

PROGRAM: ISME SOUTH ASIA CONFERENCE 2019

MONDAY, NOVEMBER 4TH

8:00	Registration Begnas Hall, Radisson
9:00	Conference Opening Begnas Hall, Radisson
10:00	Coffee Break
10:30	<u>Session 1: Mechanisms, challenges and capacity building in implementing music education</u> Chair: Iman Shah Music Education in Nepal: Challenges and Opportunities Dhrubesh Chandra Regmi (Padma Kanya Multiple Campus, Tribhuvan University)
11:00	KJC's Higher Diploma programme's role in promoting competent and holistic music education Abhisek Bhadra (Kathmandu Jazz Conservatory)
11:30	Capacity building in music teacher education Kushal Karki, John Shrestha, Jeevan Lama & Alex Waiba (Laya'le Shikchya)
12:00	Lunch (included) Radisson
13:00	<u>Session 2: Collaborative professional learning and development in music education</u> Chair: Yaroslav Senyshyn Experiences from a collaborative learning process in an intercultural music teacher community Vilma Timonen (Sibelius Academy, University of the Arts Helsinki)
13:30	Austrian collaborating music teachers' views on co-teaching in band and choir class ensembles Julia Wieneke (University of Music and Performing Arts)
14:00	Insights for music teacher education from co-constructing visions with musician-teachers in the Kathmandu Valley Danielle Treacy (Sibelius Academy, University of the Arts Helsinki)
14:30-14:50	Coffee Break (20 minutes)
14:50-15:50	<u>Keynote 1:</u> Chair: Santosh Sharma Self-reflexivity in and through intercultural professional collaboration in music education Keynote speaker: Heidi Westerlund with Kushal Karki, Iman Shah, John Shrestha, Vilma Timonen, Riju Tuladhar and Danielle Treacy
15:50-16:00	Short break
16:00-17:00	<u>Workshop Session 1: Cross-cultural and cross-national collaboration in music education</u>

	<p>Chair: Donna Cox</p> <p>Interweaving Sunrise Songs from Japan and Zuni Nation: Approaching Issues of Innovation and Diffusion Through Beginner Music for Shamisen Colleen Christina Schmuckal (Tokyo University of the Arts)</p>
17:00-18:00	<p>Music of the Mountain People Bienvenido Constantino, Jr. (Don Mariano Marcos Memorial State University)</p>

Tuesday, November 5th

8:00	<p>Registration Begnass Hall, Radisson</p>
9:00	<p><u>Session 3: Music teachers as activists and change makers</u> Chair: Kushal Karki</p> <p>Music teachers developing curriculum for computerized composition: a case study Eilon Aviram (Levinsky College)</p>
9:30	<p>Collaboration between university, schools and opera house as a multi-level learning opportunity Julia Wieneke (University of Music and Performing Arts Graz) & Helmut Schmidinger (University of Music and Performing Arts Graz)</p>
10:00	<p>Music teachers' perceptions of their training and their teaching practice in schools Graça Boal-Palheiros (Escola Superior de Educação, Politécnico do Porto)</p>
10:30	Coffee Break
11:00	<p><u>Workshop Session 2: Music teachers as activists and change makers</u> Chair: Bienvenido Constantino, Jr</p> <p>Music as a Vehicle for Difficult Conversations About Race, Gender, and Class Donna Cox (University of Dayton)</p>
12:00	<p>Lunch (included) Radisson</p>
13:00	<p><u>Session 4: Navigating past, present and future musical practices in a changing Nepal</u> Chair: Riju Tuladhar</p> <p>From fading <i>Nānilo</i> to evolving <i>Chudkā</i>: the journey of Gurung <i>Dohorī</i> at Ghyachchok Sangam Panta (Kathmandu University)</p>
13:30	<p>'Sounds of Mundhum': Bringing together the local and global Jhuma Limbu (Raithane)</p>

14:00	The Basurī Khalah: The Transmission of Newar Flute Repertoire Robin Dangol (Kathmandu University)
14:30	Ratyaulī- Imparting sex education to Gurung Girls at Ghyachok Pushpa Palanchoke (Kathmandu University)
15:00	Coffee Break
15:30	<u>Keynote 2:</u> Chair: Heidi Westerlund Visions and Challenges of Transformative Music Education: Creating Equitable, Inclusive and Culturally Responsive Music Learning Communities Keynote speaker: Susan O'Neill
16:30-16:45	Short break
16:45	<u>Session 5: Navigating past, present and future musical practices in a changing India</u> Chair: Dhruv Chandra Regmi Indian Music Education for the 21st Century: Challenging the Status Quo Shree Lakshmi Vaidyanathan (The Bangalore School of Music; Boston University; North Hills International School)
17:15	Engaging with the idea of immersive gurukul/gurukulam in the twenty first century Balakrishnan Raghavan (Carnatic Musician)
17:45	Teaching music, transmitting ideologies? New music schools, Entrepreneurship, and <i>Hindustani</i> classical music in contemporary Delhi Aditi Krishna (Royal Holloway, University of London)
18:15	Break
19:30	Cocktail Reception

Wednesday, November 6th

8:00	Registration Begnas Hall, Radisson
9:00	<u>Session 6: Activism and Inclusion in Music education</u> Chair: Eilon Aviram How do Teachers Motivate Student Activism? Yaroslav Senyshyn (Simon Fraser University) & Susan O'Neill (Simon Fraser University)
9:30	Rhetoric of Pedagogical Inclusivity: Inclusive music teaching in diverse societies and the value of "Voice" Phanindra Upadhyaya (ACE Institute of Management, Kathmandu, Nepal)
10:00	Communal Singing: Beyond a Western Perspective Terrell Hooper (American University of Sharjah)
10:30	Coffee Break

11:00	<p><u>Workshop Session 4: Mechanisms and challenges implementing music teaching in formal education</u> Chair: Julia Wieneke</p> <p>Music listening at school as a window to children’s learning Graça Boal-Palheiros (School of Education, Porto Polytechnic)</p>
12:00	<p>Lunch (included) Radisson</p>
13:00	<p><u>Session 7: Navigating past, present and future musical practices in changing societies II</u> Chair: Vilma Timonen</p> <p>Enabling Grassroots Participation in Promoting and Preserving Traditional Musics: A Case Study of Echoes in the Valley Music Festival in Nepal Riju Tuladhar (Kathmandu University Department of Music, Nepal Music Center), Dikshant Uprety (Indiana University Bloomington) & Sunit Kansakar (Echoes In The Valley Music Festival)</p>
13:30	<p>Activist efforts in the preservation of cultural heritage: Envisioning upliftment of the community through inclusive musical practices Roshan Maharjan (Innoviative Entertainment Nepal), Ramesh Maharjan (Innoviative Entertainment Nepal) & Mohan Maharjan (Innoviative Entertainment Nepal)</p>
14:00	<p>Music education and intangible cultural heritage – Case Kaustinen Matti Hakamäki (Finnish Folk Music Institute)</p>
14:30	<p>The Sound of Reconciliation? ‘Harmony’ in the Sri Lanka Norway Music Cooperation (2009-2018) Solveig Korum (University of Agder/ Kulturtanken -Arts for Young Audiences Norway)</p>
15:00-15:30	<p>Coffee Break</p>
15:30-17:00	<p><u>Consultation for ISME 6-Year Strategic Plan 2020-2026</u> Susan O’Neill</p>
17:00	<p>Closing</p>

ABSTRACTS

KEYNOTES

Self-reflexivity in and through intercultural professional collaboration in music education

Keynote speakers: Heidi Westerlund with Kushal Karki, Iman Shah, John Shrestha, Vilma Timonen, Riju Tuladhar and Danielle Treacy

In this keynote panel Westerlund (as Principle Investigator) and Finnish and Nepali music teachers and researchers from the Global Visions through Mobilizing Networks research project (www.globalvisions.fi) reflect on their collaboration. The panel looks back on the work among the music teachers and researchers from the perspective of intercultural professional dialogue as a 'middle-ground' educational space (Biesta 2018) where self-reflexivity emerges not simply through learning from each other, but through interruptions, possibilities and complexities. This intercultural space as a 'middle-ground space' can be described as being about unpredictability; not so much about answers, but about asking as-yet-unasked questions; about problematizing and about interventions into what we think we know as professionals. Through the accounts of panellists this keynote will provide insights into what it has meant for them to be in dialogue in and with each other's professional worlds. As a whole the keynote argues for the deep educational value of intercultural professional collaboration.

