

# PASMAE 2021

12th PASMAE-ISME Regional Conference  
5 July - 8 July 2021

Virtual Conference  
Hosted by Zambia

## CONFERENCE BOOKLET

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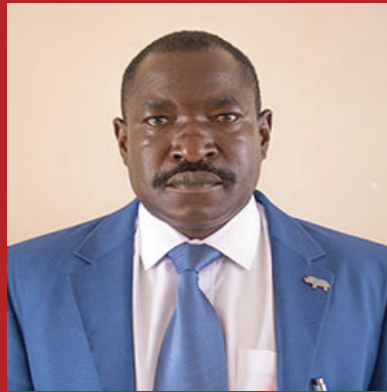


Mongu  
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## Message from the PASMAE President

It is with great pleasure that I pass my greetings to all delegates, PASMAE Executive Board (Exco), Conference Organising Group (COG), International Society for Music Education (ISME) team, the entire PASMAE membership and distinguished guests. First and foremost, I thank our almighty God for keeping all of us safe and healthy. The programme for this event reveals that great milestones can be achieved by a team that invests in collective responsibility and unity of purpose.

As you are aware, this is the first virtual biennial Conference to be organised by PASMAE since its inception in 2000. The new normal challenges for the Exco and the local organising committee, based in Zambia, were numerous and diverse. However, with teamwork, constant communication and division of labour we have seen the light of day! I take this opportunity to extend my tribute to all, individually or collectively, who contributed to the successful mounting of this Conference.

During my inauguration as the 8th President of PASMAE, in the Seychelles in 2019, I promised two things which I wish to briefly reflect upon. First, I promised to 'lead from the middle' and second, I expressed my commitment to encourage and enhance the scholarship angle of PASMAE through credible publication of conference proceedings and the PASMAE Journal.

Leading from the middle has given me room to learn many leadership skills from my Exco colleagues who kept reminding me of numerous matters and advising me on various thorny issues, especially in the face of the unexpected COVID-19 pandemic. To all those who worked closely with me, I owe a million thanks and to the entire PASMAE team I say BRAVO! We have finally made it.

Regarding scholarship and journal publication, and in the spirit of revamping the Journal of Musical Arts Education (JMAE), I have, during my tenure, pushed for collaboration with the ISME advisory team on matters to do with global best practices in music education research, journal administration and peer review processes. I thank the ISME team, represented by ISME President Professor Emily Akuno, for their willingness to have a long-term working relationship with PASMAE in terms of all necessary technical support in this area.

Finally, I wish every one of us a fruitful academic engagement during and after this special Conference. Thank you all and keep safe wherever you are!

***Professor Mellitus N. Wanyama, President (2019-2021)***



## Message from the Conference Chair

It is my pleasure to welcome you all to the 12th PASMAE Conference hosted by Zambia. Zambia is the birthplace of PASMAE as we know it today, and 20 years later we are honoured to host it again.

The sincere collaboration and cooperative spirit among all those who are involved in the organisation of this Conference, amidst COVID-19, is indeed a demonstration of the Pan African spirit that defies all odds.

As we commence this Conference, we ask you to join us in remembering our recently departed first president of Zambia, Dr Kenneth Kaunda. His belief in the power of music for unity led him to spontaneously sing his favourite tune *tiyende pamozi* at many national events. His 'One Zambia One Nation' mantra resonates with our Conference theme 'Equity and Diversity in Musical Arts Education'.

Zambia, a country of diverse tribes is truly united as one.

**Dr Bibian Kalinde**

### **PASMAE Zambian Organising Committee**

Dr Bibian Kalinde (Chair)

Maanka A. Chipindi

Steve Kasele

Nalumino Mundia

Mary Mwila

Ruth Watae Nduwa

Namasiku Simushi

Benson Zulu

# PASMAE Executive Board 2019 - 2021

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<b>President Elect</b>	Dr Dorette Vermeulen (South Africa)	
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<b>Vice-President</b>	East African Region	Dr Milton Wabyona
<b>Secretary General</b>	Dr Benon Kigozi (Uganda)	

## Acknowledgements

- The University of Zambia Vice-Chancellor, Professor Luke Mumba
- The Permanent Secretary, Ministry of Higher Education, Ms Kayula Siame
- The Permanent Secretary, Ministry of General Education, Dr Jobbicks Kalumba
- The Permanent Secretary, Ministry of Tourism and Arts, Mr Patrick Lungu
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- The Dean, School of Education, Dr Bentry Nkhata
- The Head, Department of Primary Education, Mr Collins Kaluba
- The Principal, Mongu College of Education, Mrs Barbara Nyambe Mwala
- Conference Organising Group, Zambia
- Members of the Department of Primary Education
- Managing Director, Mobile City.

## Conference Themes

**Theme: EQUITY AND DIVERSITY IN MUSICAL ARTS EDUCATION**

Sub-themes

- Instructional methodologies in musical arts education
- Inclusivity and access
- Cultural policy in Africa
- Musical Arts Education and Technologies
- Musical Arts Creativity, Improvisation and Composition
- Research in musical arts
- Education and Musical arts in the Community
- Health, well-being and spirituality in musical arts

# Full Programme

Monday 5th July 2021

🕒 8.00am - 9.30am

## Session #1a

Chair: Prof. Mellitus Wanyama

- Evaluating the 1988 cultural policy for Nigeria, its potency and challenges in the preservation of indigenous musical arts.

PRESENTER: Dr Rita Sunday-Kanu

LIVE – CONFIRMED – 30min

Cultural Policy in Africa

- Arts and Sciences in African Perspective: thoughts on the unfinished African Revolution.

PRESENTER: Mr Kamai Freire

RECORDING – CONFIRMED – 30min

- Examining the nexus between the school curriculum and community in enhancing the development of music literacy.

PRESENTER: Mr Martison Nhamo

LIVE – CONFIRMED – 30min

Musical Arts in the Community

🕒 8.00am - 9.30am

## Session #1b

Chair: Dr. Benon Kigozi

- Creating Identity through Music: The case of EES and Namibian popular music.

PRESENTER: Mrs Julia Mayer-Buehler

LIVE – CONFIRMED – 30min

Research in Musical Arts

- Serious Music Teaching: Integrating Theory and Performance.

PRESENTER: Dr Jaco Meyer

RECORDING – CONFIRMED – Q&A – 30min

Research in Musical Arts

participating in an original musical arts production.

PRESENTER: Ms Karabo Lucy Mogane

RECORDING – CONFIRMED – 30min

Research in Musical Arts

🕒 9.30am - 9.45am Break

🕒 9.45am - 10.45am

## Welcome, Opening Session

Performance, Ministry of Higher Education

🕒 10.45am - 11.00am Break

🕒 11.00am - 12.30pm

## Session #2a

Chair: Dr. Dorette Vermeulen

- I have a music degree in South Africa. Now what?: Perspectives from UP alumni and implications for curriculum content.

PRESENTER: A/Prof Clorinda Panebianco

LIVE – CONFIRMED – 30min

Musical Arts in the Community

- Education and musical arts in the community: Collaborating on the infrastructure for musical communities.

PRESENTERS: Dr Karen Cyrus, Munjeera Jefford

RECORDING – CONFIRMED – 25min – 5min Q&A

Musical Arts in the Community

- Using Zoom as a conduit to accessing African Music: Sharing Kenyan songs with Teacher Education students in Australia.

PRESENTERS: David Akombo, Assoc Prof Dawn Joseph

RECORDING – CONFIRMED – 30min

Inclusivity and access

🕒 11.00am - 12.30pm

## Session #2b

Chair: Prof. Marc Duby

- "You Want Me to Teach What?": Musical Strategies for the Primary Generalist Teacher.

PRESENTER: Dr Sarah Burns

RECORDING/LIVE – CONFIRMED – 30min

Instructional Methodologies in Musical Arts Education

- Exploring instructional methodologies for pre-service teachers in Early Childhood Music Education.

PRESENTER: Ms Shirley Marang Kekana

RECORDING – CONFIRMED – 30min

Instructional Methodologies in Musical Arts Education

- Exploring teachers' experiences of integrating Kodály in group music settings for children.

PRESENTER: Mrs Eljé Oosthuizen

RECORDING – CONFIRMED – 25min – 5min Q&A

Instructional Methodologies in Musical Arts Education



🕒 12.30pm - 13.15pm Lunch and Concert

🕒 13.15pm - 15.45pm

**Session #3a**

Chair: Dr. Milton Wabyona

- Life Skills music: How universities perpetuate apartheid legacy through their training of pre-service Foundation Phase educators.

**PRESENTER: Dr Eurika Jansen van Vuuren**

**RECORDING PPT – CONFIRMED – 25min – 5min Q&A**

Inclusivity and access

- Music Notation for Teachers and Students.

**PRESENTER: Ms Engela Fullard**

**RECORDING – CONFIRMED – 60min Workshop & Q&A**

Musical Arts and Technologies

- Intervallic Transformation in the First Movement of Mozart Symphony No. 40. in G minor, K. 550.

**PRESENTER: Dr Christopher Di Santo**

**LIVE – CONFIRMED – 60min Workshop**

Instructional Methodologies in Musical Arts Education

🕒 13.15pm - 14.45pm

**Session #3b**

Chair: Dr. Bibian Kalinde

- Exploring the teaching and learning experiences that foster musical engagement in extracurricular individual music lessons during late childhood.

**PRESENTER: Miss Wilmie Zwanepoel**

**RECORDING – CONFIRMED – 30min**

Instructional Methodologies in Musical Arts Education

- The Globalization of Orff Schulwerk: Investigating Orff Afrique in Ghana.

**PRESENTER: Ms Elisabeth Crabtree**

**RECORDING – CONFIRMED – 30min**

Instructional Methodologies in Musical Arts Education

🕒 **END**



## Tuesday 6th July 2021

🕒 8.00am - 9.30am

### Session #4a

Chair: Prof. Mellitus Wanyama

- An examination of the perpetuation of female subservient roles from the youth to the youth through popular music: The case of "effort" by Drimz featuring Yo-Maps and Umwaume wakulela by Afunika.

**PRESENTERS:** Dr Bibian Kalinde and Mr. Edward Chabu

? - TBC - 30min

Musical Arts and Technologies

- Preparing the foundation phase pre-service teachers to teach integrated arts in their classrooms: Imparting 21 Century Skills through Children Integrated Arts Performance.

**PRESENTER:** Dr Absolum David Nkosi

? - TBC - 30min

Musical Arts and Technologies

🕒 8.00am - 10.00am

### Session #4b

Chair: Dr. Benon Kigozi

- Quo Vadis, Artistic Integrity? The Current Push for Diversity and its Implications for Pedagogies of Creative Music in Africa.

**PRESENTER:** Dr Lukas Ligeti

? - TBC - 30min

Instructional Methodologies in Musical Arts Education

- Culturally relevant pedagogy as a framework for equity and diversity in the South African music classroom.

**PRESENTER:** Ms Kerri-Leigh Wayne

LIVE - CONFIRMED - 30min

Instructional Methodologies in Musical Arts Education

- Lifting the veil on good jam; describing the co-ordination dynamics of an acoustic jazz trio

**PRESENTER:** Mr Werner Spies:

RECORDING - CONFIRMED - 30min

Instructional Methodologies in Musical Arts Education

- Using an original creative arts production to boost the self-esteem of adolescents residing in a residential care institution.

**PRESENTER:** Ms Karabo Lucy Mogane

RECORDING - CONFIRMED - 30min

Research in Musical Arts

🕒 10.00am - 10.15am Break

🕒 10.15am - 11.15am

### Keynote Address

Chair: Prof. Clorinda Panebianco

Prof. Dr. Maria Schuppert

🕒 11.15am - 11.30am Break

🕒 11.30am - 12.30pm

### Session #5a

Chair: Dr. Dorette Vermeulen

- 4E cognition and what it holds for music education.

**PRESENTER:** Prof Marc Duby

RECORDING - CONFIRMED - 25min - 5min Q&A

Research in Musical Arts

- Adult amateur cellists engaging in individual lessons: storying my data through narrative inquiry.

**PRESENTER:** Ms Annabel Marais

RECORDING - CONFIRMED - 30min

Research in Musical Arts

🕒 11.30am - 12.30pm

### Session #5b

Chair: Prof. Mellitus Wanyama

- Culturally Sustaining Pedagogies in Music Education: Expanding Culturally Responsive Teaching to Sustain Diverse Musical Cultures and Identities.

**PRESENTER:** Dr Emily Good-Perkins

RECORDING - CONFIRMED - 30min

Inclusivity and access

- The World Federation of Music Therapy.

**PRESENTER:** Mr Nsamu Moonga

LIVE - CONFIRMED - 30min

Inclusivity and access



🕒 12.30pm - 13.15pm Lunch and Concert

🕒 13.15pm - 15.15pm

## Session #6

Chair: Dr. Milton Wabyona

- Towards a Preventive Pedagogy: Body Stabilization for Musicians and Music Teachers.

**PRESENTER:** Dr Carina Joly

? – TBC – 60min Workshop

Health, Wellbeing and spirituality in Music Arts Education

- Solfy, an interactive tool for promoting singing and music literacy in schools.

**PRESENTER:** Dr Morel Koren

RECORDING – CONFIRMED – 60min Workshop

Instructional Methodologies in Musical Arts Education

🕒 END





## Wednesday 7th July 2021

🕒 8.00am - 9.00am

### Keynote Address

Chair: Prof. Mellitus Wanyama

Prof. Patricia Shehan Campbell

🕒 9.00am - 9.15am Break

🕒 9.15am - 11.15am

### Session #7a

Chair: Dr. Dorette Vermeulen

- Bernard Woma: Contemporary Improviser Composer Performer.

**PRESENTER: Mr Mark Stone**

**RECORDING – CONFIRMED – 30min**

Musical Arts, Creativity, Improvisation and Composition

- What feelings sound like.

**PRESENTER: Dr Mignon van Vreden**

**RECORDING – CONFIRMED – 30min**

Musical Arts, Creativity, Improvisation and Composition

- A Bridging Framework for Seamless Learning in Musical Arts Education based on Global Perspectives.

**PRESENTER: Dr Frelet De Villiers**

**RECORDING – CONFIRMED – 30min**

Musical Arts and Technologies

- Using Notation Software in Teaching and Preserving Nyunga nyunga Mbira Tunes

**PRESENTER: Dr Richard Muranda**

**? – TBC – 30min**

Musical Arts and Technologies

🕒 9.15am - 10.45am

### Session #7b

Chair: Ms Shirley Marang Kekana

- Using technology to enhance instruction and learning in Musical art education in Nigeria.

**PRESENTER: Dr Eyiuche Modeme**

**RECORDING – CONFIRMED – 30min**

Musical Arts and Technologies

- Pentecostal Church Music praxis, current music trends and challenges: the role of the Pentecostal church in community music.

**PRESENTER Dr Roland Moses:**

**? – TBC – 30min**

Musical Arts and Technologies

- Jonas Gwangwa.

**PRESENTER: Ms Colette Szymczak**

**LIVE – CONFIRMED – 30min**

Research in Musical Arts

🕒 11.15am - 11.30am Break

🕒 11.30am - 13.30pm

### Session #8a

Chair: Prof. Marc Duby

- Musical communities and community music: Frameworks and structures.

**PRESENTERS: Dr Karen Cyrus, Dr. Amy Hillis**

**RECORDING – CONFIRMED – 25min – 5min Q&A**

Musical Arts in the Community

- The “musical arts”: Help or hindrance toward coherent curricula?

**PRESENTER: Dr Mandy Carver**

**LIVE – CONFIRMED – 30min**

Instructional Methodologies in Musical Arts Education

- Student achievement in South Africa: A piano teacher's experience of digital music examinations in 2020.

**PRESENTER: Dr Urvi Drummond**

**RECORDING – CONFIRMED – 30min**

Instructional Methodologies in Musical Arts Education

- Teaching and learning in first-year BMus music theory courses: the experiences of lecturers in South Africa.

**PRESENTER: Ms Anna-Marie Eigelaar**

**RECORDING – CONFIRMED – 30min**

Instructional Methodologies in Musical Arts Education

🕒 11.30am - 13.30pm

### Session #8b

Chair: Dr. Benon Kigozi

- Reflections for individualised music therapy: The experiences of Eunice Kumwenda the Mtyangala player.

**PRESENTERS: Dr Bibian Kalinde, Mr. Nsamu Moonga**

**LIVE – CONFIRMED – 30min**

Health, Wellbeing and spiritual in Music Arts Education

- The songs of mourning for baTonga of Mazabuka, Southern Zambia.

