

Vidya's exemplary work has been featured on BBC World News and DD India's Changemakers Program. Vidya was conferred the Women Transforming India Award (NITI Aayog-Women Entrepreneurship Platform's national honor supported by United Nations – India). Other awards include Kalaimamani Award (highest honor given by State of Tamil Nadu for contribution to the arts), CA Entrepreneur Award, Devi Award, Champion of Chennai Award, Homepreneur Award as well as recognition as an inspiring woman entrepreneur by NITI Aayog and FICCI in their prestigious Road to Global Entrepreneurship Summit event.



**Viveick Rajagopalan** (Freelance, India)


[Losing the Past in Present: Locating and translating traditional practices in the Digital Age](#)


Viveick Rajagopalan - Music Composer, Percussionist and Educator In a career spanning more than two decades as a performing artist and a Music Composer, in 2015 Viveick started his journey as an educator. Ta Dhom Project, a performing act which was the culmination of 3 years of teaching, now also defines this educative process and methodology. Musicians were taught and given access to knowledge of this ancient art form called "Konnakol", respective of their social status without any monetary ramifications.



## Music as Education: Multiculturalism, Learning and Cognitive Enhancement, and Advocacy

	<p>Today, there are dozens of students who Viveick teaches and mentors through these informal group sessions, and in the last two years it has snowballed into two schools of Mumbai run by NGOs incorporating Viveick's Ta Dhom Project - 'Dhai Akshara', where children from the Fisher Community attend for post school activities, and Akshara Foundation where children from Class 1 to 10 have regular Konnakol classes as a part of their curriculum.</p>
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	<p><b>Vivek Sadashivam (Subramaniam Center of Performing Arts)</b>  <a href="#">Global Music and Social Emotional Learning in Classroom</a></p> <p>Wasantha Kumara Geekyanage is a vocal lecturer at the Department of Western Music, University of the Visual and Performing Arts (UVPA). His versatility and promising career followed his joining as a visiting lecturer at the UVPA in 2011 and establishing himself as a lecturer to the permanent staff in 2021. Before adding a feather to his crown in the permanent staff of the UVPA, he has shown the flying colors whilst as a government teacher for the subject of Western Music, an Assistant Lecturer, Subject Leader on Western Music, and Curriculum Developer at the Department of Aesthetic Education in the National Institute of Education, Sri Lanka.</p> <p>His intrinsic capacity was well proven by having the prime opportunity to take part in "The International Chorus Week" in Chengdu, China, representing Sri Lanka amongst other nations like Australia, New Zealand, South Korea, France, Germany, and Russia in 2018, while possessing his consistent experience of training both government and international school choirs.</p>
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	<p><b>GSG Wasantha Kumara (University of Visual and Performing Arts, Sri Lanka)</b>  <a href="#">Effects of Evaluation Strategies among Western Music Undergraduates [Presenter Online]</a></p> <p><a href="#">From Hindustani to Classical Western Vocal Paradigm: Bi-musical Challenges of Indian Classical Vocalists [Presenter Online]</a></p> <p>Wasantha Kumara Geekyanage is a vocal lecturer at the Department of Western Music, University of the Visual and Performing Arts (UVPA). His versatility and promising career followed his joining as a visiting lecturer at the UVPA in 2011 and establishing himself as a lecturer to the permanent staff in 2021. Before adding a feather to his crown in the permanent staff of the UVPA, he has shown the flying colors whilst as a government teacher for the subject of Western Music, an Assistant Lecturer, Subject Leader on Western Music, and Curriculum Developer at the Department of Aesthetic Education in the National Institute of Education, Sri Lanka.</p> <p>His intrinsic capacity was well proven by having the prime opportunity to take part in "The International Chorus Week" in Chengdu, China, representing Sri Lanka amongst other nations like Australia, New Zealand, South Korea, France, Germany, and Russia in 2018, while possessing his consistent experience of training both government and international school choirs.</p>
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## Music as Education: Multiculturalism, Learning and Cognitive Enhancement, and Advocacy



**Yaping Chen** (Jiangxi University of Finance and Economics, China)

[A Study on The Social and Cultural Roles of Folk-song Singing Teaching in China \[Presenter Online\]](#)

Yaping Chen: Doctor of Musicology, vocal music Lecturer at the Department of School of Arts, Jiangxi University of Finance and Economics, China. Visiting Scholar of UCLA Herb Alpert School of Music; Music Director of the U.S.-China Cultural and Artistic Exchange Association. Member of the New York Opera Association Council. Director of the Hawaii International Federation of Musicians. Certificates and Professional Activities. Invited international conferences: California Music Education Conference; Asia Pacific Congress on Music Education. In August 2022, she was invited as a singing guest at the “The 15th International Film Festival Awards Gala” by the Consulate General of Mexico in Los Angeles. In May 2022, she was invited to the Asian Performing Arts on Stage and on-screen forum, Co-Sponsors by the UCLA Center for Musical Humanity, The UCLA World Music Center, the UCLA Center for Southeast Asian Studies and the UCLA Ethnomusicology Department, held a special concert of Chinese folk songs.



# Music as Education: Multiculturalism, Learning and Cognitive Enhancement, and Advocacy

## Events in and around the Conference

Sat 25<sup>th</sup>, 19.00:

Arcis Saxophon Quartett Concert @ Goethe Institut Chennai



For Details: [https://www.goethe.de/ins/in/en/ver.cfm?event\\_id=25190765](https://www.goethe.de/ins/in/en/ver.cfm?event_id=25190765)

Sun 26<sup>th</sup>, 14.30:

Arcis Saxophon Quartett Workshop @ KM Music Conservatory



Claus Hierluksch (soprano saxophone)  
Ricarda Fuss (alto saxophone)  
Anna-Marie Schäfer (tenor saxophone)  
Jure Knez (baritone saxophone)

Arcis - Who is that actually? It's been more than a decade now - 2008 to be precise, when four young students met at the University of Music in Munich. And of course, it is located in ... Arcisstraße. No sooner was it clear that they wanted to play together, the name was created. Many awards and competition were won later and they are now travelling the world to make Adolphe Sax's dream come true: That the saxophone would conquer the classical stages of this world. His dream became the dream of Arcis Saxophon Quartett. Everyone is convinced of their music, but for the pronunciation of Arcis. Here they clarify: the people of Munich say 'artsis'. Join these musicians for an interactive workshop.

Sun 26<sup>th</sup>, 19.30:

QuT x KMMC Student Collab Showcase @ Geoffreys, Radha Regent Hotels



Join students from Queensland University of Technology and KM Music Conservatory as they present new collaborative works that they have been developing online and in person during the annual visit of QuT to Chennai. These students have been working remotely since August 2023 and then come together for 2 weeks in November to create and explore new indie sounds.

Mon 27<sup>th</sup>, 19.00:

New Directions in 21<sup>st</sup> Century Indian Music Education:  
Presenting an Inclusive Syllabus by Karl Lutchmayer & His Team  
@ KM Music Conservatory