Visions and Challenges of Transformative Music Education: Creating Equitable, Inclusive and Culturally Responsive Music Learning Communities

Keynote speaker: Susan O'Neill

How can we ensure that all students have access to quality music learning opportunities? Key challenges in addressing this question world-wide include the need to respond to technological innovation and social inequity by removing barriers to participatory, collaborative and culturally responsive music learning opportunities for all. I will introduce frameworks and evidence-based practices that engage music students across a full range of learning backgrounds, strengths, needs, and interests. These transformative music education frameworks acknowledge how crucial it is to understand students' diverse and multiple music learning and social identities, and to help students make connections with the world around them. The aim is to provide leadership for music educators to support both educational practice and outcomes by "tuning in" to student music learning and taking steps to actively innovate in response to students' strengths. By creating and facilitating effective conditions for learning these approaches help music teachers make a positive impact on music education through improved student engagement, achievement, and wellbeing.

SESSION 1: MECHANISMS, CHALLENGES AND CAPACITY BUILDING IN IMPLEMENTING MUSIC EDUCATION

Music Education in Nepal: Challenges and Opportunities

Presenter name: Dr. Dhrubesh Chandra Regmi

Affiliation: Padma Kanya Multiple Campus, Tribhuvan University

Abstract:

Music is an integral part of Nepali life and society which the people of Nepal have used as a means of entertainment, performing religious rites and rituals, education and occupational purposes. Music, from the earliest times, has been an important mode of expression of the human creativity. Today, it is a valued social and cultural art form transcending language, religious and racial barriers as well as can contribute for the overall development of the country. This paper briefly discusses on the historical preview, current situation, challenges and opportunities in formal music education of Nepal. The analysis is based on the literature review, interviews and survey.

The music education in Nepal has gone through a series of developments in different time periods of the history. Earlier, it was confined in the temples, *guthes* or inside the palaces in a very informal ways. Those who learnt music have, in fact, been taught by musical gurus either in a traditional way or through private tutorial methods. No efforts have been put down to establish and promote a broad-based, organized, and structured musical education in the country. An organized teaching/learning of music in Nepal was begun only in 1959, after the establishment of Tribhuvan University (TU).

At present besides some institutions of TU, there are many private schools and other organizations which are contributing to the development of music education in Nepal. Despite repeated revision, restructuring, and introduction of new courses, the effort didn't really bring about any significant changes in the music education system. The state of music education at present in the TU-affiliate campuses leaves a lot to be desired, and hence, falls short in creating a music education friendly environment. Unfortunately, even after almost 60 years, the government of Nepal has not been able to expand formal music education to other campuses in the country.

In Nepal, the opportunity for music learning is there but only outside the formal education system and that is very expensive. Unlike other subjects, students start learning music only at the university level, and that too, in limited places. One of the major reasons for the steady decline in the number of students each year is largely blamed on little or no incentives and encouragement to become a musician. There are very few jobs going on in the music sector and the earning of music teachers is meagre.

Today, music is one of the fastest growing industries in the world promising a wide range of opportunities, employing millions of people. So, there are numerous opportunities to develop a career in music so there is a crying need to advocate with schools to run formal music classes. If a country has schools, colleges and universities that provide easy access to music education, in the long run, this pays back to a country and helps develop it economically and culturally.

KJC's Higher Diploma programme's role in promoting competent and holistic music education

Presenter name: Abhisek Bhadra

Affiliation: Kathmandu Jazz Conservatory

Abstract:

In this presentation, I will share how the Kathmandu Jazz Conservatory Higher Diploma program intends to promote competent and holistic music education in order to build an environment where skilful, proficient and professional musicians and music educators can grow and henceforth play an important role in moving the Nepali music scene forward.

The KJC Higher Diploma in Jazz and Contemporary Musical Performance is a rigorous 2-year pre-bachelors course designed for students above the age of 16. Over the 2 years, students undertake private lessons in their primary subject, and group lessons in theory, aural skills, improvisation, musical appreciation, composition, ensemble playing and music history.

Music is an expression for both individual and community. In Nepal, and specifically Kathmandu, this is evident in the variety of rich musical cultures that have evolved over thousands of years. With the advancement of technology, media and globalisation, we find the development of music from over the world, and especially from the West, taking place upon the fabric of traditional Nepali music. Many musicians have thus taken traditional Nepali music and adapted it with nuances of various genres of western music to reach a larger audience and international prominence.

In understanding this, the KJC Higher Diploma was designed to provide musicians who are passionate about jazz and other contemporary genres as well as musicians of traditional music an international understanding of music and a platform for performance.

The course kicked off in 2017. 2019 saw the graduation of our first batch of students with 8 students. 3 students have already started further education in European Conservatories.

I will be using established Jazz and Contemporary artists around the world that have found a healthy balance between Western music and their own cultural and traditional music. I will reflect on how Nepali artists could consider similar approaches. The KJC higher diploma program is proposing the acknowledgement of globalization and how we plan to implement new approaches in our education.

The Higher Diploma is primarily concerned with helping students discover an artistic voice, develop the ability to work with other musicians, and an open-minded appreciation for different forms of music. However, it is also important to acknowledge that the global music scene becomes increasingly competitive by the day. Therefore, in order to be internationally competent, with the completion of the course students must have developed a thorough knowledge and understanding of the jazz repertoire, be competent in improvisation, possess basic arranging skills, and be able to demonstrate proficiency in technique and performance, as well as in aural and analytical abilities.

Capacity building in music teacher education

Presenter names: Kushal Karki, John Shrestha, Jeevan Lama & Alex Waiba

Affiliation: Laya'le Shikchya

Abstract:

This presentation addresses a research report on a study conducted during a development project “Music Education in Lamjung.” The project is built around the aim of establishing inclusive music education in the schools of Lamjung district, Nepal. Although the government of Nepal has made a national level music curriculum, the schools around Lamjung district lack basic infrastructure and skills in curriculum implementation. The project stems from the fact that there was a necessity for a skilled workforce to fill the need for music education and music teachers training programs in this part of Nepal. This developmental research project is introduced by Laya’le Shikshya, a group formed by five musician-teachers in 2016. The group members have professional expertise in teaching music, researching on and developing formal music education.

This project will run from January 2019 to May 2020. During that time we hope to incorporate the music curriculum in schools through engaging 10 musicians in pedagogical training sessions and discussions with the school administrators. After the completion of the project, a report will be prepared to illustrate the challenges and opportunities of establishing music teacher education in rural areas of Nepal to make music education accessible to all. The research will address issues in the process of building institutionalized music education using local resources. Thus we ask: What kind of challenges and opportunities should be taken into consideration when building formal music education in Lamjung? The second question will focus on creating ways to boost local participants’ confidence, their ability to work in a team, find solutions to problems faced by the group, build leadership qualities and discipline, and build ownership of what has been achieved, as well as understand how this process has challenged us as educators and researchers. Thus, the second question we aim to answer is: What kind of pedagogical approaches might support teachers’ capacity building within facilitators and the participants?

The data collection will employ a mixed method -system. The data generation is a combination of documentation of the workshops, researcher’s diaries and semi-structured interviews as well as reflective discussions with the local participants that will be recorded and analyzed. Through articulating project findings, we hope to address the need of music teachers training for schools, development of the pedagogical capacity of musician-teachers and through that, the development of an inclusive musical environment in Lamjung district and the whole of Nepal.

SESSION 2: COLLABORATIVE PROFESSIONAL LEARNING AND DEVELOPMENT IN MUSIC EDUCATION

Experiences from a collaborative learning process in an intercultural music teacher community

Presenter name: Vilma Timonen

Affiliation: Sibelius Academy, University of the Arts Helsinki

Abstract:

This presentation introduces a study that aimed to test the idea of institutional collaborative learning in an intercultural environment. Through a participatory action research (PAR) setting, the study illustrates opportunities and challenges of forming a transnational and inter-institutional professional learning community. Further, the potentials as well as complexities of multi-stakeholder partnerships for the field of music teacher education and research will be discussed.