**PRESENTER: Mr Nsamu Moonga**

**LIVE – CONFIRMED – 30min**

Health, Wellbeing and spiritual in Music Arts Education

- Well-being and spirituality: an undergraduate jazz ensemble's experiences within a creative learning community.

**PRESENTER: Dr Sonja Cruywagen**

**RECORDING – CONFIRMED – 30min**

Health, Wellbeing and spiritual in Music Arts Education

- The Role of Student Culture in Beginning Music Teachers – Instruction in Urban School Settings.

**PRESENTER: Dr Kiana Williams**

**? – TBC – 30min**

Inclusivity and access

🕒 13.30pm - 14.15pm Lunch and Concert

14.15pm - 15.15pm

## PASMAE General Assembly

🕒 15.15pm - 15.30pm Break

🕒 15.30pm - 16.30pm

## Symposium

Chair: Ms Shirley Marang Kekana

Sounding the Past, Giving Voice to the Future: Oral History and Its Place in Music Education Research.

CONVENOR: Marie McCarthy

CO-PRESENTERS: Dr David Hebert, Dr Benon Kigozi, Dr Milton Wabyona

LIVE – CONFIRMED – 60mins

🕒 16.30pm - 16.45pm Break

🕒 16.45pm - 17.45pm

## Workshop

Chair: Dr. Benon Kigozi

- Taking care of the 'other' voice: Suggestions in maintaining vocal health for the music educator.

PRESENTER: Dr Beverly Vaughn

LIVE – CONFIRMED – 45min Workshop.

Health, Wellbeing and spiritual in Music Arts Education

🕒 END





## Thursday 8th July 2021

🕒 8.00am - 10.00am

### Session #9a

Chair: Dr. Bibian Kalinde

- Context and performance in African traditional music.

**PRESENTER: Dr Benjamin Obeghare Izu**

**RECORDING – CONFIRMED – 30min**

Research in Musical Arts

- Unlettered Proclivities, Æ: Parsing Music in Ghanaian Sustainable Education Discourse.

**PRESENTER: Dr Eric Otchere**

? – TBC – 30min

Research in Musical Arts

- Is the introduction of Unified Secondary Schools (USS) an answer to music teaching continuity in Botswana?

**PRESENTER: Prof Otukile Phibion**

**LIVE – TBC – 30min**

Research in Musical Arts

- Health education for music students at the University of Pretoria: Course design, implementation and evaluation.

**PRESENTER: A/Prof Clorinda Panebianco**

**LIVE – CONFIRMED – 30min**

Musical Arts and Technologies

🕒 8.00am - 9.30am

### Session #9b

Chair: Prof. Marc Duby

- Popular music: An uncharted channel to navigate the fourth industrial revolution in tertiary music education.

**PRESENTER: Dr Dorette Vermeulen**

**LIVE – CONFIRMED – 30min**

Inclusivity and access

- The roles and values of indigenous music in the healing rites and spirituality of indigenous Africans in Mahlebadza, Midlands in Zimbabwe.

**PRESENTER: Mr Martison Nhamo**

**LIVE – CONFIRMED – 30min**

Health, Wellbeing and Spirituality in Music Arts Education

- Apprenticeship and appliance of the Multi-level Curriculum within the training of pre-school music teachers.

**PRESENTER: Prof Cruz Lopez de Rego Fernandez**

**LIVE – TBC – 30min**

Inclusivity and access

- Examining the nexus between the school curriculum and community in enhancing the development of music literacy.

**PRESENTER: Mr Martison Nhamo**

**LIVE – CONFIRMED – 30min**

Musical Arts in the Community

🕒 10.00am - 10.15am Break

🕒 10.15am - 11.15am

### Keynote Address

Prof. Sicalwe M. Kasanda

🕒 11.15am - 11.30am Break

🕒 11.30am - 13.30pm

### Session #10a

Chair: Dr Milton Wabyona

- An ecological approach to music education; a way to decolonise music pedagogy in Africa.

**CONVENOR: Mr Nsamu Moonga**

**RECORDING – CONFIRMED – 60min Symposium**

Musical Arts and Technologies

- The recorder: An underestimated comrade for music educators.

**PRESENTER: Dr Yiannis Miralis**

**LIVE – CONFIRMED – 60min Workshop**

Musical Arts in the Community

🕒 11.30am - 13.30pm

### Session #10b

Chair: Prof. Marc Duby

- Archiving Children's Lore from Ghana.

**PRESENTER: Dr Akosua Addo**

**LIVE – CONFIRMED – 60min Workshop**

Musical Arts and Technologies

Ritualised Belonging: Musicing and Spirituality in the South African Context.

**CONVENOR: Prof June Boyce-Tillman.**

**CO-PRESENTERS: Prof Liesl van der Merwe, Dr Janelize Morelli**

**LIVE – CONFIRMED – 60min Symposium**

Research in Musical Arts

🕒 13.30pm - 14.15pm Lunch and Concert

🕒 14.15pm - 16.15pm

## ISME SESSION

Chair: Prof. Mellitus Wanyama

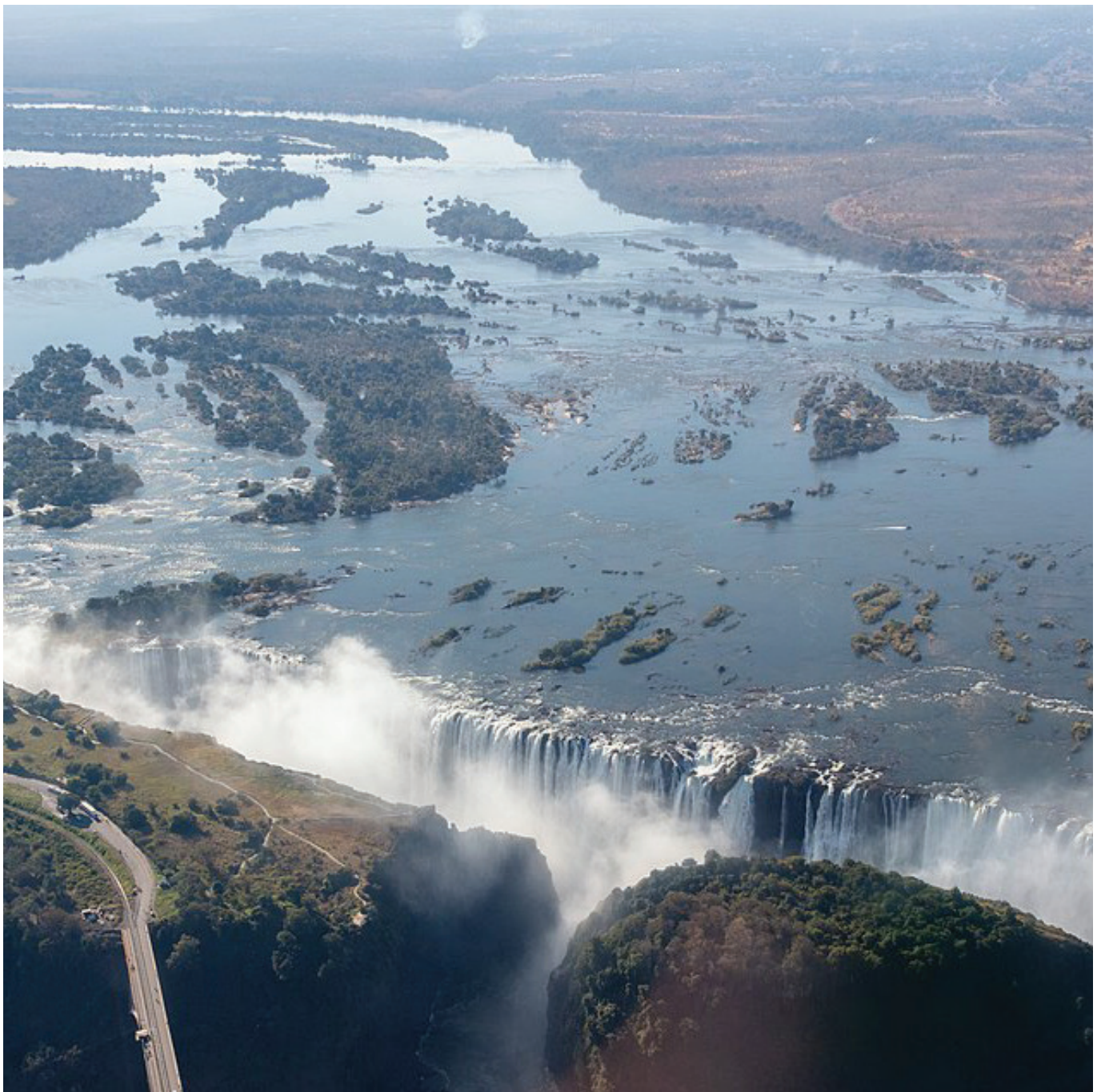
Emily Akuno, ISME President, Dr Gwen Moore, Prof Jody Kerchner, Sandra Oberoi

🕒 16.15pm - 17.15pm

## Closing Ceremony & Concert

Minister for Tourism and the Arts

🕒 END





## Keynote Speaker



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### Empowering music educators and music education: Publications, advocacy, membership and personal development

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**Professor Emily Akuno**

*Professor of Music, Technical University of Kenya*

#### **Author Biography:**

Professor of music of the Technical University of Kenya with teaching and university administration experience at Kenyatta University in Kenya, University of KwaZulu-Natal in South Africa, Maseno University and The Technical University of Kenya. Currently she serves as the Deputy Vice-Chancellor in charge of Academic Affairs at The Co-operative University of Kenya.

Emily trained as a performer-educator in Kenya, USA and the UK, Her research interests veer towards cultural relevance in music education. She is the editor and a contributing author of the (2019) Routledge published Music Education in Africa: Concept, Process and Practice. Other publications include Kenyan Music: An education perspective; Issues in Music Education in Kenya: a handbook for teachers as well as book chapters and journal articles. She is a former president of the International Music Council (IMC) and current President of the International Society for Music Education (ISME) as well as chair of the Music Education Research Group – Kenya (MERG-Kenya)

#### **Co Authors:**

**Dr Gwen Moore**

*Teaching and Learning and Senior Lecturer in Music Education, Mary Immaculate College, Limerick*

Dr Gwen Moore is Director of Teaching and Learning and Senior Lecturer in Music Education at Mary Immaculate College, Limerick. In her role as Director, Gwen provides strategic leadership in the development of Teaching, Learning, Assessment and Feedback across the College. As senior lecturer, she teaches on the MA in Music Education programme and supervises graduate research students. She serves on several international editorial boards including: International Journal of Music Education, Music Education Research, Journal of Popular Music Education, Irish Musical Studies and two book series, Popular Music Matters: International Perspectives and Studies in Irish Music Education. Gwen is an elected member of the International Society for Music Education and previously served four years as Chair of the Society for Music Education in Ireland.

**Prof Jody Kerchner**

*Professor of Music Education, Oberlin College & Conservatory of Music*

Jody L. Kerchner is Professor of Music Education at the Oberlin College & Conservatory of Music. She is founder and conductor of the Oberlin Music at Grafton Prison Choir. Her research interests include children's focus of attention during music listening, choral music education, empathetic leadership, teacher identity development, and the psychosocial impacts of participating in prison choirs. She is the co-editor and author of Musicianship: Composing in Choir and Musical Experiences in our Lives and Prelude to Music Education and author of Music Across the Senses: Listening, Learning, Making Meaning. She is an ISME Executive Board member.

## Sandra Oberoi

*Founder, Harmony-The Music School, India*

Music educator, singer, vocal coach, researcher, and motivational speaker, Sandra Oberoi founded Harmony-The Music School, India in 2008, focusing on music excellence with purpose. MD 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 voice students have performed at Carnegie Hall, won international competitions, and earned scholarships to top programs around the world. Sandra has performed and presented across India, USA, UK, 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 children and adolescents. Presently a postgraduate researcher at Institute of Education, UCL, she continues to create and curate professional development programs for music educators, serves on the Board of the International Society for Music Education, Chairs the ISME Advocacy Committee, and is the President of National Association of Teachers of Singing - India Chapter.

### **Abstract:**

When ISME rolled out the 6-year Strategic Plan at the start of the biennium, a conscious decision was made to engaging members in many ways. One of those was to facilitate members' professional development, by empowering them as individuals and as professionals in their fields, including areas of scholarship.

One identified need is the development of oneself as a scholar and leader within their spheres of operation. This session is designed to engage participants in knowledge exchange and practical responses, strategies towards good results in publication and professional and personal development, in line with the articulated needs within the continent and, that can also be used more widely within music education in areas such as advocacy, innovation and development. It is our desire that participants engage with the information presented by the various leaders and high achievers from the membership of ISME, and that they purpose to follow through by engaging in any follow-up activities that will be made available.



## Keynote Speaker



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### Essence and Role of Africa's Musical Arts Creations in Human Resource Development: An Educational Perspective

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Professor Sichelwe M Kasanda

*Professor at University of Lusaka, Zambia*

#### **Author Biography:**

Sichelwe M Kasanda is Affiliate Professor of Education, University of Lusaka. Holder of a Diploma in Fine Art (Nkrumah Teachers College); and Undergraduate and Graduate qualifications in applied linguistics, language teaching, communication and communicative competence (University of Besançon, France). Holder of a Ph.D degree in Sciences de l'éducation (University of Paris, Sorbonne).

Professor Kasanda has taught at Secondary School, and currently he is teaching and lecturing at College and University levels in Found of Education, Teaching, Methodology and Research Foundations and Techniques. He is involved in supervision and examination of Master and Doctorate dissertations and Theses, as well as offering guidance to college students on research proposals and report writing.

Professor Kasanda has wide experience in education as: Teacher, Lecturer and Permanent Secretary of Education (Zambia) from 1993-2002. He is currently a member of five (5) University Boards and Chancellor of the Information and Communications University (Zambia).

His research focus and interest area is: Education and Human Development, and the oscillation of the pendulum from Africa's concern with matters of identity and survival on one hand, and the enticing beacons of human progress on the other. The question of educational leadership for Africa (policy, planning, delivery strategies and assessment) falls squarely on curriculum rationalisation and re-engineering. Is Music, and the Arts poised to push an educational agenda or continue with its socialisation and schooling functions in the 21st Century Africa?

#### **Abstract:**

When music and musical arts are created, from an educational view point, it is for the purpose of contributing to the development of human resources, rather than for the sake of merely offering entertainment. In this regard, the paper endeavours to unravel the role of music and musical arts in general, taking into account what unites Africa rather than what divides it.

Further, the paper examines the relationship between music and musical arts on one hand and, on the other, the socio-cultural contexts of their production, notably socialization, schooling and education. The central theme of the presentation revolves around interrogation of the core business of Africa's artistic musicality and how the latter harmonizes with the global initiatives, for which the issues of inclusiveness, exclusiveness and diversity are brought forth to bear.

Also of critical importance to the paper is the question of appreciating a common platform for understanding Africa's musical and artistic reality as they pertain to implicit and explicit knowledge acquisition, production and development.

Accordingly, the presentation justifies the value of entertainment but not as linked to the monopoly of dance floor musical arts. Rather, as connected to spiritual and moral ethical upbringing, intellectual and aesthetical development, character building, identity affirmation and skilling of the citizenry.

The paper, in the final analysis, ends with a number of questions for debate and for further research. For example: How have musical arts in Africa evolved (nature, structure and functions) from pre-independence to post-independence 21st century? To what extent is musical arts education contributing to moulding a new African learner and leader? What are the expectations? What should possibly be the (espoused) operational relationship between Musical Arts and Education on one hand and, on the other, engineering science, technology, humanities, social sciences, language and communication and business studies?

# Keynote Speaker



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## Preparing the ground for long term health and well-being: How to implement music physiology in music education

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Professor Maria Schuppert

University of Music Wuerzburg, Germany

### Author Biography:

Maria Schuppert, MD completed her studies in medicine in Wuerzburg and Hannover (Germany) and was a transfer student at the University of California San Francisco (USA). Whilst studying medicine she also undertook semi-professional musical training on recorder and viola and has been engaged in music ever since.

She is currently head of the Department of Music and Health at the University of Music Wuerzburg, where she is a professor of Music Physiology and Musicians' Medicine ([www.hfm-wuerzburg.de/musikergesundheit](http://www.hfm-wuerzburg.de/musikergesundheit)). She is also lecturer of Music Physiology / Musicians' Health at the Academy of Music "Louis Spohr" in Kassel, Germany ([www.musikakademie-kassel.de](http://www.musikakademie-kassel.de)).

Maria Schuppert was a founding member of the German Association for Music Physiology and Musicians' Medicine (DGfMM, [www.dgfmm.org](http://www.dgfmm.org)) and has served as Vice-President and President of the DGfMM. She was the scientific director of several annual events of the DGfMM and other musicians' medicine conferences. She is co-editor of the journal "Musikphysiologie und Musikermedizin" and has published numerous music-physiological and musicians' medicine specialist articles and book chapters.

Along with her dedication to students' health and wellbeing, her main focus is on establishing prevention programs for music students, pedagogues and orchestra musicians as well as on diagnostics and treatment of performance-related physical and psychological problems in musicians.

### Abstract:

Physical and psychological well-being are prerequisites for the evolvement of musical skills, for efficient and joyful music learning, and for top performance. Concerning the sensorimotor and musculoskeletal system as well as mental strength, musicians are virtually 'peak-performance athletes'.

Therefore, aspects of music physiology - in terms of early information, sensitization, prevention, and intervention - should be integrated in music pedagogy from the very beginning, in order to support musical potential and to reduce the risk of eventually developing physical or psychological disorders. With the onset of professional musical training, music physiology needs to be intensified. Thus, implementing well-structured musicians' health programs at music universities plays a crucial role in our efforts to promote specific health care for singers and instrumentalists. These programs, however, do not only aim at our students' personal health, but also at broadening their pedagogical concepts as future music teachers.

Within the last two decades, a number of music universities in Germany, Austria, and Switzerland set up a range of compulsory and elective courses covering basic and advanced knowledge in music physiology, body techniques, psychological strategies and fitness, and in addition offer individual musicians' medicine counseling. It has proven immensely beneficial if physicians and therapists are actually based at the music university, thus enabling an immediate exchange with students and pedagogues.

Musicians' health programs - for music schools as well as for music universities - have to meet clinical and scientific standards, but also need a holistic approach and have to be well adjusted to the particular needs of instrumentalists and singers.

In my presentation I will focus on some (neuro-)physiological aspects of lifelong practicing and performance, outline musicians' health programs for different age groups, and give insights into the most common as well as some rare musicians' health problems, including multidisciplinary, multimodal therapeutic approaches?



## Keynote Speaker



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### World Music Pedagogy as Pathway to Intercultural Understanding

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Professor Patricia Shehan Campbell

Professor, Music Education, Ethnomusicology, University of Washington

#### Author Biography:

Patricia Shehan Campbell is Donald E. Peterson Professor of Music at the University of Washington, where she teaches courses at the interface of education and ethnomusicology. A singer and pianist, with studies of the Japanese koto, Celtic harp, Karnatic Indian mridangam, and Bulgarian and Wagogo song, she has lectured internationally on the pedagogy of world music cultures and children's musical cultures. She is the author of *Lessons from the World* (1991), *Music in Cultural Context* (1996), *Songs in Their Heads* (1998, 2010), *Teaching Music Globally* (2004), *Musician and Teacher* (2008), *Music, Education, and Diversity: Bridging Cultures and Communities* (2018), co-author of *Music in Childhood* (2017, 4th edition) and *Redefining Music Studies in an Age of Change* (2017), co-editor of Oxford's 28-volume *Global Music Series* (2004-2018), Oxford's *Global Music Cultures* (2021), and *The Oxford Handbook on Children's Musical Cultures* (2013). Campbell is recipient of the 2012 Taiji Award (China) and the 2017 Koizumi Prize (Japan) for work on the preservation of traditional music through educational practice, and was designated the Senior Researcher in Music Education of the National Association for Music Education in 2002. Educational consultant to Smithsonian Folkways Recordings, the Alan Lomax recordings, and the Global Jukebox, she is editor of the seven-volume series on *World Music Pedagogy* (2018-2021) for practicing and prospective teachers.

#### Abstract:

The convergence of music, education, and diversity is notable within the frame of World Music Pedagogy (WMP), in which intercultural understanding is realized through remarkable experiences within school music programs. With a commitment to meeting diversity mandates in educational settings, WMP emerged from 40 years of cross-talk and collaboration of educators with ethnomusicologists as a means for understanding music as a global phenomenon. Previous efforts for teaching world music are commendable although pedagogically unsystematic and incomplete, often superficial, sometimes disconnected from sound through notation-only "materials", and thus are incapable of meeting aims of musical and cultural understanding that are timely and necessary. Democratically speaking, WMP considers the complexities of diversifying the musical content of curricula, the intercultural facets of the teaching-learning interface, and the myriad ways in which social justice is achieved through transformative course design. It acknowledges the importance of recordings (when circumstances do not allow for the hiring of culture-bearing artist-musicians) to initiate and advance learning, and it offers a pathway for children, youth, and adult learners to know music by listening, participating in and performing it, engaging in creative-inventive variations of it, and understanding the meaning and value of the music to "source musicians". As intercultural education seeks to promote an understanding of people in a wide array of cultures, World Music Pedagogy provides pathways for supporting students to grow more widely and deeply musical, as well as more culturally compassionate, through a pedagogical process that considers music as sound, behavior, and cultural meaning.

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## Oral History Symposium

# Sounding the Past, Giving Voice to the Future: Oral History and Its Place in Music Education Research

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Marie McCarthy

University of Michigan, USA

Benon Kigozi

Makerere University, Kampala, Uganda

David G Hebert

Western Norway University of Applied Sciences

Milton Wabyona

Makerere University, Kampala, Uganda

## Abstract:

Although oral history is the oldest form of history, it was only in the mid twentieth century that its use became popular as a source of historical testimony. Gradually it was accepted as a valid primary source side by side with written historical documents. And wherever we look today, it seems, oral history is there before us—in media broadcasts, documentaries, exhibits and museums, or in digital oral collections that range from transcriptions to audio and visual recordings. Its forms and functions are ever changing to match what's happening in society, in post-modern thinking, in research paradigms, and not least in digital technology. Oral historian Paul Thompson says that oral history “gives history a future no longer tied to the cultural significance of the paper document” (2000, p. 81), bringing history “closer to the human condition” (p. 126). In the process it gives back history to the people and can give voice to those who have been marginalized in society and excluded from the narratives that form a collective identity. The Oral History Association has defined the activity as, “a way of collecting and interpreting human memories to foster knowledge and human dignity.” The focus on “human memories” implies that oral histories are created around people remembering and co-constructing their past to give voice to their life experiences, viewed through the lens of a changing personal and social context.

In this Symposium organized by members of the ISME History Standing Committee, the goal is to expand knowledge of the methods and techniques used in oral history, to provide examples of oral histories, and to highlight the role and value of oral history to the development of musical arts in education and community. The Symposium is related primarily to the conference theme of ‘Research in Musical Arts’ and more broadly to the theme of ‘Inclusivity and Access.’ It consists of several presentations on the single topic of oral history. Individual abstracts are as follows:

## Listening to and Interpreting the Past – Changing Landscapes of Oral History

Marie McCarthy, University of Michigan, USA

## Author Biography:

Marie McCarthy is Professor of Music Education at the University of Michigan. Prior to this position, she was on the faculty of the University of Maryland from 1990 to 2006. She teaches courses on music in the elementary school, research methods, and sociohistorical foundations of music education. Her research studies focus on historical foundations of music education, transmission of music in cultural context, and spiritual dimensions of music education. She is author of two books, *Passing It On: The Transmission of Music in Irish Culture*, and *Toward a Global Community: A History of the International Society for Music Education, 1953-2003*, numerous book chapters and articles, and she has presented keynote addresses internationally. She is Editor of the *Journal of Historical Research in Music Education* and Chair of the ISME History Standing Committee. She is an Honorary Life Member of the Society for Music Education in Ireland and the International Society for Music Education.



## Abstract

Doing oral history today is influenced by several intellectual, social and technological developments that expand the meaning and intensify the value of the work. I focus on four aspects of the process to illustrate the changing landscapes and affordances of oral history. First, oral history gives voice to the stories of all persons, with a focus on elevating human dignity and strengthening personal and collective identity. Second, oral history reveals local social, musical and cultural knowledge, creating bridges between generations and deepening the bonds of youth with their communities. Third, oral history is transformed when orality is re-conceptualized in the context of multiple literacies. As Reinking (2002) puts it, we are now living in a “post-typographic world” in which the definition of literacy is expanded and meanings are constructed in a multimodal, multiliterate learning environment. Finally, the ever-increasing range of innovative digital technologies can transform the re-presentation of the past through oral history. Interview content can be juxtaposed with narratives inscribed in other media such as sound, movement, and images. They can shape the ways in which people remember and co-construct their past lives, how the researcher curates the interview recording and how the recording is shared with others. Oral history projects are cited to illustrate each of the changing landscapes.

## Why Oral History is Different: The Case of Musical Arts Education in Uganda

Benon Kigozi, *Makerere University, Kampala, Uganda*

### Author Biography:

Dr. Benon Kigozi is senior staff member Makerere University. He is Secretary General and Honorary President of the Pan African Society for Musical Arts Education (PASMAE), having served as Head of Music at Africa University in Zimbabwe for 5 years. He is President of Uganda Society for Musical Arts Education (USMAE), member to the History Standing Committee of International Society for Music Education (ISME), the National Association of the Study and Performance of African American Music (NAASPAAM), and International Council for Traditional Music (ICTM). He is past Chair for *Music in Africa Foundation*, past President for PASMAE and past ISME Board member at large. He is founding member of ISME Young Professionals Focus Group, ISME New Professionals Forum, and the ISME Advocacy Committee. He is a Paul Harris Fellow of Rotary International (RI). As jazz pianist, Benon has performed in 14 countries to date.

## Abstract

For hundreds of years, music has been a vibrant part of Uganda's culture. Memories of our music history and studies emanating out of these memories are always charged with emotion, but most important of all, with meaning. One of the ways in which music oral history has differed from other concepts of musical arts education is the fact that it goes further and ask the question of what does it mean, while conventional music history is primarily interested in “what happened”, “in what ways it happened”, “why it happened”, “who did it”. This presentation illuminates the concept of oral music history and its role in musical arts education in Uganda.

## Oral History Methods for Sustaining Music Heritage in Education

David G. Hebert, *Western Norway University of Applied Sciences*

### Author Biography:

David G. Hebert, PhD is a Professor of Music Education with Western Norway University of Applied Sciences, where he manages the Nordic Network for Music Education and leads the Grieg Academy Music Education research group. He is also an Honorary Professor with the Education University of Hong Kong. He has published articles in several research journals and served as an author or editor of books such as *Advancing Music Education in Northern Europe*, *Patriotism and Nationalism in Music Education*, *World Music Pedagogy VII: Teaching World Music in Higher Education*, and *Ethnomusicology and Cultural Diplomacy*. He is currently at work on his tenth book, an edited volume titled *Comparative and Decolonial Studies in Philosophy of Education*. Recently, he is part of the CABUTE project, which has Norwegian funding to collaborate with colleagues in Uganda for PhD program development.

## Abstract

Oral history can be relevant at all levels of music teaching, from early childhood classes in which children are asked to share songs learned from grandparents, to PhD studies that document the biographies of musical elders. Emily Akuno notes that African music education seeks to transmit “a body of cultural knowledge and an aesthetic, multimedia artistic expression, whose focal function is to serve significant sociocultural needs of the communities that make it” (2019, p. 328). By connecting with the heritage of local communities, music educators using the methods of oral history may contribute to sustaining awareness of traditional knowledge. In Europe, such approaches are improving awareness, and ultimately responsiveness, to the musical needs of diverse communities. Such historical awareness promises to also inform judicious approaches to what Kwasi Wiredu calls the process of “conceptual decolonization” as contemporary African educators forge educational philosophies aligned with what Yusef Waghid calls “reasoned culture-dependent action”. In this paper I will address some distinctive contributions and methodological challenges of oral history, as well as solutions for digital media and repositories that promise to offer new insights into music education.

## **Zadok Adolu Otojoka and Music Education in Uganda: An Oral History**

Milton Wabyona, *Makerere University, Kampala, Uganda*

### **Author Biography:**

Milton Wabyona is a Ugandan composer, professional musical arts educator and performer. Wabyona's research and practice interests span a range of fields, including music for social justice, community arts programs, historical research in music education, and African music and dance performance. He holds a Ph.D. in Music Education from Texas Tech University, and an MMus in Composition from the University of Kansas, USA. He attained his BMus (Hons) (cum laude) degree and a First-Class Dip. MDD from Makerere University in Uganda, where he serves as an Assistant Lecturer of music and dance. He is the Founder and Executive Director of Uganda Heritage Roots, a Ugandan folk arts rehabilitation program for street children and other vulnerable youth. Wabyona is a Commissioner on the Leadership Board of ISME Special Music Education and Music Therapy Commission for the 2020-2026 term. He is also the Vice President for Eastern Africa on the Pan African Society for Musical Arts Education (PASMAE) Executive Committee, 2021-2023 term.

### **Abstract**

Zadok Adolu Otojoka (b. 1932) is one of the prominent music educators and professional performers in the recent history of arts education in East Africa. A Ugandan by nationality, Adolu has served in different professional capacities as a music educator, opera singer, folk musician, dancer, composer and education/culture administrator, at national and regional levels. Educated in Uganda and in the United States, Adolu excelled as a bass-baritone and featured in several professional opera performances alongside celebrated European and American actors and actresses such as Ray Charman, Lance Hardy, Jane Wise, Mike Laflin and Henry Pearson in the 1970s and 1980s. His most memorable production was Jesus Christ Superstar in which he performed as Caiaphas, in Nairobi, Kenya. Although his career is widely discussed, very little or no documentation of his celebrated life is available for reference. Therefore, this oral history was intended to chronicle historical patterns of music education in Uganda through his testimonies as one of the pioneers of music education in colonial and post-independence East Africa. Adolu's experiences will not only provide valuable inspiration for the young music education discipline in Uganda, but also insights regarding multicultural music education perspectives in general.

## ABSTRACTS

All abstracts submitted at the 12th PASMAE-ISME Regional Conference were selected via a full peer review process by the following committee of experts in musical arts education:

**Prof Mellitus Wanyama** – Kabarak University, Kenya

**Prof Marc Duby** – University of South Africa

**Dr Milton Wabyona** – Makerere University, Uganda.



## 4E cognition and what it holds for music education

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Prof Marc Duby

*Full Professor, University of South Africa, South Africa*

### **Author Biography:**

Marc Duby joined the University of South Africa as Full Professor in 2011. He has served two terms as Research Professor in Musicology, publishing twelve articles, five book chapters, and seven conference proceedings to date, together with a number of creative outputs. In this period, he has further supervised to completion seven Masters degrees and eight doctorates, with a total of four doctorates and one Masters currently under examination. Since 2014, Duby has served as co-editor (latterly Editor-in-Chief) of the Scopus-accredited South African music journal *Muziki: Journal of Music Research in Africa*, jointly published by Unisa Press and Taylor & Francis. In addition, he has served as editorial board member of the *International Journal of Music Education* since 2012 and to date has completed a total of 43 reviews for this journal and for *SAGE Open*, on which journal he also serves as editorial board member. He serves PASMAE as VP (Southern Africa).

### **Abstract:**

Recent developments in cognitive science have placed embodied knowledge and the cognate disciplinary field of 4E embodied, embedded, enactive, and extended?cognition at the centre of inquiries into human knowledge. These developments challenge the established picture of knowledge as taking place solely in the knowers brain (so-called GOFAI: good old-fashioned artificial intelligence) and offer philosophical resolutions to the Cartesian tradition of mind and body as separate entities.

My aims in this paper are to provide a brief overview of the implications of this epistemological shift for education in general and music education. I will argue that this shift provides educators with opportunities for reframing educational approaches to embodied knowledge. Related methodological approaches incorporate educational aspects such as learning by doing and engagement with musical performance as exemplifying knowledge in and through action. Such approaches have the potential to transform the music education landscape to take closer account of learners cultural backgrounds, preferences, and aims, and to align educational offerings more closely with world-wide calls to decolonise education.

# A Bridging Framework For Seamless Learning In Musical Arts Education Based On Global Perspectives

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Dr Frelét De Villiers

*Senior Lecturer, University of the Free State, South Africa*

## **Author Biography:**

Dr Frelét Villiers is a Senior Lecturer at the Odeion School of Music. She is the head of the Methodology modules and, Short learning programmes, lectures in piano, music pedagogy, arts management and is a supervisor for post-graduate students. Her field of expertise is piano technique, with particular emphasis on the brain's influence and the whole-brain approach to music. Her passion is using technology in the music teaching situation, and she developed a note learning app PianoBoost (available on Google Play). For this project, she was awarded the third prize for the most innovative project and was chosen as one of the 20 top entrepreneurs for the South African Swizz entrepreneurship programme. She has been a guest speaker at several National and International Conferences. Her articles were published in accredited journals, and she contributed book chapters to international publications. Acting as an external examiner for several theses, dissertations and practical examinations is a satisfying part of her job.