The research discussed in this presentation focuses on the Finnish and Nepali teacher-researchers' efforts towards establishing a music teacher education programme within the context of Nepal. In 2013, a Kathmandu based music institution invited a Finnish arts university into collaboration. While Nepal is only beginning to bring music education to institutionalized settings, Finland, like many Western countries, is in need of developing teachers' skills to work with people from diverse backgrounds and in diverse educational settings. Thus, the partnership was seen as a mutual platform for learning.

Based on empirical material co-constructed through interactions between representatives of the two partner institutions in Nepal and Finland between 2013-2019, the presentation addresses challenges and opportunities related to the professional learning process of the participating teachers. The presentation articulates the collaboration from the point of view of programme development and through the theoretical underpinnings of constructing a professional learning community between the Nepali and Finnish music educators. The presentation addresses the potential as well as the complications the collaboration has had for the participating educators' professional development. Also, the politics of music teacher reflexivity is discussed as it emerged in this intercultural professional dialogue. The discussion recognizes both the risk for colonial power and the possibility for the transformation of professional identity omnipresent in such dialogue.

The findings suggest that while intercultural collaboration has potential to benefit the field of music education in Nepal, Finland and beyond, it requires supportive institutional structures and individual participants' skills in operating in social networks and taking collaborative responsibility in tackling forthcoming challenges. Forming collaborative groups and providing teachers with an opportunity for deep intellectual socialization through constructing a professional learning community can potentially act as springboards toward improved professional practices and the development of sensitivity toward a multifaceted understanding of the cultural complexities involved in music education.

Austrian collaborating music teachers' views on co-teaching in band and choir class ensembles

Presenter name: Julia Wieneke

Affiliation: University of Music and Performing Arts

Abstract:

General music educators and instrumental/voice teachers working in secondary schools already collaborate in contexts of whole class ensembles in several German speaking contexts. According to Gräsel et al. (2006), such cooperation can be defined as exchange, work sharing and co-construction; during teaching itself, it can be described as distinct forms of co-teaching (Cook 2004). In a German research initiative accompanying the program "An instrument for every child", some interesting aspects of the reality of classroom cooperation have emerged showing contradictions between the hopes and desires of teachers and the actual forms of collaboration taking place (Kulin & Schwippert 2012, Franz-Özdemir 2012, Niessen 2014). It remains unclear if working in a multidisciplinary team has the possibility to serve as a professional learning community and to promote professional development of both team partners (Sindberg 2016). In this pilot study, four Austrian music teachers in secondary schools were interviewed to investigate the status quo and find out more about the following research questions: Do teachers exchange lesson plans, material and methods with their team partners? How do they divide their work load? Do they reflect or plan together? Which structures of cooperation exist? What do they think about professional development with regard to

whole class ensembles? The data consist of publicly available documents, interview transcripts as well as transcripts and written comments of lesson observations, conducted by the researcher and music education bachelor students. The presentation will give an overview of the individual cases, focusing on findings of open and axial coding processes (Glaser & Strauss, 2017). The analysis will focus on following two themes: teachers' current praxis of cooperation and their prevailing preconceptions about co-teaching as professional development. Emerging themes during the analytical process revealed that teachers view whole class ensemble lessons as "practice" rather than "lessons". This evokes different patterns of lesson planning and structuring of these classes compared to regular music lessons. Furthermore, teachers seem to regard theory and praxis as antagonal concepts, clearly distinguishing whole class ensemble lessons from content and methods of general music lessons. Teachers' willingness to attend professional development formats specifically designed for facilitating collaboration in whole class ensembles will be discussed.

Insights for music teacher education from co-constructing visions with musician-teachers in the Kathmandu Valley

Presenter name: Danielle Treacy

Affiliation: Sibelius Academy, University of the Arts Helsinki

Abstract:

This conference paper discusses the results of a study that was designed to potentially contribute to the development of context-specific music teacher education in Nepal. In the absence of government-recognized music teacher education in the country, and music education being adopted as a separate subject in the Nepalese National Curriculum in 2010, representatives from the Nepal Music Center initiated collaboration with representatives of the Sibelius Academy in developing Nepal's first music teacher education program. This collaboration developed into the *Global Visions through Mobilizing Networks* research project (www.globalvisions.fi), and, based on the value of engaging teachers in processes of developing teacher education, this study emerged as one sub-study of the larger Global Visions project. The research interest of this study was thus directed at the perspectives of practitioners currently involved in music education in the Kathmandu Valley, with particular attention on musician-teachers co-constructing visions for music education in Nepal. More specifically the study aimed to examine 1) the contextual issues framing practitioners' envisioning of music education practices in Kathmandu Valley schools, 2) how the process of co-constructing visions with musician-teachers in the Kathmandu Valley could contribute to understandings of music teacher education in Nepal and beyond, and 3) how the process of co-constructing visions with musician-teachers in the Kathmandu Valley could contribute to understandings of cross-cultural music education research. The theoretical starting point for this study was educational researcher Karen Hammerness' (e.g. 2004) concept of teachers' visions, which was then extended learning on socio-cultural anthropologist Arjun Appadurai's notions of the imagination (1996) and the social and cultural capacity to aspire (2004). The study involved visiting schools to observe music lessons, interviewing school administrators and musician-teachers, and facilitating workshops for musician-teachers guided by Appreciative Inquiry's 4D cycle of Discover, Dream, Design and Destiny. Beyond solely supporting the research study, these workshops were designed to facilitate collaborative professional learning. The results of the study are published in five peer-reviewed articles and book chapters. These publications include 1) an examination and reflexive interpretation of the school-specific song practice in Kathmandu Valley private schools 2) and the tensions that arise between vision and context through the case of assessment; 3) a reflection on my experiences facilitating the process of co-constructing visions for music education in Nepal with musician-teachers in the

Kathmandu Valley; 4) an exploration of how the politics of legitimation intersect with music education and schooling in such a diverse context as Nepal; and 5) a problematisation of the notion of shared visions for music education. During the presentation I will summarise some of the key results of this research project focusing particularly on its potential contribution to the development of music teacher education.

SESSION 3: MUSIC TEACHERS AS ACTIVISTS AND CHANGE MAKERS

Music teachers developing curriculum for computerized composition: a case study

Presenter name: Eilon Aviram

Affiliation: Levinsky College

Abstract:

This study focuses on topics that have yet to be comprehensively examined in the field of computerized music composition in schools: teacher attributes and perspectives, curriculum planning, and relations between teachers and their programs. The research entailed sampling nine teachers, four in Israel, where the field is relatively new, and five in the United States, where the field is vast and more developed. All the teachers who took part in this study have been running computerized composition programs in middle and high schools for at least ten years. The interpretivist-constructivist qualitative paradigm was chosen, and the data were collected through interviews, observations, documents, student compositions, and reviewing websites.

All surveyed teachers began their careers by teaching traditional topics in music. Over the years, different and unique professional circumstances led each teacher to a turning point when he/she established a program for computerized composition. The teachers developed new learning methods that expanded the circle of students engaging in music activities and created an open, inclusive space to allow for each interested student to find a place in their programs.

While running their programs, the teachers - who came from different professional backgrounds and worked under different circumstances - adopted similar views and designed programs with similar structures. The teachers adopted progressive educational perspectives, such as student-centred learning, constructivism, creativity, and inclusiveness. They came to view composition activity as providing students with pleasure, experience, empowerment, and a means of individual expression. The teachers all placed more emphasis on the importance of creativity and its pedagogic contribution, and less on the quality of the results.

It was found that computerized composition activity contributed to equality in class: students from different backgrounds and with differing musical training, talents and individual and cognitive abilities were able, without any experience in the field, to effectively study together in the same class. The teachers chose simple and familiar music styles for composition, such as folk songs, blues, hip-hop, and pop songs. The composition methods mostly included loops, sequencing, and recordings.