## **Abstract:**

Implementing the relatively new concept of 'seamless learning' in musical arts education in higher education is both challenging and exciting. The majority of educators are either not familiar with the concept and its advantages or wary of applying it. This presentation's primary purpose is to illuminate the concept of seamless learning and give a global overview of relevant elements that can aid educators in optimising the implementation of seamless learning in higher education and specifically musical arts education. This study focuses on developing a framework to improve the seamless transition between various learning environments. The collected data from instructors during workshop sessions from five countries are analysed by using an inductive method. The results of the research can be summarised as positive and optimistic. However, there are also a few reservations like uncertainty about what seamless learning entails, the availability of devices and data, and accessibility and assessment strategies. Relevant themes are identified from the data. These themes are integrated into a seamless learning framework that instructors can use to plan their classes in a time that calls for adaption and redesigning traditional teaching and learning approaches.

## Adult amateur cellists engaging in individual lessons: storying my data through narrative inquiry

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Ms Annabel Marais

Masters Student, NWU, South Africa

### **Author Biography:**

Masters student in Musicology, music teacher and cellist.

### **Abstract:**

The purpose of this paper will be to explain how I applied narrative inquiry to story my data, exploring the stories of six adult amateur cellists and their engagement in cello lessons. Narrative inquiry is a collaboration between participants and researchers lives, where the participants stories are captured, interpreted and retold. Therefore, I chose narrative because I want to understand the development of the participants different experiences of being engaged in learning and playing the cello and how their transformation, to a bigger or lesser extent, helped them to ascribe meaning to their lives.

In a narrative research design, the researcher studies the lives of individuals and asks them to provide their stories. This data is then retold and restoried by the researcher into a narrative chronology. They will tell their stories through interviews - stories of commencing and continuing with learning and playing the cello. These stories will then create the data, where after I will interpret the data, collaborating with the participants to validate their stories. These stories will be coded into themes using in-vivo coding in Atlas.ti 9 (computer assisted qualitative data analysis software), using participants own words as codes. I will create themes from these codes before generating different categories. The stories will be told using a thematic narrative design intertwined with important themes that emerged from the stories. Finally, the participants stories and themes will be cross-case analyzed to determine whether there are differences and similarities between the participants experiences with engagement in cello as an adult amateur cellist.



## An ecological approach to music education; a way to decolonise music pedagogy in Africa

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Mr Nsamu Moonga

*Africa Region Liaison, World Federation of Music Therapy, South Africa*

### **Author Biography:**

I am a multidisciplinary anti-oppressive music therapist with training in Music performance and education from Evelyn Hone, Lusaka. I graduated with a diploma in Psychological counselling concurrently at Evelyn Hone. I graduated with a BA in psychology from the University of South Africa and further studied and trained as a music therapist (MMus Therapy) at the University of Pretoria. I currently serve on the World Federation of Music Therapy councillor (WFMT) (Regional Liaison for Africa), the International Association for Music and Medicine (IAMM), International Association for Creative Arts in Education and Therapy (IACAET) and the South African National for Arts Therapists Association (SANATA). My research interests are in critical theory-informed approaches at the intersection of music and health.

### **Abstract:**

Musical arts are prevalent in all congregations of Africa. Whether the community is urban or rural or a combination of both, musical arts provide a perennial soundtrack in the population. For good or ill, you cannot escape the pulse of music in Africa in a public matatu, minibus or in large open markets where people gather to trade products, services, and skills. With such a prevalence of wild musicality in Africa, I have wondered how educators have struggled to build enthusiasm for music education within the education curriculum and the community. The community relegates music education to a lesser subject that does not require much attention.

Consequently, governments do not invest much money in developing music education, whether in public schools or community centres. Also, music education seems to have become tame. It has detached itself from the free-range and wilderness of the primordial sound of the African jungle. We seem to have reduced music to the study of western symbolisation and notation as theory. The contrast is that in Africa, music is less cerebral and more embodied. The embodiment in the music is a result of a whole-body identification with the ecology. Nzewi (2007: viii) aptly states that "African musical arts comprise a system of applied knowledge. The conceptualisations and theory are critically grounded in other societal and humanistic imperatives." We cannot genuinely discuss how indigenous Africa's musical arts cannot be isolated from its societal context (Nzewi 2007: viii). This roundtable discussion attempts to critically examine an ecological approach to music education to decolonise music pedagogy. We hope to begin a robust conversation about how to reignite musical passion on a continent that is the pulse of the world. By the reignitions of African music's wildness, we could explore possible interactions with the western musical canon.

# An examination of the perpetuation of female subservient roles from the youth to the youth through popular music: The case of effort by Drimz featuring Yo-Maps and Umwaume wakulela by Afunika

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Dr Bibian Kalinde

*Lecturer, University of Zambia*

## **Author Biography:**

Bibian Kalinde is a Doctor of music with more than 15 years experience of teaching music in tertiary institutions including Evelyn Hone College and the University of Zambia where she is to date as lecturer and Assistant Dean for Post graduate studies. She completed her postgraduate studies at the University of Pretoria and undergraduate studies at Kenyatta University. Her research interests are in music in early childhood education and intersections of music and politics and gender. In recent years, she has focused on exploring pedagogies that incorporate music, play, movement and storytelling for teaching children. She has collected and documented several Zambian play songs and written on why music of the mother tongue should be promoted in early childhood learning settings. Bibian is the past vice-president for PASMAE (Central Africa) and vice-president of the Intercultural Music Initiatives (Africa). She is a member of International Society for Music Education (ISME) and National Association for Music Education (NAFME).

## **Co Author:**

Edward Chabu

*University of Zambia*

Mwansa Edward Chabu is one of Zambia's all around artists.

Coming from a home full of music, he had the privilege to learn music from a tender age. He is a graduate student of musicology at one of the top arts universities in China.

Chabu has worked with various artists such as the late Oliver Mutukudzi, Earl Klugh, guitarist extraordinaire, and has been employed as a part time lecturer at both the University of Zambia and Evelyn Hone College of Applied Art and Health Sciences. He also founded the traditional dance group Bantu ndiwo.

## **Abstract:**

The roles of women in Zambia are sustained through the socialisation rituals of girls and women. Music plays a major role in teaching particular codes of conduct in these rituals. In the most natural way, it allows for a profound and enduring effect on its practitioners and consumers and makes what is taught through it easily owned and shared. While music's impact on people's feelings and behaviour is generally agreed, this study considers popular music as highly influential in creating a youth culture given its availability and accessibility. Two songs, Effort and Umwaume Wakuleka are of particular interest because they are done by young people. They were analysed for their text and meaning that describe women's roles towards their husbands. Findings indicate that the songs have undertones of female subservience which bestow the success of marriage on women. Women are required to perform actions of love, play domestic roles and compete to keep husbands. The assumption in the songs is that it is the fault of a woman if marriage fails. By highlighting the profiles of the two youth popular musicians, the study concludes that intended or not, they are enforcing female inequality. The music can be said to be a live lens through which these young people are validating their perspectives on women. Through popular music, the messages in the songs can potentially influence how young people perceive women. Overall, these songs can largely be said to contribute to female disempowerment against policy and legal frameworks for gender equality in Zambia.

## Apprenticeship and appliance of the Multi-level Curriculum within the training of pre-school music teachers

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Prof Cruz López de Rego Fernandez

*Professor, Autonomous University of Madrid, Spain*

### **Author Biography:**

Composer and musical pedagogue. She is a professor of the Department of Music of the Faculty of Teaching training and Education at the Autonomous University of Madrid from 1981 to the present, being in possession of the Certificate of Excellence for its teaching quality. In this field, she is the author of several articles published in specialized magazines and of papers presented at international conferences. She also collaborates as an evaluator in several prestigious magazines. As a composer, she is the author of more than 80 symphonic, chamber, vocal and electronic works. Her works have been performed by prestigious groups and soloists in Europe, America and Asia. Some of them edited by Periferia Sheet Music. She is the past president of the Women in Music of Spain and she assiduously collaborates, as a composer, with the Danza Down-El Lafuente, company made up of dancers with intellectual disabilities, Down syndrome.

### **Co Author:**

Prof Asunción González del Yerro

*Professor, University of Madrid*

Asunción González del Yerro Valdés currently works at the Evolutive and Educational Psychology, Universidad Autónoma de Madrid. Asunción does research in Educational Psychology, Developmental Psychology and Special Education. Their current project is 'CuMultinivel'.

### **Abstract:**

1. Theoretical background: Nowadays, the rights of pupils with disabilities are still being infringed (Verdugo 2011) and quite often, their full integration is hindered when preventing them from learning within shared group activities. Such situation could be reversed by up leveling the training (Ainscow, 2003) and self-confidence of teachers to develop more integrating traineeships (Soodak et al, 2002).

2. Aim: This study, developed within the frame of the Innovative Teaching Project, "Students acting as agents of an integrating education and the development of resources to facilitate putting it into practice", showed how to approach its goals by developing the abilities of future teachers to apply Multi-level Curriculum with a better perception providing methodologies which allow maintaining an integrating ambience when teaching within diverse groups.

3. Method: It was developed within a group of pupils from 4th year of primary (2018-19), during lessons on "Musical Games" and "Musical Educational resources with ICT" Autonomuos University of Madrid.

After showing WEB: <https://curriculummultinivel.blog/> and holding two conferences on Multi-level Curriculum making use of the methodology Teacher Work Sample, (Girod, 2003), pupils were requested to develop the teacher's own activities aiming to simulate how to teach musical content within diverse preschool groups by applying the Multi-level Curriculum Principles. Finally, teachers and pupils shared feedback using as criteria the evaluation of high-level items from the evaluation scale proposed by Peterson, Hittie and Tamor (2002); consequently, strengths, aspects within the documents to be improved and the multimedia resources shown were submitted to study.

4. Results: Results showed how students had planned their work focusing on pupils from a diverse group and by applying Multi-level Curriculum Strategies such as establishing underlying concepts shared by the whole group, adjusting to their own support needs: communication systems and the manner in which they showed information using the appropriate language and learning style for their pupils (sign language, Alternative Communication Systems, visual support and multimedia resources), the human resources used (sign language interpreters, teaching support) and teaching resources (model presentation, scaffolding), and adjusting the evaluation criteria to the prior knowledge and capabilities of their group (fictitious).

5. Conclusions: The experience provided the media capable to improve the training of future teachers on useful methodologies to use in answer to diversity.



## Archiving children's lore from Ghana

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Dr Akosua Addo

*Associate Professor, University of Minnesota, United States of America*

### **Author Biography:**

Akosua Obuo Addo is an Associate Professor of Music at the University of Minnesota. Previously, she was an assistant professor of music education at the University of Connecticut, Visiting Post-doctoral Research Fellow at Roehampton Institute, London, and administrator for the Centre for Intercultural Music Arts, City University in London. Dr. Addo currently serves as the research chair for the Minnesota Society for Music Teacher Education (MNSTME). Today, her research interests include international education, teacher education, collaborative and comparative research on music play children's Music Cultures. In addition to book chapters, Addo's research has been presented at several conferences and published in professional and research journals. She teaches elementary music pedagogy, research methods, supervises student teachers, and thesis writing. Community engagement, cultural and social dimensions of learning are vital components of Dr. Addo's undergraduate and graduate courses.

### **Abstract:**

**Background information:** Despite the increasing interest in Sub-Saharan African children's lore, there has been little effort to examine access and organization patterns for documenting and archiving them for research and pedagogy. As part of an extended examination of play dialectics (Akan: agr?) among children in Ghana, I needed to assemble all the material I had on children's singing games to facilitate access. I observed no known digital archive of Ghanaian children's play lore. Therefore I created a virtual space cataloging and storing for dissemination. The process was challenging, raised questions, and offered possibilities for both research and pedagogy. For example, how will the properties of Ghanaian Children's play lore inform the archive's development? What are my long-term plans for storage, cataloging-maintenance, and retrieval for research and pedagogy?

**The purpose of the workshop:** In this presentation, I outline the objectives of the virtual archive, the types of singing games found in the archives, and the challenges I faced, the questions that remain, and possibilities for research and teaching while establishing the library. I will also walk participants through a user's experience in the archives.

**Content:** My ethnographic research on singing games, beginning in 1993 to date, produced data that were not systematically digitized and archived. The collection of field notes, audio and video files, music and text transcriptions, and graphic images is organized in Elevator, an information retrieval program. It supports a wide variety of materials and allows for basic and advanced searches.

**Method:** Taking my cue from other musical archives and merging ethnographic and ethnomusicological lenses, I capture players' expressions in the library. First, I had to address data collection and management. Where and when would I collect data, and how I manage data collected? Second, I had to handle data processing, analysis, and visualization. Who would be my partners in data processing? Third, publishing data. Who has access to this data?

**Music education applications:** Creating access to Ghanaian children's singing games, I moved beyond other folklore archives. This archive looks out and in, so-to-speak, providing emic and etic user engagement with the folklore. Music educators, folklorists, and researchers will experience the breadth of Ghanaian children's lore. While the library is closed presently, it will become an open archive providing a comprehensive digital library of Ghanaian children's play lore, accessible through an online catalog.

## Arts and Sciences in African Perspective: thoughts on the unfinished African Revolution

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Mr Kamai Freire

*PhD. student and Research Assistant, UNESCO Chair on Transcultural Music Studies, Germany*

### **Author Biography:**

Master of Arts in Musicology at the UNESCO Chair on Transcultural Music Studies (Weimar-Jena).

### **Abstract:**

This article results from a master thesis in Musicology (Panafricanism and African Revolution in Brazilian Music), which analyzed the role of Music within the anti-racist and anti-colonialist struggle in Brazil. Among numerous conclusions, from more broader remarks to more specific ones, the bottom line of the analyses is that Music, although crucial to the anti-colonialist efforts in Brazil, is still generally situated under the epistemological frameworks of the European colonizer when it comes to the hegemonic societal structure and dynamics. In short, the revolutionary individuals and collectives who, more or less successfully, retain or reclaim their African ancestry as to the holistic inseparability between arts, sciences, spirituality, philosophy, pedagogy, medicine, economy, politics, and daily life have been long buried under the hegemonic structure of European episteme. Under such euro-colonialist episteme, Arts and Music cringe into mere embellishment luxuries and commodities that gradually strangle their original African potencies and potentials, often undermined by invisibilization, appropriation, folklorization, commoditization, co-option, and annihilation of its physical and cultural bodies. This article offers some insights upon this grave issue galvanizing such debate and, most of all, pointing out how the Academia in general and the Social Sciences in particular should tackle the responsibility for decolonial changes (or colonialist maintenance) in this paradigm.

## Bernard Woma: Contemporary Improviser Composer Performer

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Mr Mark Stone

*PhD Student, University of South Africa, South Africa*

### **Author Biography:**

Mark Stone is a musician-educator from Michigan, USA with a passion for using music to bring diverse communities together. As an Associate Professor of Music at Oakland University, Prof. Stone coordinates the world music, jazz, and percussion programs in the School of Music, Theatre, and Dance. He is also the Arts Area Leader for the OU/Pontiac Initiative and a member of the Pontiac Arts Commission. Prof. Stone is recognized internationally for his work in global percussion performance and education. He has performed with the foremost musicians of Uganda, Ghana, South Africa, India, Trinidad, Ecuador, and the United States. An accomplished composer and improviser, Mark writes regularly for his many projects. His highly original musical style results from innovative performance practice rooted in a deep knowledge of multiple world traditions. As an American Bahai, he is dedicated to promoting equity, justice, and a world embracing vision of humanity.

### **Abstract:**

Bernard Woma (1966-2018) was a Gyil Guba (master xylophonist) who bridged rural Dagbara traditions of Ghana/Burkina Faso to the global stage in performances of his original compositions, while maintaining the vital role of improvisation in his music. His life's work as a musician and educator fully reflects what Ed Sarath defines as a Contemporary Improviser Composer Performer (CICP). The CICP artist because the primary creativity of improvising and composing is central to his or her very sense of musical being is able to establish heartfelt connections at the deepest stratum of consciousness: the level of *atma*, the soul. (Sarath, 2018)

This paper is an autoethnographic study of Bernard Woma's creative process and pedagogy. I will discuss the ways I have combined Bernard's Dagbara gyil pedagogy (Vercelli 2020) with a constructivist teaching philosophy (Wiggins 2015) to create a learning environment centered on composition and improvisation. I am privileged to be part of the growing movement to incorporate African diaspora music into the American curriculum through my work at Oakland University (OU). While in both Africa and the African diaspora there is a growing movement to holistically incorporate Indigenous African Knowledge Systems into our music curriculum, there is also an inherent risk of forcing the process-rich musical traditions of Africa into a colonial paradigm that values product over process.