The research leads to the conclusion that the shift towards teaching computerized composition is likely to bring about a meaningful change in teachers' careers and create feelings of motivation and

renewal. The research also suggests that self-learning and constructivist learning of content and pedagogy reinforce teachers' involvement in the curriculum.

The presentation includes examples of curricula and focuses on the perspectives of the teachers.

Collaboration between university, schools and opera house as a multi-level learning opportunity

Presenter names: Julia Wieneke & Helmut Schmidinger
Affiliation: University of Music and Performing Arts Graz

Abstract:

Composition projects in schools present a great opportunity to enhance pupils' motivation and participation in classroom, empowering them to develop and produce creative sounds, especially if the given topic allows for pupils' own experiences and individual ideas to be taken into account and subsequently musically expressed. "Der Klang der Stadt" ("Sounds of the City") involved collaboration between the Education Department of the Opera House, two departments (Department for Music Education and Department for Composition and Music Theory) of the University of Music and Performing Arts and three lower secondary schools in Graz. Initially, four teams were formed each consisting of a music education or instrumental pedagogy student, a student of composition/music theory pedagogy and a general music teacher. Together they planned and realised a series of lessons with mostly 8th grade pupils over the course of four months. The teenagers were asked to compose a musical vision of their hometown's sounds. The outcome of the joint composition process in each class was presented during two public concerts in the Opera House in April 2019. On another level, the project also served as a course for students from both departments of the University of Music and Performing Arts in Graz. In between school visits, students had the opportunity to share and reflect on their experiences in seminars, which were co-taught by lecturers from both departments and aimed at strengthening students' capacities for interdisciplinary collaboration. Topics in these seminars ranged from classroom management, coaching in lesson planning to guidance in enhancing creative opportunities for pupils. On the whole, students were supported in their endeavour to develop a cohesive composition from the pupils' ideas. The university lecturers observed the classroom action, rotating between the schools for consecutive lessons so that each team had the opportunity of regular visits and feedback from the university educators' perspectives. Students reflected individually on their development and teaching experiences throughout the semester in a Moodle-based learning journal. In this paper presentation, students' reported learning processes will be analysed and the significance of collaboration between university departments as well as the surrounding community for the professional development of everyone involved will be discussed. In addition, possibilities and challenges regarding aspects of such collaboration projects arising on organisational, didactic or personal levels will be reflected.

Music teachers' perceptions of their training and their teaching practice in schools

Presenter name: Graça Boal-Palheiros

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Affiliation: Escola Superior de Educação, Politécnico do Porto

Abstract:

This paper is part of a research study that has investigated music teacher education and school music practices through the perceptions of music teacher graduates from a higher education institution. The aim is to understand how an innovative model of music teacher education implemented in the late 1980s (Bertão et al, 1999; Mota, 2015; Swanwick, 1979) has contributed both to develop their graduates, who are currently employed as music teachers in general schools, and to transform school music, regarding the new challenges of music education in contemporary societies (Green, 2008; McPherson & Welch, 2012; Teachout, 2012).

The method is a case study of the graduates in a Music Teacher Education pioneering course at a School of Education in Portugal. It included: 1) a questionnaire to 83 music teacher graduates from this institution, in order to know their profiles, and to understand their perceptions about both their initial training and their current teaching practice in schools; 2) a semi-structured interview with 20 out of the questionnaire respondents, in order to deepen the understanding of their perceptions about both the course and their teaching practice (e.g. musical activities, repertoire and teaching strategies employed).

The results indicate that most participants consider that the course prepared them 'very well' for teaching. They emphasised teaching practice and instrumental and vocal practice as the most relevant course contents. The predominance of music making in their teaching, according to the conceptual underpinnings of the course, suggests that the course influenced its graduates' professional practice (Boal-Palheiros & Boia, 2018). In their responses, a concern with their own perceived difficulties in teaching emerged, which might be interrelated: insufficient resources (e.g. outdated Music Program), insufficient curricular time for Music, its low status among the school subjects, and pupils' negative behavior and lack of motivation.

A deep reflection is needed about the fact that similar perceptions are often reported by music teachers over the years and across teachers who have attended to different models of teacher training. A discussion is pertinent on the reasons why those difficulties seem to persist, despite the positive changes occurred in their teaching practice and in school music education during the last decades or so. Understanding these difficulties may be relevant to help rethink both initial and continuing training.

SESSION 4: NAVIGATING PAST, PRESENT AND FUTURE MUSICAL PRACTICES IN A CHANGING NEPAL

From fading *Nānilo* to evolving *Chudkā*: the journey of Gurung *Dohorī* at Ghyachchok

Presenter name: Sangam Panta

Affiliation: Kathmandu University

Abstract:

"Music runs parallel to human society, is structured like it, and changes when it does" claims French philosopher Jacques Attali. He states that music is a mirror of society—as its organization itself

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represents the organization of society. Similar observations have been made on the music culture of Gurung people from Ghyachok. Gurungs are indigenous to Nepal and are mostly concentrated in the West. Their musical practices have changed over time. The older ones are fading away as the new ones are emerging. The presentation explores dying and evolving forms of responsorial singing, *dohorī*, as observed at Ghyachok, a Gurung village in Gorkha district. The presentation draws from my dissertation fieldwork conducted over a period of three years (2015-2017). *Dohorī* literally means responsorial. This is a genre where men and women sing responses to each other. During my fieldwork, I came across other forms of responsorial singing—*nānilo* and *thāde*. Singing these forms of *dohorī* required a long *rodī* session. *Rodī* was an integral social institution that served the socio-cultural life of the Gurung community that earlier revolved around a year-long agricultural calendar. The touch of modernity and introduction of new social institutions and a new economy, have changed how the people in the community experience time and perceive gender. This change is so vivid in *chudkā*, yet another form of *dohorī* that has survived and evolved with the changing social structure and values. These different genres of *dohorī*, their musical features and social context, shall be the highlights of this presentation. I will argue that these traditions are a dynamic site of interplay between shifting ideologies and social processes in the village.

‘Sounds of Mundhum’: Bringing together the local and global

Presenter name: Jhuma Limbu

Affiliation: Raithane

Abstract:

The integration of indigenous traditions in compositions by artists is one of the most effective means of preserving and promoting intangible cultural heritages, according to UNESCO. Many claim that such incorporations are also a mode of decolonizing indigenous epistemology from a long history of multiple socio-political impositions. This demonstration presents such an endeavour of my own.

I am a singer from the indigenous Limbu community in Nepal, popularly known as the Kirat-Yakthung community. Yakthung is a widely scattered group of people in South and East Asia. In Nepal, the highest concentration of these peoples is in the Far Eastern Region, and they are referred to as the ancient Tamar Kholā Khāsām (Tamar River Civilization). Everywhere, Yakthung are guided by oral folk literature called Mundhum. It is a set of principles that carries spiritual as well as socio-cultural significance. It consists of legends, folklores, prehistoric accounts and moral and philosophical discourses. It guides various sorts of rituals and celebrations of the community—from worshipping ancestors, pleasing/eliminating bad spirits, celebrating/cherishing motherhood and mourning deaths, to repartees between boys and girls.

I released an album putting together musical sounds and rhetoric of this custom as observed in seven different districts of Nepal and one community in Sikkim, India over a period of four years (2005-2009). The album came out in the year 2014 with successive editions in the years 2015 and 2018, with the support of Mundhum-based communities within and outside Nepal. Dr. Marohang Limbu (WRAC, Michigan State University, USA) stated that the album was one of the most discussed Mundhum music albums. The presentation will explore the parallelism between the historical development of the Limbu civilization and the current position of Mundhum’s musical elements, as documented in the album. It will also showcase the making and distribution of the album in partnership with a large Limbu diaspora—bringing the local and global together.

The Basurī Khalah: The Transmission of Newar Flute Repertoire

Presenter name: Robin Dangol
Affiliation: Kathmandu University

Abstract:

The musical involvement of a Newar individual is profoundly connected to his/her social relations with his/her community. The community grooms an individual's musicality, creates and manages an environment where the individual can learn, perform and excel their musical skills by interacting with other musicians. The perpetuation of these Music traditions of the Newar community since the time of their origin has been primarily aided by the various systems of social organizations which they term as Guṭhī, Khalah or Puchaḥ. The individuals who practice music or the ones who are directly or indirectly involved in music-making form such a group which is responsible for managing all the musical activities of that group. These groups have been consistently transmitting musical heritage to succeeding generations in the Newar community.