At OU, we study Bernard Woma's creative work as a model for developing future CICPs. I will share the outcome of these studies, including both the successes and challenges faced in conveying the essence of Bernard's music to future generations in a way that honors the aesthetic ideals and creative processes of his Dagbara gyil repertoire. I conclude that as we work to decolonize our classrooms, centering creativity will result in greater equity and diversity in musical arts education.



# Cause-and-Effect Analysis of Music Literacy Education in South African Secondary Schools

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Mrs Ronella van Rensburg

*PhD Student, University of Pretoria, South Africa and ScoreS2Duo, South Africa*

## **Author Biography:**

Ronella van Rensburg majored in piano performance when she achieved a BMus Hons degree in 1996. She consequently achieved MMus (cum laude) from the University of the Free State in 2006. Her research subject was: The relationship between emotional intelligence and music performance anxiety. Two articles were subsequently published in the MUSICUS, in July 2007. The titles of the articles are: Critical Perspectives on Emotional Intelligence and Music Performance Anxiety and The Relationship between Emotional Intelligence and Music Performance Anxiety: an Empirical Study. She also received the Fanie Beetge award for the best academic achievement at the Faculty of Music (UFS) for both 2005 and 2006. In 2012 she completed a Licentiate at London College of Music (LLCM) in Digital/Electronic Keyboard. She also holds a Performers Licentiate (Piano) from UNISA (1997). She received the UNISA Merit Certificate for outstanding achievement in theory education in 2003, 2008, 2009, 2011, and 2015.

## **Abstract:**

In this research the Ishikawa Cause-and-Effect Diagram, a critical analysis tool used in root-cause studies, is adapted and applied as a theoretical framework for the systematic analysis of Music Literacy (MusLit) education in South African Secondary Schools. The effective teaching and learning of MusLit is influenced by interrelated variables playing juxtapositional roles. These variables have been investigated and identified by making extensive use of previous research, in the form of scholarly documents, journals and articles. ATLAS.ti, which is purpose-built qualitative research software, was used for the classifying, sorting and arranging of data, as well as the coding and sub-coding of themes, in this case, the previously known and identified variables.

The coded and sub-coded variables include available, but sometimes inadequate resources in the school education system, the individual circumstances of teachers and learners as well as the ever-changing environments in schools (both government and privately owned). The first research question: Which variables have an impact on the effective teaching and learning of MusLit in South African Secondary Schools? is therefore answered by the comprehensive content analysis of previous scholarly research. In examining these, it becomes evident that the variables pertaining to the effective teaching of MusLit consist of many interrelated factors, which play juxtapositional roles, positive as well as negative.

The list of the found coded and sub-coded variables are extensive, scrambled and confusing. The evident question that follows: How can we systematically organise and visualise these variables in a logical and understandable diagram? is answered by the development and utilisation of the adapted Ishikawa Cause-and-Effect Diagram, also known as the Fishbone Diagram. The result of this study is the qualitative visualization of the interdependent variables impacting effective MusLit education. This qualitative visualisation in a simple, understandable diagram, known as the Ishikawa Cause-and-Effect Diagram, can serve either as a theoretical framework, or as graphic elicitation in future research projects.

## Colonized Arts Education: What is Possible?

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Dr Carla Becker

*Professor of Music, Delaware State University, United States of America*

### **Author Biography:**

Dr. Carla Becker currently serves as the Associate Professor of Music Education/Music Education Program Coordinator at Delaware State UniversityUSA. She received her Bachelors of Music Education/Percussion from Central Michigan University, her M.M in Percussion Performance with an Ethnomusicology interest from The University of Washington and her Doctorate of Music Education from Teachers College, Columbia University. Dr. Becker builds her teaching from her Ethnomusicology research, in Ghana, Jamaica, and Cote D Ivoire, her percussion performance background and 18 years of teaching K-12th Grade music in Seattle Public Schools. She is also a certified yoga teacher and incorporates Dalcroze, Movement, Orff, with Yoga and Mindfulness Well-being in her Elementary Methods courses.

### **Abstract:**

This presentation briefly interrogates music curricular content that has been argued to focus on Western European musical standards and aesthetics. The theory of Decolonizing Education is useful in this setting and will be interrogated, but without criticizing the focus on Western European curricula, an emphasis on Western music aesthetics has been argued to alienate students who practice traditional music/dance practices, popular music, creative music making, and improvisational activities in musical expression anywhere from Hip Hop to Afro-Pop. This presentation explores both in-school and community-based arts organizations in Africa and the United States that allow African and its Diasporic aesthetics to flourish. By combining both on-line research methods with qualitative interviews from selected participants, I seek to find if students find it valuable to be allowed to express their own identities and lived experiences through various forms of music making activities. I seek to find the content of lyrics of which students create and their meaning to their own personal experiences. In addition to popular music, I seek to find if students find it valuable to explore traditional African music. This research derives from Sona Jabarte's school in Gambia. The goal is to explore not only student perception of the impact on their musical lives from popular forms of music making activities, but also through historically traditional music making activities. Findings suggest that students appreciate the opportunity to create, perform, interpret, and express their identity through self-expression becoming self-representative. Primary-collegiate level arts education has the ability to develop their own curricular in order to offer multiple avenues for arts education to thrive.

## Context and performance in African traditional music

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Dr Benjamin Obeghare Izu

*Post Doctoral research fellow, Nelson Mandela University, South Africa*

### **Author Biography:**

Benjamin Obeghare Izu is currently engaged as a Post-doctoral research fellow. He obtained his DLitt et Phil degree in Musicology (2017) from the University of South Africa, M.A Musicology (CUM LUADE) 2012 also from Unisa and B.Aed (Hons) Music Education from Delta State University, Nigeria. He also serves as a peer reviewer for several Journals on African music and has authored and co-authored articles on African music and culturally identity. Most recent article titled: Indigenous drumming tradition which looked at the drum as an ancient instrument used to celebrate all aspect of life in most African communities. They play an immense role in Africas rich oral tradition. Through the drums, the emotions of an entire people are preserved.

### **Abstract:**

Music has been an integral part of life in the indigenous African society. Invariably, every activity that the African engages in has a music aspect. This paper will focus on the context and performance in African traditional music performance and the socio-cultural implications of African music. To this end, the paper investigates the context and performance of African music in human culture, the interrelation between African music and dance as well as the importance of music to the African society. It will further enumerate various events or ceremonies in which music is performed in Africa and the role of traditional music in African culture.

In African societies there are different songs used at different events which simultaneously serve the purpose of both entertainment and ritual. The songs have deep socio-cultural roots, and the songs text gives the audience entertaining mental pictures that convey meanings more simply and effectively. Moreover, in most African communities, music is not just performed for entertainment only, there is always an extra cultural purpose in which music is made. This could range from religious intentions to social functions and recreation. Thus, in traditional Africa, music is always practical; it fulfils the objective it was created for.

African music teaching and performance, as well as the ensemble performance formed the basis for this study. This paper will also discuss the theory and practice of music in traditional Africa society. The researcher is confident that findings from the study would lead to the appreciation of the contemporary stance of context and performance in African music scholarship which is being advocated through research activities in Africa and beyond.

# Creating Identity through Music: The case of EES and Namibian popular music

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Mrs Julia Mayer-Buehler

*PhD Student, UNISA, Germany*

## **Author Biography:**

Julia Barbara Mayer-Buehler, née Bock Date of birth 30 May 1961 Place of birth Tsumeb/Namibia Status married Children 2 1967-1978 German Higher Private School (DHPS), Windhoek/Namibia graduation Matriculation 1979-1980 College for German citizens Graduation Abitur (A-levels) 1981-1987 Studies in English, History and Political Science 1st and 2nd state examination, 1987-1988 Masters in Political Science 1988-1990 Layout and DTP at a Publishers House 1990-1991 Traineeship (student teacher) 1992-to date teacher in secondary education

## **Abstract:**

This study aims to address the question on how identity can be formed and reflected by music. In the centre of the study is 1983-born Eric Sell aka EES, a white German Namibian artist who has chosen hip hop and kwaito as his means of musical expression. It should be noted that hip hop is still much more connected to black practitioners than white ones which makes EES an unusual character within the identified musical universe. I am trying to uncover in how far his identity has been transformed through his musical style that he himself calls Nam Flava and if the transformation process described is suited to make him a representative of diverse population groups in Namibia. The question is asked to what extent traditional Namibian music and his music influence each other or even fuse. His musical identity is shaped by his origin from Namibia, a former German colony. That colony was characterized by oppression and tremendous human rights violation against black people. Accordingly, Decoloniality appears to be the most suitable theory to frame my paper. Indeed, it can be asked whether EES manages to translate the basic reconciliation idea of aforementioned theory into his music. Since only one paper is occupied with the musician EES so far this thesis intends to fill the gap with the work at hand. In the present paper a single-person case study is implemented which offers itself as the most appropriate method for the indicated inquiry. This method corresponds with IPA (Interpretative Phenomenological Analysis) as overall methodology and practical philosophy. Semi-structured interviews enable the participant, EES, to comment on his own life considering he is the best qualified to do so. EESs music and lived experience eventually situate the emergent findings from interviews in a broader cultural, political, historical and social context.



# Culturally relevant pedagogy as a framework for equity and diversity in the South African music classroom

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Ms Kerri-Leigh Wayne

PhD Student, North-West University, South Africa

## **Author Biography:**

Kerri-Leigh Wayne is a PhD student at the North-West University. Her doctoral research investigates culturally relevant music pedagogies at a secondary school in South Africa. She teaches privately and at the secondary school level in Gauteng, South Africa.

## **Abstract:**

South African schools often privilege Western art music over indigenous African knowledge systems and art forms. Although the South African FET curriculum for music includes indigenous African music and jazz streams, many schools opt to teach the Western art music stream. Scholars have noted that the structuring of learning outcomes and assessments across all three streams demonstrates a reliance on Eurocentric epistemologies and pedagogies. As a result, the identities of the learners in our classrooms are often at odds with the Eurocentric curriculum. If we wish to foster more equitable and diverse experiences in musical arts education in South Africa, it is important that we draw on the local knowledge and culture that learners bring to the classroom. We should also challenge ourselves to nurture a critical view of the curriculum and our teaching methods. I propose culturally relevant pedagogy (CRP) as a framework for fostering reflexive, inclusive approaches to teaching music at the secondary school level.

CRP is a pedagogy that emphasises the importance of cultural competence and critical consciousness. International studies suggest that CRP can be effective in creating transformative educational experiences even from within institutions that are unequal. Researchers have used CRP to tackle issues that might hinder equitable music teaching such as poverty, racism, and gender discrimination. Numerous scholars have argued for the relevance of CRP to postcolonial theories of education. In this presentation, I will provide an overview of CRP and its offshoots, culturally responsive pedagogy and culturally sustaining pedagogy. Through a discussion of local and international literature I will demonstrate the relevance of CRP to a South African setting and I will offer suggestions on how CRP can be implemented in the music classroom.

# Culturally Sustaining Pedagogies in Music Education: Expanding Culturally Responsive Teaching to Sustain Diverse Musical Cultures and Identities

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Dr Emily Good-Perkins

Lecturer, Marian University, United States of America

## **Author Biography:**

Emily received her Doctor of Education (Ed.D.) and Master of Education (Ed.M.) degrees in Music Education from Columbia University. She also received Master of Music (M.M.) and Bachelor of Music (B.M.) degrees in Voice Performance. She taught voice at American University of Sharjah in the United Arab Emirates for six years and conducted research at Indiana University, Jacobs School of Music, as a Visiting Scholar. Currently, she teaches at Marian University in Indianapolis and for Boston University online. In addition, she is the founder and Executive Director for the non-profit organization, Voicing Futures. Emily has presented, performed and taught in the United States, Cuba, Austria, Italy, Sweden, Azerbaijan, England, China, United Arab Emirates, Oman, Jordan, Saudi Arabia, and Indonesia. In the coming year, her book entitled, *Culturally Sustaining Pedagogies in Music Education: Expanding Culturally Responsive Teaching to Sustain Diverse Musical Cultures and Identities*, will be published by Routledge.

## **Abstract:**

Many of the normalized values found in Western classical music education are tied to colonial histories. These assumptions are perpetuated because of colonial-blind, color-blind, and universalist beliefs that Western classical music and the performance practices, aesthetics, and values with which it is associated can transcend differences of race, culture, and worldview. Students for whom a Eurocentric musical epistemology is not relevant receive and internalize an implicit message, based upon the absence of their own musical epistemologies in the music classroom, that their musical worldviews are inappropriate for this particular music setting. This silencing is a visceral rejection of students' musical-cultural identities.

Therefore, to address the exclusion that continues to take place in music classrooms, this paper presentation offers a new theoretical and pedagogical framework of culturally sustaining music pedagogy based upon Paris' theoretical framework of culturally sustaining pedagogy. To support this framework empirically, this presentation includes findings from a qualitative case study that took place in an urban public school in the U.S. with music students from diverse backgrounds. The primary data collection methods consisted of interviews with students and teachers and field note observations of their music classrooms.

The interviews and observations illuminated the ways in which an understanding of musical epistemologies might better guide teachers to teach in culturally relevant ways. Although cultural relevance has been explored in music teaching and research, the ways in which it has been explored have oftentimes reinstated Eurocentric values. However, an understanding of students' musical epistemologies provides a more complex and authentic approach to culturally relevant music teaching and forms the foundation of the framework for culturally sustaining music pedagogy. In addition to proposing a new theoretical and pedagogical framework, this presentation provides practical suggestions for the application of culturally sustaining music pedagogy in music teaching and music teacher education.

## Education and musical arts in the community: Collaborating on the infrastructure for musical communities

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**Dr Karen Cyrus**

*Research Associate, Helen Carswell Chair in Community Engaged Research in the Arts, York University, Canada*

### **Author Biography:**

Dr. Karen Cyrus is a research associate in the School of Arts, Music, Performance, and Design at York University, Toronto. Her research interests are community music practices; pan-African children's music; group piano pedagogy; equity, diversity and inclusion in music education. She holds an LRSM in piano pedagogy, an MA in applied linguistics, and an MA and Ph.D. in ethnomusicology. Her research on community music-making in diasporic contexts is published in *Carnival: Theory and Practice* (2013) and her exposition on the nature and definition of repertoires is published in *The Sage Encyclopedia of Music and Culture* (2019). She has written a series of music education textbooks that features children's music from the Caribbean: *Music for Big Ants and Little Ants* (1998) and *Caribbean Integrated Music* (2002, 2004). Her work in community music includes curriculum development for a Caribbean community music program in Toronto and she has given workshops in schools on music and social justice.

### **Co Author:**

**Munjeera Jefford**

*York University, Canada*

Munjeera is affiliated with York University. Her research interest is decolonizing education. With a generous grant from the Helen Carswell Chair for Community Based Arts, Munjeera was able to conduct research in a diverse neighbourhood with the Regent Park School of Music in Toronto, Canada. She worked with music teachers to utilize the funds of knowledge strategy, which incorporates knowledge from diverse communities into the curriculum. Through using the funds of knowledge strategy, students were able to see themselves in their music learning.

### **Abstract:**

The lockdown silenced our musical community. All the venues and opportunities to make and listen to music that I took for granted were no longer possible. Looking to the future, plans to restore music making with choirs, bands, and music classes made clear how important collaborations have been for the infrastructure required for what was, and will be, a sustainable musical community. This presentation will answer the question "What considerations are necessary when planning a musical community?" The aim is to outline the process of developing a musical community as gleaned from three types of community music organizations in Toronto, Canada: a choir, a band, and a not-for-profit music school. The data for this presentation was derived from the ethnomusicological study of these urban music scenes by the author as well as the outcomes of an ongoing multi-disciplinary research partnership between a university and community music organizations. This presentation will add to our knowledge of community music, provide insights into actions that educational institutions may take to engage with their surrounding communities, and suggest collaborations required to realize a successful and sustainable musical community.

# Evaluating the 1988 cultural policy for Nigeria, it's potency and challenges in the preservation of indigenous musical arts

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Dr Rita Sunday-Kanu

Lecturer, University of Port Harcourt, Nigeria

## **Author Biography:**

Dr. Rita Adaobi Sunday-Kanu is a lecturer in the Department of Music, University of Port Harcourt, Nigeria. She attended various institution of learning and obtained the following degrees; Diploma in Music Education (1999), and Bachelor of Arts in Music (2002), both from the University of Nigeria, Nsukka. Master of Arts in Media and Cultural Studies (2008), from University of Lincoln, Lincolnshire, UK. Master of Arts in Ethnomusicology (2014), and Doctor of Philosophy in Ethnomusicology (2018), both from Nnamdi Azikiwe University Awka, Anambra State, Nigeria. Her areas of specialization are Ethnomusicology, Music in Media and society. She has numerous publications both national and international to her credit.