However, in recent times, due to financial issues and the lack of practitioners, the size of such social groups is diminishing and consequently affecting the system of music practice and transmission. This paper is a result of fieldwork in the Jyapu Locality of Lagan Tole where the establishment of Flute Ensemble and changes occurred since its establishment was studied through active participatory observation, interviews and analytic evaluation of the practices. The paper attempts to examine the relationship between these social groups and the function of the Flute Ensemble in the community. This paper also discusses the practical outcomes of the study by analyzing how the community autonomously generates funds for itself and expands its system of Music practice.

Ratyaulī- Imparting sex education to Gurung Girls at Ghyachok

Presenter name: Pushpa Palanchoke
Affiliation: Department of Music, Kathmandu University

Abstract:

The school curriculum does facilitate sex education in Nepal. However, the fact that girls are more comfortable receiving information about sex and relationships from their guardians (Acharya, Simkhada, Van: 2009) recommends us to seek other familiar spaces. Various indigenous communities of Nepal have such learning spheres. *Ratyaulī* is one such tradition. It is a musical gathering performed at the bride-groom's house. As the groom, escorted by male members of the family, goes away to bring the bride, females attending the wedding sing and dance at night until he returns. It is prevalent among hill-dwelling Indo-Aryan as well as Mongoloid communities and its form varies. However, the sexual tone of these gatherings is particularly common.

The paper reflects on this tradition and inquires into its significance as a sex education sphere. The reference is from Ghyachok, a Gurung village in Gorkha, West Nepal. It draws on a portion of ethnographic research with which I assisted over the period of three years (2015-2017). Here, *ratyaulī* is observed primarily as a fun-making space for women. Married women explore and exchange various sorts of emotions and expressions in their gathering through singing, drumming, dancing and mimicking. Their songs cover a wide range of subjects, from romance, sex and power struggles within the family to politics and life philosophies. In their night-long plays, adult and elderly women sing, dance and mimic sexual activities with a masked - *jokara* (Joker), a fellow woman

dressed as a man. Meanwhile, the younger attendees shyly or gallantly participate in everything that happens within this communal sphere.

As women are the primary participants of this genre, it is embedded in issues of gender as experienced by Gurung women. It is a liminal space where women negotiate their gendered identity. This tradition has largely shaped how young community girls perceive their gender and understand sexual and reproductive health.

SESSION 5: NAVIGATING PAST, PRESENT AND FUTURE MUSICAL PRACTICES IN A CHANGING INDIA

Indian Music Education for the 21st Century: Challenging the Status Quo

Presenter name: Shree Lakshmi Vaidyanathan

Affiliation: The Bangalore School of Music; Boston University; North Hills International School

Abstract:

This paper presents the author's observations of the state of music education in the schools of two South Indian cities. The music curriculum in these schools, where enforced, may not adhere to national standards. Indian music teachers are hardly ever trained to use teaching aids, are rarely required to submit lesson plans or learning outcomes and are seldom held accountable to a fixed syllabus. Indian music teachers are also not trained to teach culturally and musically diverse classes. In placing the school-child at the center of his/her learning environment, an Integrated theoretical framework for cross-cultural studies, first posited by Pierre Dasen and Ramesh Mishra in 2013 is proposed. This takes into account the sociocultural diversity in Indian classrooms, especially in present day metropolitan cities where music instruction can help students affirm their cultural identity. This paper also reviews the syllabi used in Bachelor's and Master's music degrees as publicly mentioned in the official website operated by universities in the same two South Indian cities, and in doing so, challenges the status quo by proposing a list of culturally relevant measures that could be implemented in tertiary music education to radically change the face of music in 21st century Indian classrooms. These suggestions for tertiary music education include, but are not limited to a) making education/teaching courses such as general music methods and materials for elementary and secondary schools available to pre-service music teachers; b) making technology in the music classroom a mandatory course; c) making available courses such as Early Children's Music that adopt Piagetian ideas of symbolic play and games with rules of which there are plenty in the vast repertoire of regional Indian children's songs; d) publishing of a South Indian Music Teacher's Handbook which could help solve everyday issues, suggest classroom management techniques and recommend songs for common occasions that could be notated using an Integrated notation system developed by this author that will benefit pre-service teachers from both Carnatic and Western music backgrounds; and e) mandatory maintenance of a process-portfolio throughout the course of the degree that will serve as a repository of songs of various genres, contexts, languages and levels of difficulty, which pre-service teachers will eventually use to apply Critical Pedagogy in Music Education instead of a fixed body of repertoire during their teaching career.

Engaging with the idea of immersive gurukul/gurukulam in the twenty first century

Presenter name: Balakrishnan Raghavan

Affiliation: Carnatic Musician

Abstract:

Today, we forge through and 'progress' in a society driven by individualism, capitalism and materialism.

The effect of liberalisation and globalisation in the South Asian context is the big cities, the near death of small businesses, movement of skilled labour to larger cities, living by oneself or with friends from the same demographic setup, moving away from traditional living structures and the non-proximity to family. This encourages a homogenised linear idea of living in the current generation and also trickles down to the different levers of society. Craft and art learning being one of the predominant ones. Many musicians today are leading dual lives, one for sustenance and the other for the art.

The student-teacher dynamic, on the other hand, is changing rapidly. Along with the above mentioned societal changes, with growing populations of people moving cities/countries, there's a demand for virtual presence. It is a blessing to many teachers, supplementing their financial needs. However, the impersonal nature of this is a contributor, (among others) turning it into a transactional one.

Given that in the Indian context, the craft of music practice is spi/ritualistic. Imagine a time and space wherein a student is part of the teachers' household. Helping them with the chores at home, being part of the retinue of the guru during travels, being hospitable to guests, being witness to discussions regarding the theory and practice of music, anecdotes, their experiences with their gurus, engaging with the idea of seva (service) with utmost discipline and surrender to the value system that the Guru upholds.

Music, as Ananda Coomaraswamy puts it, is a sacred ritual, it's not about finding beauty but complete surrender to the form. And an understanding that performance is not the end goal but practice is.

Gurukulam, in the current scenario addresses the growing impersonality and the dip in the lack of intent/purpose of music teaching and learning. Experiences such as this alone can direct one's questions pertaining to why does one teach/perform/learn music to a meaningful response. In today's world full of anxiety and sensational music, we need to create space for the elegant, understated music that isn't meant only to entertain but to ennoble. And to achieve this through the primacy of practice, we need to take a step back, away from the weekly/monthly classes, giving it our everything and then wait to see the music shift.

Teaching music, transmitting ideologies? New music schools, Entrepreneurship, and *Hindustani* classical music in contemporary Delhi

Presenter name: Aditi Krishna

Affiliation: Royal Holloway, University of London

ISME South Asia regional Conference 2019

Abstract:

Hindustani (or North Indian) classical music was traditionally transmitted orally within families or family-based guilds called *gharanas* that upheld a particular style (Neuman, 1990). However, in the late nineteenth and the early twentieth centuries, some of the first institutions for Indian (classical) music emerged and gained prominence amidst the (Hindu) nationalist discourse which emphasised the decline of this 'sacred' art under the medieval Muslim rule (Bakhle, 2005; Moro, 2004). This phase continued significantly in the newly-independent India with the establishment of more such important music institutions (by the government or private individuals) that transmitted similar values.

However, in the post-1991 period of globalisation, economic liberalisation, and the privatisation of economy in India, a different stock of small-scale and residential music schools have mushroomed that are largely privately-owned and business-like. Many claim to promote *Hindustani* classical music as an integral part of the Indian 'heritage'. Also, with technological advancements and the internet, innovative methods of teaching this art form have developed, though the *gharanas* still hold key importance in learning and teaching. This period has also seen the marked growth of professional middle-classes. Additionally, Delhi has emerged as an important cultural centre since independence with the establishment of important music institutions teaching Indian classical music and a number of traditional, hereditary (*gharanedar*) musicians making this city their home.