## **Abstract:**

This study is set to evaluate the efficacy of the Cultural Policy for Nigeria in preserving indigenous musical art expression and in straightening emancipation from cultural imperialism. It examined the role of the policy in the projection and sustenance of the Nigerian musical culture in the public domain via cultural institutions such as Councils for Arts and Culture, local media and school curriculum. The degree of success and failure of the policy from 1988 to present day was also probed. Sources for data collection include, review of related literatures, field experience; in-depth interview and personal observation. The historical method applied in this work reveals that the 1988 Cultural Policy for Nigeria which was primarily instituted as an operational principle for the promotion and projection of Nigerian ethnic cultural heritage and national identity was very effective and fruitful between 1988 and mid 1990s. However, this policy with its potential and fantastic strategies has been neglected by hash military rule and their policies. Consequently, the policy has remained a mere historical resource material on paper even in this present day of democratic rule in Nigeria. Hence, Council for Arts and Culture has systematically retained some level of Nigerian indigenous musical arts expression irrespective of numerous challenges facing cultural retention in this twenty first century.



# Examining the nexus between the school curriculum and community in enhancing the development of music literacy

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Mr Martison Nhamo

*PhD Student, University of Venda, South Africa*

## **Author Biography:**

Martison Nhamo is a PhD student in the Department of Music, School of Human & Social Sciences, University of Venda

## **Co Author:**

Prof Madimabe Geoff Mapaya

*Professor of University of Venda*

M. G. Mapaya is a full professor and currently works in the Department of Music, University of Venda. He does research in Performing Arts, African Music, Higher Education, and Cultural Anthropology

## **Abstract:**

Many Music Educators in former colonised countries including those in the Sub-Saharan region rarely employ optional indigenous pedagogies in enhancing the development of music literacies among their learners. Such practice of marginalising the Indigenous Knowledge Systems in the school curriculum has a bearing on how the learners conceptualise various musical aspects since most of the curriculum content which they get exposed to, are largely foreign. Thus, the study was premised on African Critical Theory whose thrust is to challenge the colonial hegemony. The study examined how Music Educators could periodically tape vast practical and theoretical knowledge from the music virtuosos in the communities and infuse such knowledge into the school curriculum for the benefit of the learners. The aim was to show the kind of curriculum materials which Music Educators could borrow from the community as they implemented music programmes. That way the educators could minimise the tendency of perpetuating the Eurocentric curriculum materials that hardly reflected learners indigenous musical heritage. This qualitative case study employed face to face interviews with some culture experts in Chief Mugabe, near the ancient city of Great Zimbabwe. Analysis of the results revealed that from the communities, the Music Educators can derive the teaching methods, content as well as performance techniques which they can utilise in the school curriculum. In view of the research findings, the study thus recommends that indeed the entire African continent needs to craft and encourage the implementation of a curriculum model that takes into account endogenous factors.

Key words: literacy, curriculum, music educator, African Critical Theory, indigenous

## Exploring instructional methodologies for pre-service teachers in Early Childhood Music Education

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Ms Shirley Marang Kekana

Lecturer, University of Botswana, Botswana

### **Author Biography:**

Shirley Marang Kekana is a lecturer in music education at the University of Botswana. She is currently on study leave at the University of Pretoria where she is pursuing her doctoral research in early childhood Music Education. Her area of interest includes early childhood music education, music teacher education, music and movement, gender and music, and music and the media.

### **Abstract:**

Music education is often credited for playing a crucial role in facilitating child development. Music offers playful pedagogies which are acknowledged as an imperative tool to prepare young children for formal schooling. The benefits of music in the ECE curriculum include social development and motor skills, improving literacy and language development, emotional development and maturity and cognitive development. However, research indicates that music at early childhood level is almost always taught by generalist teachers who feel inadequate to deliver meaningful instruction. Studies conducted in Southern Africa acknowledge challenges with regard to the teaching of music during early childhood. These include, among others, that generalist teachers: present music lessons without planning learning outcomes or objectives related to music experiences; ask children to join in singing well known nursery songs as a replacement for active involvement in music experiences, play music videos without providing guidance and experiential learning activities for the children; use music listening as a relaxation activity instead of meaningful opportunities to develop musicianship and aural skills.

Research strongly indicate that novice music teachers are often not prepared during their training to facilitate active music involvement of young learners, thereby exacerbating the problem. Pedagogical knowledge of facilitating music is fundamental in pre-service teacher education, emphasising the need for teacher education programmes to fully equip prospective teachers with musical and professional competencies to allow meaningful music experiences in the classroom. The aim of this study is to explore expert music educators instructional methodologies to elucidate principles for the tertiary education of pre-service ECE teachers. The qualitative research methodology involves a multiple case study with in-depth interviews and observations. Although the study is not complete, preliminary results indicate the need for specialised tertiary music programmes that include professional guidance via internship and mentoring to equip pre-service ECE educators with hands-on proficiencies and experiential knowledge.

# Exploring the teaching and learning experiences of teachers who integrate the Kodály concept in group music settings for children

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Mrs Elje Oosthuizen

*Student, North-West University, South Africa*

## **Author Biography:**

I am a passionate music educator and piano teacher running my own music studio in Pretoria, South Africa. I studied BMus at the North-West University and I am currently completing my masters degree focused on the Kodály concept.

## **Abstract:**

The Kodály concept, a well-known Hungarian instructional concept in music education, has been applied with great success internationally. In recent years there has been a rise in interest in the Kodály concept in South Africa through various workshops throughout the country. However, literature on the teaching and learning experiences of teachers integrating Kodály in group music settings for children is limited. After attending Kodály workshops, I felt empowered by the principles and skills of the Kodály concept, and this enticed me to explore the teaching and learning experiences of other teachers in similar contexts. Therefore, the purpose of this study is to explore the teaching and learning experiences of twelve teachers who integrate Kodály in group music settings for children within the South African context. The participants include specialised music teachers, as well as general classroom teachers. These group music lessons entail teaching general music to two or more children in classroom- or studio settings. The data for this qualitative, multi-site case study will be collected through one-on-one, open-ended interviews with participants. Interviews will be transcribed and analysed using a computer software program for qualitative data analysis, ATLAS.ti 9, to compare, manage and structure the data. Descriptions and themes will be presented through a narrative passage, whereafter the teachers teaching and learning experiences will be interpreted. The intend of the study is to broaden knowledge on the teaching and learning experiences of teachers integrating Kodály in group music lessons. Consequently, providing additional instructional approaches and practices to general classroom teachers, specialised music teachers and policy makers within musical arts education. Preliminary findings indicated that participants who integrated the Kodály concept into their group music lessons experienced that teaching and learning were more structured, enjoyable, and educational making musical literacy accessible and executable for all children.

# Exploring the teaching and learning experiences that foster musical engagement in extracurricular individual music lessons during late childhood

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Miss Wilmie Zwanepoel

*Master's student, North West University (Potchefstroom), South Africa*

## **Author Biography:**

I am a 25 year old, South African female, currently completing my Master's degree in Musicology at the North West University - Potchefstroom. I take great interest in music education, and I love exploring how we as music teachers can expand our approaches towards music teaching, to ensure that we have music-loving learners who will ensure a bright future for music.

## **Abstract:**

Exploring teaching and learning experiences utilised in individual music lessons can assist music teachers to understand how these experiences may or may not foster musical engagement in extracurricular individual music lessons during late childhood. This paper aims to fill the research gap on literature of how musical engagement can be fostered through expanding the understanding of teaching and learning experiences in extracurricular individual music lessons. A constructivist worldview will be utilised, together with a qualitative research approach and a single embedded case study design. Data will be collected through semi-structured interviews and reflective journals of the six music teachers who participate in the study. For the data analysis, computer-assisted qualitative data analysis software (CAQDAS), Atlas.ti 9, will be used. Preliminary findings suggest that the relationship between the music teacher and music learner is very important. The music teachers identified both advantages and challenges related to individual (one-to-one) music lessons and believe that they can contribute to the motivation and engagement of their music learners through teaching and learning experiences to some extent. They also believe that adjusting the teaching and learning experiences in every individual music lesson to the needs of each individual learner contributes to keeping them engaged. This study serves as a steppingstone towards understanding the topic at hand and paves a way for other researchers to explore this topic even more. Through expanding knowledge of how teaching and learning experiences are utilised in an individual music lesson context, an understanding could be developed towards supporting the engagement of music learners during late childhood, thus benefitting the music education community.



# Fostering creativity and social skills in adolescents through participating in an original musical arts production

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Ms Karabo Lucy Mogane

Part-time lecturer, University of Pretoria, South Africa

## **Author Biography:**

Karabo Lucy Mogane is a part-time music lecturer at the University of Pretoria where she lectures Methodology of Music, Music Education and Arts and Culture at the Humanities Education faculty. She is also a music teacher at St Benedicts College, a music tutor for the UNISA Music Foundation, a performing violinist and recorder player. Karabo is the founder and managing director of Kartistic Productions, a performing arts company established in 2014. She holds Master of Music and Bachelor of Music degrees from the University of Pretoria. Karabo is a published academic author having published, Criteria and examiners views for assessing practical music exams within South African learning institutions with GIA publications, USA, and Using creative musical arts principles to activate creativity in young children with the International Society of Music Educators (ISME). She has completed her Doctor of Music studies with the University of Pretoria and currently awaiting results.

## **Co Author:**

Prof Meki Nzewi

*Professor of Centre for Indigenous Instrumental Music and Dance Practices in SADC*

Professor Meki Nzewi lectures in African Music at the University of Pretoria. As a cultural scientist, he has undertaken an interactive study of the creative theory and performance practice underlying African traditional musical arts for over 36 years. He has written copiously on all musico-philosophical aspects of African music, and has published four books and 34 articles and philosophical essays on African music, dance and drama. He has written, composed and produced 5 music-theatre works, 7 musicals, 3 operas and 3 poetic-dance theatre works. His other compositions include works for orchestra, choir, solo voice, drums and other ensembles. In 2001, the English Chamber Orchestra gave the world premiere of his newest orchestral work during a tour of South Africa. Prof. Nzewi has also published literary works, including three plays, a novel and poems, and has written and produced works for TV and radio. As master drummer, he has performed and given workshops throughout Europe and Africa. He is the founder and co-director of the Ama Dialog Foundation for African traditional arts in Nigeria. His creative philosophy and practice aim at continuing the traditional multi-disciplinary approach to creativity, performance and presentation

## **Abstract:**

The aim of this research was to explore the elements of artistic creativity in an original musical arts production of adolescents through their write up, build-up and performance of the production as well as investigate social skills acquired through the process. Fifteen participants participated in 14 sessions where they wrote and staged their original musical arts production. Three observers analysed the sessions and performance in order to identify the creative elements in the production as well as observe social skills acquired.

A quantitative analysis method was also used to determine the level of creativity exhibited in the production performance according to the researcher and research assistants using the creativity rating scale. A qualitative method employed a participatory research strategy where observational field notes were used to collect data. This approach was selected in order to enable the researcher and research assistants a chance to determine social skills of the children during the creation of their original musical production using observation data collection methods.

An average of the eight elements of creativity were analysed in the adolescents performance by the Observers; a total of 3 elements were rated creative and 5 elements of creativity were rated very creative. The creative elements are aspects of originality, elegance and elaborateness while the very creative elements are effectiveness, integration, flexibility, emotionality and abstractness.

Through participating in writing and performing an original musical arts production, the adolescent were reported to have acquired the following skills: listening to others, sharing, teamwork, encouragement, empathy for others, social tolerance, care, and a love for the creative artistic experiences.

# Health education for music students at the University of Pretoria: Course design, implementation and evaluation

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A/Prof Clorinda Panebianco

Associate Professor, University of Pretoria, South Africa

## **Author Biography:**

Clorinda is an Associate Professor of Musicology at the School of the Arts, Music, at the University of Pretoria. Her duties include, amongst other, teaching undergraduate courses in musicology, music psychology and an occupational health course for musicians, and supervising postgraduate students. Her research focuses on health and wellbeing in performing artists.

## **Abstract:**

Research the past 30 years has highlighted alarming rates of physiological and psychological risks associated with music performance in professional and student musicians. These results have been replicated in the South African context. Tertiary institutions in South Africa lack essential health education for music students. The aim of this paper is to discuss the design, implementation and evaluation of a compulsory health education course for first year music students at the University of Pretoria.

The course, first implemented in 2019, has included two groups of first year students. The course covered aspects of physical and mental health, as well as strategies for effective practicing and injury prevention. An evaluation of the course was conducted at the end of 2019. Students were invited to take part in semi-structured interviews, conducted by an independent international researcher. The 2020 course was presented online due to the covid-19 pandemic. An online questionnaire consisting of open-ended questions were completed by the second cohort of students. Preliminary results revealed an overwhelming positive response to the course.

The paper argues that strategies for health promotion for music students in tertiary institutions are greatly needed in order to create awareness of health issues, mitigate associated health risks, improve performance quality and ensure performance longevity.

## I have a music degree in South Africa. Now what?: Perspectives from UP alumni and implications for curriculum content

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A/Prof Clorinda Panebianco

*Associate Professor, University of Pretoria, South Africa*

### **Author Biography:**

Clorinda is an Associate Professor of Musicology at the School of the Arts, University of Pretoria.

### **Abstract:**

Little is known about what happens to music students after they graduate from the University of Pretoria. This presentation includes the results of an informal survey conducted on alumni from the University of Pretoria, between 2009-2019. The survey, consisting of open-ended questions, was administered online during the COVID-19 lockdown in 2020. The aim of the study was to learn about the career choices music students made after completing their music degree. The survey included questions about further studies, work experience and challenges, most salient and useful skills learned from their music degree, and perceived lack of skills. A thematic analysis of the open-ended questions revealed the following themes: Decisions about postgraduate studies and work; Challenges as a music graduate; Valuable skills learned as a result of studying music; Perceived lack of skills; Impact of COVID-19. Forty-eight alumni responded. The presentation discusses the implication of the responses and curriculum suggestions.

# Intervallic Transformation in the First Movement of Mozarts Symphony No. 40. in G minor, K. 550

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Dr Christopher Di Santo

*Associate Professor of Music, Stockton University, United States of America*

## **Author Biography:**

Dr. Christopher Di Santo, a native of Columbus, Ohio, joined the faculty of Stockton University in January 2012 as Associate Professor of Music in the university's School of Arts and Humanities. His duties at Stockton include teaching courses in music appreciation, conducting, music theory, and conducting instrumental ensembles. He is also the director of the Bay-Atlantic Symphonys Music Mentorship program, an initiative that affords selected Stockton music students the opportunity to be paired with musicians from the Bay-Atlantic Symphony who act as mentors in a unique setting as visiting instrumental specialists in local middle and high school music programs. Dr. Di Santos former teaching positions include appointments on the music faculties of Moravian College, as Artist-Lecturer, and as adjunct faculty in the music departments of Swarthmore College and West Chester, Lehigh and Rowan Universities. Recent career highlights include an invitation to ISME (International Society for Music Education) to present a clinic: Scaling

## **Abstract:**

The adage Good things come in small packages suggests that something need not be large to have significant impact on ones senses, observations or beliefs. Take, for example, the atom. Scientists have long postulated, and indeed proven, how this, one of the smallest units known and studied in chemistry, impacts life and matter on microscopic and macroscopic levels. It is my assertion that this same smallness in music can have equally significant impact on ones understanding of and emotional reaction toward the power of music to shape experiential outcomes as the musical narrative unfolds in time during performance, on both motivic and.

As a teacher of Music Theory as well as Form and Analysis, I undertake to share my analytical samplings (both visual and aural) through my observations on how Mozart transforms the smallest interval commonly used in Western music, the 2nd, as not only a melodic, foreground element, but as a structural underpinning and building block throughout the first movement of one of the pinnacles of the Western Classical music canon, his Symphony No. 40, K. 550. The goal of this analysis is to enhance how the listener may react, in the affective domain, to how Mozarts transformation of the interval of the 2nd informs the listening experience as a fluid outcome at conscious and subconscious levels. In addition, this analysis is intended yield insight into how melodic, harmonic and structural analysis may inform performance decisions and, as well, allow for a more informed listening experience that can be applied to other various and diverse musical genres and styles.