Fulfilling the obligations under the UNESCO convention (Kurin, 2004), there still are some well-known music organisations in India like the Sangeet Natak Akademi to promote *Hindustani* classical music as an intangible cultural heritage. However, the new private music schools of twenty-first century India contribute to its sustainability, promotion, and continuity in different ways. This paper explores the myriad ways this music tradition is taught, learnt and transmitted in these new, small-scale yet diverse schools in the current, neo-liberal era, in the urban setting of Delhi and Patna, through extensive qualitative fieldwork including interviews with music teachers and traditional musicians involved with these schools, as well as non-participant observations of music classes. I investigate the following questions – How are the values, traditional concepts, and reformist-era ideas associated with this art (re)interpreted, redefined or approached today in the teaching and learning within these schools? How does this fit in a post-1991 neo-liberal India defined by increasing consumerism? How does it interact with the idea of 'taste' (Bourdieu, 1984) and the new professional middle-classes? I also look at the ways *Hindustani* classical musicians and music teachers negotiate their social identities in these different teaching set-ups.

SESSION 6: ACTIVISM AND INCLUSION IN MUSIC EDUCATION

How Do Teachers Motivate Student Activism?

Presenter names: Yaroslav Senyshyn & Susan O'Neill

Affiliation: Simon Fraser University

Abstract:

Teachers can motivate secondary students to work together in a music classroom in an activist manner that can make a tremendous difference in what students can learn from their music education. The common belief and approach is that good or even outstanding teaching

automatically motivates and generates students to become activists; nevertheless, this is a misconception. Good teaching alone by an activist teacher will not guarantee such a result. Rather the good teacher must first create a passionate environment, an authentic space as it were, that promotes and generates activism through quality teaching of music education. Such an environment or space allows students to pursue their studies together because what they do in such a space must contribute to making them feel strongly that music passionately matters to them. In this sense a philosophical notion of activism is defined by its inherent qualities of perseverance and courage.

As a co-researcher in a project named "Music Matters," initiated by Susan O'Neill, our intention, for the study was to strive to examine how young people, working within their own peer cultures, have perspectives that are not easily perceived by researchers and teachers because students guard them carefully for their inherent value. My particular contribution to the project draws on my disciplinary area of philosophy as a methodology for analysis. But before any of this valuing can happen on the part of youth, the first step for the teacher is to create this space in such a manner that the students will value their perspectives themselves and find musical meaning within their parameters. For this to really happen the activist teacher who also wants students to be activists themselves must allow his or her students to initiate their own youth-led research so that the experience of learning lies ultimately in a collaborative and empathetic engagement between the teacher and the students. This means that students must be given the chance by the teacher to learn the music that matters to them most. Our exploratory study drew on youth-led participatory action research (YPAR) frameworks that involved projects that mattered to these students about music engagement in their own particular school. The study explored how a youth-led culture of "knowers" in the music classroom acquired the passion to become activists when their program was taken away from them by school authorities and administration. Through a process by which the students learned to play their music 'by ear' and which resulted in a dedication to their studies led them to seek amongst themselves the means to generate the passion and will that was necessary to fight back for their music program.

Rhetoric of Pedagogical Inclusivity: Inclusive music teaching in diverse societies and the value of "Voice"

Presenter name: Phanindra Upadhyaya

Affiliation: ACE Institute of Management, Kathmandu, Nepal

Abstract:

"How can we achieve a "truly" inclusive education? Is posing such a question in itself viable (is there a thing called inclusive education) and if so what, if anything, can critical pedagogy offer us toward its resolution?" (D. Jo-Anne, 2002: 203). These questions must have come to every teacher several times in their career, especially to those who teach in multilingual, multicultural, and multiethnic settings. Obviously, the answer to such questions is not simple. Various pedagogical techniques definitely help, but what needs to be essentially there are techniques based on the rhetorical situation: the audience, the teacher/communicator, the purpose, the context, and the text, bound by the three rhetorical appeals: ethos, pathos, and logos. Interestingly, overtly or covertly, we are always in one way or the other rhetorically interpreting, evaluating, and making judgments about the situation we are in, be it social, political, cultural, or economical. The question is: why do we do this? In simple words I can say that we do this to survive in the society we live in or encounter. By

survive I mean, survive by maintaining our identities through our voice governed by our cultural underpinnings.

In our classrooms the students face academic and emotional challenges and in order to cope with such challenges they also consistently interpret, evaluate and make judgments of the environment they are in. This is where the teachers should always be aiming at rhetorical techniques to address the multiple perspectives and pluralities that exist within our classroom communities to ensure that multiple voices are accommodated. This paper will rhetorically highlight why 'voice' in/of any field (spoken, written, gesture, dance, music, painting, etc.), is pivotal in 'organizing and maintaining social groups, construct meanings and identities, coordinate behavior, mediate power, produce change', and create knowledge that is non-threatening and inclusive to the extent possible.

Communal Singing: Beyond a Western Perspective

Presenter name: Terrell Hooper

Affiliation: American University of Sharjah

Abstract:

Historical traditions within communal singing from the western perspective can overshadow the contributions other non-western cultures have made, are making and potentially will make to the art form. Communal singing takes place formally, as well as informally. Regardless of the perspective taken on communal singing, it should be approached from a broad point of view that begins to openly accept new and relevant ideas in developing pedagogical tools that yield meaningful results in culturally diverse spaces. Considering the vast array of communal singing that happens worldwide, the following paper will only examine communal singing as it relates to the Levant region of the world. A short overview of philosophical frameworks that guide choral music education in this region will be presented. In addition, qualitative data collected from interviews with students attending a mid-size university in the United Arab Emirates will give personal insight on the following topics: 1) Advocacy for communal singing in a predominantly Muslim culture, 2) Choosing music that is culturally and religiously appropriate in non-westernized cultures, 3) The impact of communal singing in the United Arab Emirates. The final section of the paper will explore practical methodologies for teaching and implementing communal singing in non-western cultures.

SESSION 7: INITIATIVES FOR NAVIGATING PAST, PRESENT AND FUTURE MUSICAL PRACTICES IN CHANGING SOCIETIES

Enabling Grassroots Participation in Promoting and Preserving Traditional Musics: A Case Study of Echoes in the Valley Music Festival in Nepal

Presenter names: Riju Tuladhar (Kathmandu University Department of Music, Nepal Music Center), Dikshant Uprety (Indiana University Bloomington) & Sunit Kansakar (Echoes In The Valley Music Festival)

Abstract:

Echoes in the Valley (EITV) is an annual music festival taking place in Kathmandu and its surroundings. It strives to uncover, revive and make relevant local intangible heritages and disappearing sounds by showcasing local music, art, and performances of everyday rituals. It transforms neighbourhoods into stages for musical conversations and into platforms to transfer intergenerational traditional skills. The festival also offers an array of interactive educational initiatives, creative workshops, guided neighbourhood heritage walks, and an open museum of communal art and artifacts. Local musicians and music teachers of Kathmandu, who are also the organizers of EITV, felt the need for the festival due to two significant reasons. First, although there are more than 120 ethnic groups in Nepal, much is not known about musical cultures of these groups. Second, there are no archives that house the musical research taking place in the country making it difficult to access such research for young musicians, students, organic intellectuals, and academics. As such, the organizers envision that the festival will be a space for the presentation of the rich cultural musics of Nepal. At the same time, such performances are also a public pedagogical medium to inform the larger masses about Nepal's rich musical history and its contemporary practice.

Nepal is in a stage where most of the traditional musics are alive but fading. There are also problems such as musicians from a specific caste playing only their music, and lack of interest in teaching one's music to people of other communities - with all of this happening as inequality deepens and more than 1500 youths leave the country everyday to find jobs abroad. Moreover, after the end of the civil war in 2006 Nepal began a slow and painful transition towards a republic which has taken much energy from the government and the civil society, leaving the cultural production of musics entirely to the market. This has meant that only some genres of music gain mainstream limelight, leaving much of other musics in the background.

Thus, we – the organizers, hope to transform EITV into a much larger organization with increased grassroots participation from all parts of the country. If successful, EITV will become the first organization in Nepal to connect local music scenes and musicians with each other, begin a nationwide music documentation process, and plan and operationalize a music-sound archive that will house the musical sounds of the various ethnic groups of Nepal.

Activist efforts in the preservation of cultural heritage: Envisioning upliftment of the community through inclusive musical practices

Presenter names: Roshan Maharjan, Ramesh Maharjan & Mohan Maharjan

Affiliation: Innovative Entertainment Nepal

Abstract:

This presentation addresses questions related to the past, present and future of the rich traditional music practices of Manamaiju, a Newari village located in the Kathmandu Valley.

Since the late 14th century, musical practices have carried particular norms and values in the community. Engaging in social activities and celebrating festivals and music has been intrinsic to everyday life. Music has been passed on to the next generations only once every 12 years. The procedure has been controlled by Falcha Khala, who are musically and culturally dominant in the community. The belief has been that music is very sacred, and if it will be taught without strict control, it might lose its intrinsic values. So, not many have not been given a chance to learn. Also, women have traditionally been excluded from music making.

The increase in the population of the Kathmandu Valley has affected the social and economic standards of the local people who have sold their fertile lands. As they do not have the fields that once yielded food and crops, earning money has become an integral part of life. New ways of working have decreased the socializing and participation in social events and thus, the young generation knows very little about their own cultural heritage. In the spin of modern life, they have little interest in learning music which once was played by their father or grandfather. Also, modern music influences have impacted the appreciation of aesthetics and values that are inherent to traditional music.

The continuity of music traditions has also become even more vulnerable through natural disasters. During the earthquakes in 2015, many of the traditional musicians lost their lives. Other musicians who survived, stopped playing music for months and years in order to mourn the death of their close ones. Also, many of the spaces used for music playing were damaged and destroyed.

Due to changes, at the moment there are only about 20 old musicians left. Thus, an active take is needed in order for the traditional music of Manamaiju to survive. In the presentation we will discuss the activist efforts made so far: frequently organized events, emphasizing hybrid forms of traditional music, acts that are supporting the inclusiveness, documentation of the festivals and ceremonies and international collaborations. We hope to open a discussion with the international music education community and discuss the future possibilities of our village music.

Music education and intangible cultural heritage – Case Kaustinen

Presenter name: Matti Hakamäki

Affiliation: Finnish Folk Music Institute

Abstract:

In many areas of Finland, especially in the first part of the twentieth century the folk music tradition was thought of as somewhat old-fashioned. But in Kaustinen, a small town of few thousand inhabitants in the western part of Finland, the local people have always seen local folk music as something to be proud of. In view of the quantity of Kaustinen-style fiddling, it was only natural that in 1968 the town became home to an international folk music festival and that Kaustinen has since been known as the heart of Finnish folk music. Kaustinen became a well-known good practice in promoting intangible cultural heritage and living folk music culture.

One of the key reasons the music has been so vibrant in Kaustinen is that its style still gets passed on by ear. It's still in many cases an oral tradition, just as it was more than 300 years ago. This is a unique phenomenon in Finland. Today the heritage is passed on also in more formal ways, but the idea of oral tradition is still strongly present. One example of passing on the local musical tradition in present day Kaustinen is the Näppäri Method.

The Näppäri Method seeks to promote more equal distribution of the intangible benefits of music and music-making and also take into account the local musical heritage. By expanding at the hobby level, it is possible to bring a better music experience within everybody's reach without hindering the emergence of gifted individuals. The philosophy has been developed on the side of the Finnish music education system which is based mainly on classical music. According to the Näppäri ideology making music should be a natural part of an individual's personal life and social interaction.

In the recent years, conventions like UNESCO's Convention for the Safeguarding of Intangible Cultural Heritage and Council of Europe's Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005) have offered new tools for operating with the tradition on the local level. The Kaustinen fiddle tradition and the work done to keep it alive received a special mention at the 2015 Europa Nostra Awards for cultural heritage of the European Union. Finland is also preparing to nominate Kaustinen folk fiddling tradition for inscription on UNESCO's List of Intangible Cultural Heritage in March 2020.

With the recent progress in understanding more deeply the international framework of safeguarding intangible cultural heritage, local practitioners and stakeholders have become more aware of the importance of focusing on the quality of music education. Especially this has happened amongst the Näppäri education system.

How can music education take into account in the future both the local heritage safeguarding and the challenges set by modernization and the globalizing world?

The Sound of Reconciliation? 'Harmony' in the Sri Lanka Norway Music Cooperation (2009-2018)

Presenter name: Solveig Korum

Affiliation: University of Agder/ Kulturtanken -Arts for Young Audiences Norway

Abstract:

Howell (2018) examines multiple concepts attached to 'harmony' in the musical and sociocultural domains. In this current presentation, I rely on her framework to analyze notions of harmony in the Sri Lanka-Norway Music Cooperation (SLNMC), a cross-community musical project financed by the Norwegian Ministry of Foreign Affairs between 2009 and 2018. Launched immediately after a twenty-four year long civil war in Sri Lanka, the project responded to a stated need of rebuilding a fractured society and harmonizing relations between ethnic groups who had fought for decades.

I have studied the SLNMC as part of my ongoing PhD since 2016 and spent a total of five months in Sri Lanka between October 2017 and March 2019. My data collection consists of qualitative data in the form of (individual and group) interviews, participatory field observations, in-house documentation of the SLNMC as well as media reports about the project. I additionally rely on auto-ethnographic methods based on my own experience as a project leader of the SLNMC between 2009-2013.

In this current presentation, I outline and critically examine different musical initiatives by the SLNMC that were staged with the goal of contributing towards reconciliation in Sri Lanka. These initiatives include establishment of a multi-genre music festival, school concerts, formation of meeting spaces at the music department of four universities, a folk music conservation library and more.

I show possible alignments and alliances of "harmony", its values and practices, affordances and implications in this context. I pay special attention to the role of Sri Lankan music teachers and artists, who appear crucial in the process of navigating past, present and future musical practices in the rapidly changing Sri Lankan society.

WORKSHOP SESSION 1: CROSS-CULTURAL AND CROSS-NATIONAL COLLABORATION IN MUSIC EDUCATION

Interweaving Sunrise Songs from Japan and Zuni Nation: Approaching Issues of Innovation and Diffusion Through Beginner Music for Shamisen

Presenter name: Colleen Christina Schmuckal

Affiliation: Tokyo University of the Arts

Abstract:

In Japanese music performance and education, I have identified two compelling needs: creating accessible compositions for beginning shamisen players that retain the basic building blocks to shamisen musical theory and blending musical practices from multiple world cultures to expand musical possibilities. How may such works be approached and created?

World cultures often have unexpected parallels in cultural practices, language, and history. For this project, I analyzed Japanese and Zuni (a Native American nation) materials, taking inspiration from *The Zuni Enigma* by Nancy Yaw Davis, to create a beginner's duet for shamisen, the three stringed lute, and Native American flute (with alternate version for shakuhachi). Cultural parallels between the Japanese and Zuni include a Zuni belief that, 1000 years ago, Japanese priests visited them seeking the center of the earth, a shared religious belief in being descents from the Sun deity, linguistic and grammatical commonality, possible shared DNA as well as similarities in musical esthetics.

To pay homage to musical and cultural themes of Japan and the Zuni Nation, while also including the essence of each nation's instrumental and musical theory, traditional compositions from both cultures embodying the morning's spirituality have been chosen as the basis of this duet: the Zuni song "Call to Sunrise" and the festival piece from Hanawa-bayashi in Akita prefecture "Kiri Bayashi". This workshop's goal is to show how a cross-cultural approach to the education of shamisen, an instrument that was historically developed to mimic and borrow musical ideas from other musical genres, will help to more effectively transmit and educate shamisen's traditional "storytelling" techniques to today's students, as well as expand shamisen's musical language within the modern music scene. The cross-cultural "storytelling" techniques that will be covered include contrasting tone colors, improvisation, nuanced expression of "time", and sound effects.