## Is the introduction of Unified Secondary Schools (USS) an answer to music teaching continuity in Botswana?

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**Prof Otukile Phibion**

*Associate Professor, University of Botswana, Botswana*

### **Author Biography:**

Prof. Otukile Sindiso Phibion is a Music Education Associate Professor at the University of Botswana in the Department of Primary Education. The experience he has includes; constructing of Music programmes, External Examining for four universities of students at Masters and Doctoral levels respectively, Research and Publications. From 2007 he has been involved at his university in the implementation of the Internationalization and Partnerships Policy, establishing reciprocal Exchange programmes with other universities. This is meant for the growth of marginalized Music Education in Botswana. Phibion is also a specialist in community music research, going into the community, negotiating with knowledgeable elders/cultural custodians for ethnomusicological data collection. He is currently serving as an ISME Board of Directors Member 2020 -2022.

### **Co Author:**

**Mr Bikani Basaini**

*Music Teacher, Mahupu Unified Secondary School*

Bikani Basaini is at Mahupu Unified Secondary School in the Kweneng District of Botswana. He obtained his Music Degree at the University of Kwazulu-Natal. He is currently teaching music at Mahupu Unified Secondary School.

### **Abstract:**

This paper is intended to investigate if the introduction of Unified Secondary Schools (USS) will assist in the continuity of music teaching in Botswana secondary schools to supply tertiary institutions with relevant candidates. The research focuses on schools in the Kweneng District of Botswana. Music teaching in Botswana secondary schools starts from Community Junior Secondary Schools (CJSS) whose qualification is Junior Certificate (JC). The trend has been that, music was taught at CJSS and some selected Senior Secondary Schools (SSS) as an optional subject whose qualification contributed to the acquired Botswana General Certificate of Secondary Education (BGCSE). However, the music programme was abolished in some CJSS in order to afford purchasing enough equipment for the remaining music teaching schools. The schools left to offer it were now termed schools of excellence. In addition to these CJSS offering Music, there are about five newly constructed SSS with music departments. During music teaching in CJSS, not all students who take music progress with it to Senior Secondary Schools. Some proceed to non-music offering Senior Secondary Schools. There is a number of reasons contributing to this lack of continuity. Among other reasons, some students would be deployed to non music offering SSS despite their interest in the subject. Another reason would be that, some students would lack interest in the subject despite its presence in the SSS they are offered places at. There is now a new shift of the introduction of Unified Secondary Schools (USS) that teach music to Junior Certificate and BGCSE candidates continuously in the same school. The question this research intends to interrogate is, are these schools the answer to the continuity of music teaching in secondary schools in order to cater for tertiary institutions?

## Jonas Gwangwa

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Ms Colette Szymczak

*Piano teacher, South Africa*

**Author Biography:**

I was born In Liverpool and studied music at Trinity College of Music in London. After teaching in London I met my husband who was brought up in Rhodesia. We came here initially for a few years, but after raising children here I started to study further at Wits.

**Abstract:**

Gwangwa is associated with a particular group of exiles who left South Africa in the early 1960s, which includes Miriam Makeba and Hugh Masekela. Gwangwa has his own status within South African musical history, not only for performances, arrangements and compositions, but also for his immense contribution to the cultural expression of the political ideology of the ANC, which was most obvious in his years of involvement with their armed wing, “umkhonto we Sizwe”. If Gwanga deserves recognition in South Africa’s cultural history it is because his music articulates and documents a political striving for democracy, and his lifelong active commitment to the anti-apartheid movement in SA.

## Life Skills music: How universities perpetuate apartheid's legacy through their training of pre-service Foundation Phase educators

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Dr Eurika Jansen van Vuuren

*Senior lecturer, University of Mpumalanga, South Africa*

### **Author Biography:**

Qualifications: Higher Diploma in Education (Durban Teachers Training College), M.Mus. Honours (University of Pretoria), M.Mus in Music Education (University of Pretoria), D.Mus in Music Education (University of Pretoria) PGDIP in Teaching and Learning in HE (Rhodes). Dr Eurika Jansen van Vuuren is a senior lecturer for Life Skills (Performing and Creative Arts, Physical Education, Technology, and Social and Natural Sciences) in the Foundation Phase B.Ed programme at the University of Mpumalanga. She started her career as Music, Arts and Culture, English and Afrikaans teacher in 1982. Joining the KZN Department of Education as Senior Education Specialist in 2008 involved her in educator development and training in Arts and Culture. Her career in Higher Education started at the University of Johannesburg. She has published several articles in academic journals and chapters in books. She delivers papers at national and international conferences, and her research focuses on Learning in and through the Arts.

### **Abstract:**

When FP students arrive at higher Education Institutions, they often show a limited knowledge of music. However, as FP generalist educators they all have to teach music as part of the Life Skills subject. The CAPS music curriculum requires mostly specialist knowledge which would eventually lead to a learner being well-versed in the subject and able to continue with it as a subject in Grades 10-12. The aim of this research is to find out exactly what pre-service teachers know about music so that the limited tuition time for music at tertiary level can be used in the most fruitful manner and concentrate on filling the knowledge gaps. The research question asks, what music knowledge do pre-service teachers accumulate during their school years, which can be used as a foundation for learning to teach the learners in the Foundation Phase? This action research was done using a pragmatic paradigm and mixed methodology. A large amount of literature about generalist music educators were found and it was determined that the exact music knowledge void amongst students have not been ascertained. All students in the cohort studying for a B.Ed in FP were requested to complete online questionnaires so that the researcher could adapt the curriculum to suit the context. The CAPS curriculum (grade R to 9) requirements were used as a benchmark to ascertain where students lacked in knowledge. The data was grouped using the elements of music as a framework. Findings indicate that the students, at the start of their music module, did not have a foundation in music knowledge despite supposedly having had music tuition from grade R to grade 9. Reasons for the music knowledge void need to be investigated and the situation rectified to ensure that learners from previously disadvantaged communities are given the same foundations in music as learners in more affluent communities and schools. This will only happen when more time is allocated in university curricula so that pre-service teachers can be taught the specialized content and didactics required to teach music so as not to perpetuate the legacy of apartheid.

# Lifting The Veil On A Good Jam: Describing The Coordination Dynamics Of An Acoustic Jazz Trio

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Mr Werner Spies

MMus Student, UNISA, South Africa

## **Author Biography:**

Werner Spies is a freelance double bass and bass guitar player, working most often with the South African stage artist Natanina and Steinway Artist Charl du Plessis. Werner lives in Pretoria and completed his B.Tech: Music (Tshwane University of Technology in 2007). He is part-time lecturer at the department since 2008. Werner has recorded with many artists, being featured most recently on the Charl du Plessis Trio CD: *Imagine* for Swiss Record label, Stenheim, released 2019. Apart from Natanina and Charl du Plessis, recording artists include: Herman Bergman, Andra, Annari, Nell, The Phat Brass Big Band, Jannie du Toit & Christa Steyn, Jak de Priester, Pilani Bubu, Frank Opperman and the Radio Kalahari Orkes. Werner has performed internationally including tours to China, Switzerland, The Netherlands, Scotland and Namibia.

## **Abstract:**

### 1.1. Theoretical/pedagogical background of the paper

During my years of playing professionally and teaching, it has always been exciting to see and experience different musical groups in rehearsals, concerts, and other situations communicating non-verbally during performance. It became apparent that certain ensembles were much better at communicating new ideas among themselves. This greater facility also had a significant effect on the productivity of rehearsals or supervising a group class. When performing in a group with effective communication skills, this creates the feeling that everyone is acting and contributing towards the same goal, functioning in a well synchronised manner and can execute their parts to their full potential. This lack of verbal and non-verbal communication skills becomes apparent when observing younger, inexperienced students playing together, as their inexperience tends to work against multitasking. For example, divided attention between reading the chart (score) and executing the appointed task may cause them to lose their place in the form of the piece they are playing or to miss a cue from a fellow student.

### 1.2. Aim

This study examines the interaction and on-stage communication of a South African jazz piano trio from the perspective of a participant observer. This dissertation aims to address a gap in the scholarly literature about the lived experience of musicians in such a trio.

### 1.3. Method

This study made use of the IPA (Interpretive Phenomenological Analysis) framework. This method provides insight how a given person in a given context makes sense of a given phenomenon: in this case, musicians playing in a jazz trio. The musicians in the study group were all interviewed for this purpose.

### 1.4. Results or Summary of the Main Ideas

As this is a dissertation that is still in progress the final results are not yet available. The main ideas can be summarised as follows:

What are the main methods of communication and coordination within the Charl du Plessis Trio during a performance?

How do the various participants understand each others roles?

What conditions prompt or prevent a higher level of interaction?

How do interactions aimed at cooperation differ from interactions aimed at collaboration?

### 1.5. Conclusions and Implications for Music Education

As stated above, the final conclusions are not yet available, but I predict that valuable conclusions may be drawn from the interviews that may assist teaching methodologies for group and ensemble classes.



## Music Notation for Teachers and Students

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Ms Engela Fullard  
South Africa

**Abstract:**

**An essential part of music educators' task is:**

To teach students how to write music. This will enable students to compose, improvise and arrange music.

**To transpose written music to suit students' voices/instruments ranges:**

To produce customized musical arrangements for various choirs and/or ensembles;

Create theory worksheets and exam papers for students.

These are all not only possible, but easily achieved through music notation software.

There are several brands, the ones most heard of being Musescore (a freebie), Finale and Sibelius. Sibelius is by far the most intuitive music notation software, as it was designed by musicians for musicians. As music technology has become an integral part of music studies today, Sibelius is by far the preferred software.

It is not important what genre of music one is teaching/performing. The simplest melody or a full orchestral score can be done with ease.

I will demonstrate step-by-step how to create a basic score, to which you can add new (including transposing) instruments, input notes and add lyrics, expression, solfa, etc.

Transposing to a new key takes only 4 simple clicks of the Mouse!

Your score plays back with great quality sounds (of real instruments), and one can easily change the instrument sounds.

Scores and parts can be printed in high class quality.

Some of the other, slightly more advanced features are:

Importing music from different formats (e.g. MIDI, MusicXML);

Using plug-ins (mini-macros) to add note names and/or tonic-solfa for example;

Exporting to audio, PDF, etc.;

Using the Ideas Hub, containing existing musical patterns/ideas for different instruments, styles of music and tempos, which one can use, edit and customise.

## Musical communities and community music: Frameworks and structures

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**Dr Karen Cyrus**

*Research Associate, Helen Carswell Chair in Community Engaged Research in the Arts, York University, Canada*

### **Author Biography:**

Dr. Karen Cyrus is a research associate in the School of Arts, Music, Performance, and Design at York University, Toronto. Her research interests are community music practices; pan-African children's music; group piano pedagogy; equity, diversity and inclusion in music education. She holds an LRSM in piano pedagogy, an MA in applied linguistics, and an MA and Ph.D. in ethnomusicology. Her research on community music-making in diasporic contexts is published in *Carnival: Theory and Practice* (2013) and her exposition on the nature and definition of repertoires is published in *The Sage Encyclopedia of Music and Culture* (2019). She has written a series of music education textbooks that features children's music from the Caribbean: *Music for Big Ants and Little Ants* (1998) and *Caribbean Integrated Music* (2002, 2004). Her work in community music includes curriculum development for a Caribbean community music program in Toronto and she has given workshops in schools on music and social justice.

### **Co Author:**

**Amy Hillis**

*Helen Carswell Chair in Community-Engaged Research in the Arts, York University*

As a performer and educator, Dr. Hillis challenges artistic norms to build community relationships inside and outside the concert hall. She has premiered violin works by Canadian composers including who identify as female, BIPOC or racialized and her performance research promotes music by underrepresented composers. Dr. Hillis was selected as winner of the inaugural "Pan-Canadian Recital Tour" to perform 50 recitals across all thirteen Canadian provinces and territories. Her debut album titled *Roots* demonstrates the connections between select Canadian compositions and works from the traditional canon of classical repertoire. Dr. Hillis is currently the Helen Carswell Chair in Community-Engaged Research in the Arts at York University in Toronto, Canada.

### **Abstract:**

The benefits of a musical community are abundant, however its development involves alliances of diverse organization that may have different objectives and foci for making music, such as music making in an educational institution and music making in a neighbourhood community. In the field of community music, music making within educational institutions is often described as presentational and focused on demonstrating achievement in learning a skill. On the other hand, music that is communal is likely to be more participatory and focused on the well being of the individual and the health of the community. Both types of music making? institutional and communal? are required for the intentional development of a musical community: there needs to be infrastructure that facilitates a culture of communal music making and there needs to be educational institutions that support and sustain the musical community. The aim of this presentation is to first describe basic tenets of both types of music scenes, then outline the process of developing a musical community as gleaned from three types of community music organizations in Toronto, Canada: a choir, a band, and a not-for-profit music school. The data for this presentation was derived from the ethnomusicological study of these urban music scenes by the author and the outcomes of an ongoing multi-disciplinary research partnership between a university and community organizations. This presentation will add to our knowledge of community music, provide insights into actions that educational institutions may take to engage with their surrounding communities, and suggest collaborations required to realize a successful and sustainable musical community.

# Pentecostal Church Music praxis, current music trends and challenges: the role of the Pentecostal church in community music

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Dr Roland Moses

*Senior Lecturer, Tshwane University of Technology, South Africa*

## **Author Biography:**

Dr Roland Moses is a senior lecturer specialising in Performance and Improvisation teaching at the Tshwane University of Technology. Roland Moses completed the Doctorate in Literature and Philosophy (DLitt et Phil) in Musicology and MMus (cum laude) in Jazz Performance, Composition and Arranging. He attended Goteborg University in Sweden as part of a student exchange program and has performed at numerous local and international Jazz festivals in Cape Town, Holland, Thailand, Netherlands and Seychelles. Roland has presented master classes, lectures and solo concerts at Berklee College of Music (USA), Stockton University (USA) and University of Pennsylvania (USA). Roland has developed and facilitated several community music projects and conducts music literacy workshops in Kwa-Zulu Natal and Gauteng. His doctoral research focused on a music literacy program for church musicians. Other research interests lie in the area of Jazz performance evaluation, success rate, Decolonisation of the curriculum, curriculum development and e-learning.

## **Abstract:**

Pentecostal church music repertoire, in the Durban region of South Africa, has changed from the Country Music style to more intricate, contemporary RnB, Gospel and Fusion tunes. Due to the music evolution of contemporary Church Music, these Pentecostal church musicians are now faced with a series of advanced music challenges.

Although the researcher has observed an increased number of Pentecostal church musicians studying music at tertiary institutions or at church music academies, the standards of musicianship vary greatly amongst these musicians. These musicians are advanced aural players and are adept at transcription however, in some instances, the church musicians ability to perform music far exceeds their level of music literacy.

The purpose of this study was to investigate the church music praxis, current music trends, and challenges of these Pentecostal church musicians. Their learning methods, mentorship, status of music making and knowledge acquisition together with their level of music competence and approach to learning new repertoire will form the basis for this study. In addition, the study highlights the Pentecostal church for its role in community music and social upliftment.

The mixed method approach was utilised for greater insight into the target population and this phenomenon. Results reveal that the majority of Pentecostal church musicians in Durban are self-taught and required several hours to learn new music repertoire. Learning to read music and developing their aural skills will reduce rehearsal times and improve their musical proficiency. The church band served as an informal training platform for furthering their studies and attaining professional musician status.

Key words: Pentecostal church; Indian; Musicians; Music Education; Durban

# Popular music: An uncharted channel to navigate the fourth industrial revolution in tertiary music education

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Dr Dorette Vermeulen  
South Africa

**Co Author:**

Ms Jannie Lategan

**Abstract:**

Navigating the fourth industrial revolution, music educators at tertiary institutions find themselves in uncharted territory. The 21st century's rapid shift from a conventional music industry where musicians regularly performed at live concerts and sold their CDs have been surpassed by information technology requiring musicians to become multi-skilled in order to flourish in a digital age. Although tertiary institutions internationally have included popular music as a degree option for decades, such as Scandinavia, UK, USA, Canada and Australia, South African universities are still dominated by classical music. Furthermore, in South Africa, research contributions on popular music stem from anthropology, media, film, theatre, sociology, and cultural studies, rarely originating from music departments which is in stark contrast to the inclusive role these departments should play in developmental research. Music departments have to be at the forefront of research in all areas of music and musicianship, as well as to provide new, current, and meaningful opportunities to allow future musicians and music educators for novel career challenges.

This study explored the need for popular music as an option for future music students at South African universities. The mixed-methods study included an online questionnaire for school learners, as well as in-depth interviews with tertiary music students; music educators; lecturers at tertiary institutions; and musicians in the popular music industry. Findings reveal that a large number of potential music students are interested in studying popular music at tertiary level. Moreover, the research results suggest that a tertiary degree in popular music has to encompass a wide set of capabilities to prepare graduates for a portfolio career. These include improvisation, songwriting, composing, arranging, music pedagogy, music business, music production, and music technology; competencies strongly focusing on vocational skills.