This workshop will include live performances of both traditional pieces and the composition itself, exploration of notational issues, interactive learning and analyzing of "storytelling" techniques in a modern musical context, as well as discussing the technical difficulties and fieldwork experiences for this composition. Cultural and historical similarities of instruments from uniquely different locations can possibly lead to a more effective education and experience of another's culture while expanding future musics.

Music of the Mountain People

Presenter name: Bienvenido Constantino, Jr.

Affiliation: Don Mariano Marcos Memorial State University

Abstract:

This study sought to understand the culture of Ifugao through music. Songs printed in textbooks used in public and private schools and other materials available as sources were used. The study looked into the musical structures and lyrics of the music to determine the meaning of each song. Analysis was supplemented by informal interviews with reliable persons. The interviews were done on one-on-one and group bases. Interviewees were selected based on community recommendations. The information obtained from them supplemented the insights gleaned by the researcher from the references written by authorities. Among the Ifugaos, Hudhud is still the most popular song. This is partly due to the effort of the Ifugao provincial government that sponsors competitions of Hudhud chanting among elementary schools during *Gotad ad Ifuago*, a festival of Ifugao culture. In addition, the Schools of Living Tradition, supported by the Department of Education (DepEd) and the National Commission for Culture and the Arts (NCCA) enable the Ifugaos to be reacquainted with their culture. The songs of Ifugao are in the form of strophic and binary. Further, the melody is simple because the songs were composed in favour of children's capacity to memorize and sing. In terms of lyrics or textual interpretation, Ifugao songs used archaic terms and some corrupted words that are seldom used at the present such as *Buhbuh* (passer-by), *Hikwasim* (to clear) and *Hallaung* (native house) to name a few. Ifugao music is strictly vocal music because they are not given accompaniment. Musical instruments were used on separate important occasions. Harmony is not common among Ifugao songs except when intentionally arranged for chorus. Many of Ifugao songs have been rearranged for choirs for entertainment, competitions or performance purposes. Aside from industry and love which are also dominant values in their folksongs, other dominating themes of Ifugao songs are merry-making and songs for children. Music has also been used as a significant factor in the burial practices of Ifugao. Ifugaos chants Hudhud during the wakes to entertain the relatives and friends visiting the dead. However, the usual chanting of Hudhud is not accompanied by any musical instrument since Ifugao vocal music is purely monophonic—single melodic line without any accompaniment. In Ifugao, economic practices like farming were best depicted in the songs Dogdogwe, Hi Banig and Pan-anup. Further, the cultural practices of Ifugao in marriage, burial, community life, religion and economics are strongly reflected in their folksongs. Hence, their folk songs play an important role in the preservation and observance of their cultural practices.

WORKSHOP SESSION 2: MUSIC TEACHERS AS ACTIVISTS AND CHANGE MAKERS

Music As A Vehicle For Difficult Conversations About Race, Gender, and Class

Presenter name: Donna Cox

Affiliation: University of Dayton

Abstract:

Emmanuel Jal, musician, activist and former child-soldier during Sudan's brutal civil war describes a life-altering incident. For years he harbored hatred for the people who killed his family and forced him into life as a child warrior. After attending a concert performance of those he hated he had an epiphany; how could he dance like crazy to the music of people he hated? This internal conversation shifted something in his heart as he discovered the fallacy of hating an entire group of people because of the actions of some. Jal's revelation is one that is particularly critical at this juncture in the world.

We live in a wonderful era of possibilities yet hatred, racism, sexism, classicism are rampant. Campus climates suffer from lack of diversity and cultural competence. Our public school systems often mirror the larger society. As professional musicians we know that music is something quite magical. We've experienced the surges of joy, peace, beauty, passion, and so much more as music runs through our bodies. Yet, we do not often consider the potential for music to effect positive change, starting first in the minds and hearts of individuals. Music can bring diverse people to the table and have them leave with much better understandings of their differences and celebrating their commonalities.

Music is a powerful tool for engaging very important but difficult issues of race, gender and class. Using a range of contemporary music, the session presents a framework that participants can replicate in their own communities or universities. The session is designed to be participatory and participants can expect to sing, dance, listen, create and discuss.

There are four primary goals for the workshop.

1. Participants will explore music-making as a tool for cultural understanding. Though the session will focus primarily on race, gender and class, the framework can be used as model for engaging people around any issue of cultural difference.
2. Participants will explore the parallel relationships between music-making and social change.
3. We will consider ways to utilize music as a vehicle for 'stepping into' another culture. It is this experience that helps people move from a cognitive level to the deeper level where change can be effected.
4. Participants will extend the workshop lessons by considering specific ways the songs used during the workshop might serve as a catalyst for discussion and new learning in their own communities, schools or universities.

WORKSHOP SESSION 3: MECHANISMS AND CHALLENGES IMPLEMENTING MUSIC TEACHING IN FORMAL EDUCATION

Music listening at school as a window to children's learning

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Abstract:

Music listening and appreciation have a fundamental role in music education. When listening to recorded 'classical' music at school children show difficulties to focus their attention on the music, which is often unfamiliar and complex to them (Boal-Palheiros & Hargreaves, 2004). Some music educators have proposed participative teaching strategies to enhance children's active participation, in order to develop their listening skills, and to better understand and appreciate music (Strauss, 1988; Wuytack, 1972; 1989).

The 'Active music listening' approach, proposed by Belgium music pedagogue Jos Wuytack, who has been inspired by pedagogues such as Dalcroze and Orff, demands children's physical and mental participation, before and during the listening activity, and it uses visual perception to improve musical perception. Children perform and learn the musical materials, and then they listen to the music while following a 'musicogram', which is a visual scheme representing musical elements and form.

Research has suggested the advantages of both movement activities and visual materials to enhance music perception in non-musically trained children. Some studies on the effects of 'Active music listening' strategies upon children's musical learning have suggested that children understand and enjoy music better when those teaching strategies are employed, rather than when passive listening strategies are used (Boal-Palheiros & Wuytack, 2006; Borges, 2016).

Listening to music, singing, dancing, creating and improvising are inter-related musical activities, which can be developed in children by their music teachers. This workshop presents the 'Active Music Listening' approach, by using teaching strategies that seem particularly adequate to school children, because they enhance musical understanding through experience. Participants will learn the musical materials by using verbal, vocal, instrumental or bodily expression, and during the listening activity, they recognize the musical themes and motives, and therefore the music becomes more familiar to them, which is an important step for their further appreciation and enjoyment.

Listening to music may also be a window for learning other school subjects, within an interdisciplinary perspective in music education. Being an expression of human culture throughout times and spaces, music relates to the physical and social world (e.g. history, geography, sciences) and to other artistic expressions (e.g. literature, painting, theatre, dance). Opening the windows to the world of music and the arts is the purpose of this workshop, because we as teachers need to feel and experience before we can teach children.

CONSULTATION FOR ISME 6-YEAR STRATEGIC PLAN 2020-2026

ISME is launching a consultation process to reinvigorate the Society's mission and activities. This is an opportunity for ISME members and partners to help shape the future of ISME. We want your ideas and suggestions for key priorities that relate to ISME's core values: International Community, Intercultural Understanding, and Advocacy. In this session, the ISME President, Susan O'Neill, will provide an overview of the need for a strategic plan for ISME and the consultation process. She will then lead a discussion to consider your ideas for shaping ISME's future.

The aim of the ISME 6-Year Strategic Plan is to articulate a broad set of priorities areas (or key challenges) that will give direction and inspiration to ISME's activities over the next six years from August 2020-2026. The plan will serve as a guide for the planning of future world conferences, the development work that is needed to help us support future projects and activities, and the implementation of new initiatives that will support ISME's goals.

Agenda

1. Why does ISME need a strategic plan?
2. Overview of the consultation process

3. SWOC analysis (Strength, Weaknesses, Opportunities, Challenges) for ISME as an international music education organisation

4. Discussion questions:

- How can/does ISME work to build and maintain a worldwide community of music educators?
- How can/does ISME foster respect for international and intercultural understandings and cooperation?
- How can/does ISME promote access to quality music learning opportunities for all people?

5. Other priorities for ISME?