The outcomes of a popular music degree in a fourth industrial revolution context emphasising informal and authentic learning practices through internships can make conventional music programmes at South African tertiary institutions more inclusive, diverse, relevant, and industry focused. By using authenticity as a golden thread in such a tertiary popular music curriculum, students can translate newly acquired skills and knowledge into real-life contexts and are thereby equipped to create their own sustainable career paths.

# Preparing the foundation phase pre-service teachers to teach integrated arts in their classrooms: Imparting 21 Century Skills through Children's Integrated Arts Performance

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Dr Absolum David Nkosi

*Senior Lecturer, University of Free State, South Africa*

## **Author Biography:**

Dr Sonkanise ka Nkosi has been working in the Music Education fraternity for than 12 years. He has competently occupied various vacancies within the South African Education System including as a school music teacher, African music lecturer and Arts education lecturer. As a cultural administrator he has worked as an education officer, arts project event manager, community youth music development funding manager and cultural center director. His research interests lie in Indigenous African Musical Arts, school Music Education, Teacher Training, Arts Education and Music Business. He graduated with a PhD in Music Education (specializing in Applied- Ethnomusicology) in 2014 with a Cum Laude from the University of Pretoria, Masters in Arts Management, Leadership and Policy at WITS School of the Arts and a Master in Music Education from the University of Pretoria. Nkosi is a qualified Music teacher with a Post Graduate Certificate in Education (specialization in Arts Education for Senior and FET Phase).

## **Abstract:**

Modern teacher training needs to adapt to the modern economic demands in order to produce competent teachers. Like in any other industry, the teaching profession demands teachers who are critical thinkers, problem solvers (creative and innovative) and team players with good communication skills.

The Department of Childhood Education of the University of Johannesburg fourth years B.Ed. curriculum had a mixed methodology module of which Arts Education was part of. In the Arts Education component, pre-service teachers were tasked with producing and performing a Children's Integrated Arts performance addressing various social and wellbeing topics that are relevant to foundation phase learners. The main objective of the performance was for the pre-service teachers to practically implement the theoretical knowledge they have learnt in the module component which includes music, dance, drama and visual arts. Furthermore, it aimed at equipping them with practical performance skills and giving them a firsthand experience on what it takes for producing and performing children's integrated arts.

The process of preparation of the production of the children's integrated arts performance equipped the pre-service teachers with artistic performance skills as well as the 21st century skills which are essential for their personal and professional development.

A quantitative study was done on the Arts Education component of this methodology module with the pre-service teachers which were involved. The findings drawn from the interviews prove that the practical pedagogical approach used in the component has empowered (with 21 century skills) and equipped (with artistic performance and teaching skills) them to confidently teach creative arts in foundation phase.

This paper advocates for the adaptation of this arts education pedagogy approach to be adopted in primary school teacher training institutions for the development of performance skills and professional -holistic development of the non-arts specializing pre-service primary schoolteachers.

**Key words:** Arts Education, Integrated Arts, Teacher training, 21 century skills.



# Qualitative visualisation of the music literacy conundrum in South African Secondary Schools

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Mrs Ronella van Rensburg

*PhD student, University of Pretoria, South Africa and ScoreS2Duo, South Africa*

## **Author Biography:**

Ronella van Rensburg majored in piano performance when she achieved a BMus Hons degree in 1996. She consequently achieved MMus (cum laude) from the University of the Free State in 2006. Her research subject was: The relationship between emotional intelligence and music performance anxiety. Two articles were subsequently published in the *MUSICUS*, in July 2007. The titles of the articles are: Critical Perspectives on Emotional Intelligence and Music Performance Anxiety and The Relationship between Emotional Intelligence and Music Performance Anxiety: an Empirical Study. She also received the Fanie Beetge award for the best academic achievement at the Faculty of Music (UFS) for both 2005 and 2006. In 2012 she completed a Licentiate at London College of Music (LLCM) in Digital/Electronic Keyboard. She also holds a Performers Licentiate (Piano) from UNISA (1997). She received the UNISA Merit Certificate for outstanding achievement in theory education in 2003, 2008, 2009, 2011, and 2015.

## **Abstract:**

A conundrum is almost impossible to solve, sometimes even unsolvable, especially when pre-existing ideas exist. Furthermore it might even be solved in multiple ways. The secret to the solution of a conundrum lies in the unpacking of possibilities and unscrambling of letters or clues until something completely unexpected suddenly happens.

The mysteries of life include the external and the internal conundrums that each person encounters in a world composed of competing ideologies and agents of change. Conflicting ideas include political, social, legal, and ethical concepts. Agents of change include environmental factors, social pressure to conform, ageing, and the forces inside us that made us into whom we are as well as the forces compelling us to be a different type of person.

Kilroy J. Oldster, *Dead Toad Scrolls*

This research poster represents qualitative visualisation of the Music Literacy (MusLit) conundrum, consisting of interdependent variables found in the music education system in South African secondary schools. These variables are impacting positively and negatively on effective music literacy (MusLit) education as prescribed in, and expected by, the South African National Curriculum and Assessment Policy (CAPS).

In the pursuit of unscrambling the variables, as well as the impact of the variables, the researcher has to bear in mind that something unexpected can happen and that preconceived ideas should be set aside. In this exploratory research study the interdependent variables, that was perceived as scrambled, negative and confusing, have been researched and are systematically “unpacked” and “unscrambled” by making use of Dr. Kaoru Ishikawa’s Cause-and-Effect Diagram (1969), as adapted by Ronella van Rensburg (2021). The research poster represents this adapted qualitative visualisation of the Ishikawa Cause-and-Effect Diagram, and could be applied as a theoretical framework and/or graphic elicitation in future research projects.

## Quo Vadis, Artistic Integrity? The Current Push for Diversity and its Implications for Pedagogies of Creative Music in Africa

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Dr Lukas Ligeti

Extraordinary Professor, University of Pretoria, South Africa

### **Author Biography:**

Lukas Ligeti is a composer, improviser, and researcher.

### **Abstract:**

In my past two PASMAE presentations, I addressed aspects of tertiary education for composers based on African concepts. In the present paper, I will examine this topic from the perspective of an active composer and teacher working between America, Europe, and Africa in a time during which educational and presenting institutions in the US are making a frantic push to address issues of diversity and equity, attempting to remedy problems of access and inclusion that have appeared to resist long-standing efforts for change. South Africa's sociopolitical discourse is strongly influenced by the US, partly due to analogies between the countries' histories. And the influence of American and European postmodern philosophies is palpable in academia, especially in the humanities, in the rest of Africa as well.

Much institutional music education in Africa is based on western paradigms; my African-based approach to composition is testimony to my support for diversity. Yet what might diversity and equity actually imply in the context of music education? Are the increasingly frequent outcries about cultural appropriation and attempts to cancel western classical music programming, purportedly in order to elevate non-western music and specifically that with African roots, productive, or do they instead promote a balkanization of society and a rejection of mutual learning and shared humanity? To what degree does activism belong in the classroom? Can we design curricula that transcend seeming contradictions between diversity, social engagement, and quality of musical creativity and performance? I will argue that a postmodernist, postcolonial lens may not be the ideal one through which to examine these questions. Building on Max Weber, Karl Popper, Rogers Brubaker, Kofi Agawu, and others, I arrive at a vision for an African perspective on music education that eschews victim status and othering and engages as equals with the rest of the world.

## Reflections for individualised music therapy: The experiences of Eunice Kumwenda the Mtyangala player

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Dr Bibian Kalinde

Lecturer, University of Zambia

### **Author Biography:**

Bibian Kalinde is a Doctor of music with more than 15 years experience of teaching music in tertiary institutions including Evelyn Hone College and the University of Zambia where she is to date as lecturer and Assistant Dean for Post graduate studies. She completed her postgraduate studies at the University of Pretoria and undergraduate studies at Kenyatta University. Her research interests are in music in early childhood education and intersections of music and politics and gender. In recent years, she has focused on exploring pedagogies that incorporate music, play, movement and storytelling for teaching children. She has collected and documented several Zambian play songs and written on why music of the mother tongue should be promoted in early childhood learning settings. Bibian is the past vice-president for PASMAE (Central Africa) and vice-president of the Intercultural Music Initiatives (Africa). She is a member of International Society for Music Education (ISME) and National Association for Music Education (NAfME).

### **Co Author:**

Mr Nsamu Moonga

*Africa Region Liason, World Federation of Music Therapy, South Africa*

I am a multidisciplinary anti-oppressive music therapist with training in Music performance and education from Evelyn Hone, Lusaka. I graduated with a diploma in Psychological counselling concurrently at Evelyn Hone. I graduated with a BA in psychology from the University of South Africa and further studied and trained as a music therapist (MMus Therapy) at the University of Pretoria. I currently serve on the World Federation of Music Therapy councillor (WFMT) (Regional Liaison for Africa), the International Association for Music and Medicine (IAMM), International Association for Creative Arts in Education and Therapy (IACAET) and the South African National for Arts Therapists Association (SANATA). My research interests are in critical theory-informed approaches at the intersection of music and health.

### **Abstract:**

Though largely passed down through oral tradition, the practice of music in many Zambian communities predates writing. One such music practice is ritual music or religious music whose Western alternative can be considered clinical music therapy. Writings of communal curative songs and dance by Gluckman for various diseases among the Lozi of Barotseland appear in 1948 in which treatment of various diseases is accompanied by rattles, drums and group singing. The Luvale, Mbunda and Nkoya also have healing dances for mental illness that use drums and chorus. Common in music therapy practices both in the West and Zambia is the use of music through listening to melodies, playing an instrument, drumming, writing songs, and guided imagery to address the physical, emotional, cognitive, and social needs of people.

Besides the application of music therapy in healthcare and educational settings, there are few records of individualised therapeutic music engagements which this study delves in through the shared experiences of Eunice Kumwenda who played a musical bow called Mtyangala. Findings from one on one conversations with Eunice revealed that times of playing the instrument were a means of promoting wellness, managing stress, expressing feelings and companionship. She narrated when I am lonely, playing the Mtyangala always brings back old memories. It is like the instrument has healing powers. Each time I play is like sharing my problems with a friend. In conclusion, this study highlights the benefit of individualised engagements of music as therapy that can occur naturally as people create, play, listen to and reflecting on music in their day to day lives for overall emotional well-being.

## Ritualized belonging: – Musicing and spirituality in the South African context

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**Prof June Boyce-Tillman**

*Professor, University of Winchester, United Kingdom*

### **Author Biography:**

The Rev Dr June Boyce-Tillman MBE read music at Oxford University and is Professor Emerita of Applied Music at the University of Winchester. She has published widely in the area of music and spirituality/liminality and Hildegard of Bingen. Her large scale works for cathedrals such as Winchester, Southwark and Norwich involve professional and community musicians of all ages. She is a hymn writer *A Rainbow to Heaven*. She is the convenor of Music, Spirituality and Wellbeing international ([www.mswinternational.org](http://www.mswinternational.org)) and series editor of the Music and Spirituality series of Peter Lang. She is an Extra-ordinary Professor at North West University, South Africa and an ordained Anglican priest.

### **Co Authors:**

**Prof Liesl van der Merwe**

*Professor, NWUniversity South Africa*

Liesl van der Merwe is an associate professor in the School of Music at the North-West University, South Africa. She is a National Research Foundation (NRF) rated researcher and grant holder of the NRF research project: Social Cohesion Through Community Music Engagement in South African Higher Music Education. Her research interests lie in the fields of music and wellbeing, Dalcroze Eurhythmics, spirituality and lived musical experiences. She supervises postgraduate studies, teaches research methodology, music education and bassoon. She has published articles in high impact journals. She also performs in chamber music ensembles and is the conductor of the North-West Youth Orchestra.

**Dr Janelize Morelli**

*Manager of the Musikhane Community Music Engagement, North West University School of Music, South Africa*

Janelize Morelli is manager of the Musikhane Community Music Engagement Programme at the North-West University School of Music. She is also a member of the Musical Arts in Southern Africa: Resources and Applications (MASARA) research niche and primary investigator in the Social Cohesion through Community Music Engagement research project. She teaches community music at undergraduate level and serves as supervisor on post-graduate studies in the fields of community music and music education. In particular, Janelize is interested in the ethics of community music, challenges around inclusivity in the practice, and the transformative possibilities afforded by participatory musicing experiences in diverse contexts.

### **Abstract:**

This paper will concern questions under the heading of how health, spiritual and emotional well-being are linked to engagement in musical arts, particularly for indigenous Africans. It will present an overview of a series of projects in the South African context using Randall Collins's (2004) Interaction Ritual Chains as an analytical frame. Ritual is a more or less repeatable sequence of action units which take on a symbolic dimension through formalization, stylization, and their situation in place and time. On the one hand, individuals and groups express their ideas and ideals, their mentalities and identities through these rituals, on the other hand the ritual actions shape, foster, and transform these ideas, mentalities and identities (Post 2015: 7). It will explore how musicing rituals foster belonging, interrogating interaction ritual theory to enable understanding of the conditions that promote spiritual experience while engaging in community musicing. Ritual outcomes suggest that successful rituals lead to group solidarity. It will explore the concepts of displacement, hope and belonging in a highly unequal and divided society. It will set out how transformation of secondary and tertiary music education is made possible through re-envisioning the curriculum as spiritual musicing. It will show how spiritual musicing facilitates social transformation and alters understandings of relationality (Boyce-Tillman 2017). The whole project includes over 15 projects, of which three will be presented in more detail activities by music students at Oak Tree Care home for the elderly, musicing and belonging at Vukona development community centre and student participation in Friday funk sessions.

**KEYWORDS:** Ritual, relationality, spirituality, belonging, solidarity

Boyce-Tillman, June (ed.) (2017). *Spirituality and Music Education: Perspectives from Three Continents*. Oxford: Peter Lang.

Collins, R. (2004). *Interaction ritual chains*. Princeton University Press.

## Serious Music Teaching: Integrating Theory and Performance

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Dr Jaco Meyer

Research Associate, North-West University, South Africa

### **Author Biography:**

Dr Jaco Meyer is an Extraordinary Researcher at the research entity MASARA of the School of Music and Conservatory of the North-West University. He lives in Johannesburg where he specialises in music analysis and composition.

### **Abstract:**

In practical music teaching, teachers have to explain performance instructions and phenomena in the sheet music to the students on a regular basis. A vast array of these instructions and phenomena relate to the musical-theoretical aspect of teaching. This can be a frustration for the teachers who are concerned about a convergent relationship between practical and theoretical work, especially when following a structured syllabus. Such teachers strive to make music theory an integral part of their practical teaching and vice versa. Although this is commendable, one can hardly rely on some of the current mainstream graded music examination syllabi to support this ideal. The aim of this paper is to make practical teachers aware of the disjunction between the theory and the practice, how it can influence their teaching, and how it can be approached.



## Solfy, and interactive tool for promoting singing and music literacy in schools

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**Dr Morel Koren**

*Former co founder of the computer music lab, Former member of the Music Dep. Bar Ilan University, Israel*

### **Author Biography:**

I am Morel Koren, a music teacher with Ph.D. from “George Enescu” University, Iasi, Romania. I have taught music from elementary to University and developed music teachers’ courses on new music education technologies. Lecturer at Bar Ilan University Music Department, Israel (1998-2004), former co-manager of the University’s computer music laboratory. I have participated in summer courses in computer-music at CCRMA - Stanford University, received an EDEN post-doctoral scholarship (2013) unfortunately, forced to decline and an Erasmus Staff Mobility (2014). Currently, I am a director of pedagogy and Solfy co-founder. Solfy - <https://www.4solfy.com/>, is AI, artificial intelligence, interactive tool for promoting singing and music literacy in schools.

### **Abstract:**

Solfy, an interactive tool for promoting singing and music literacy in schools

Singing is part of music curricula in all countries and can lead to excellent benefits for emotional, cognitive, physical, and social health, bringing joy to singers and audience. Learning and practicing Solfege paves the way to music literacy for most pupils who do not have the privilege to receive paid private music lessons.

This workshop will present a digital interactive program named Solfy (<https://www.4solfy.com/>), artificial-intelligence-based, for teaching and (self-) practicing singing from music scores, i.e., Solfege.

The program includes technological innovations in voice synthesis, analysis, and machine learning, new methods of (self-) practicing, and evaluations on studying the musical language (among others proposed in the past by Dalcroze, Orff, and Kodaly). Solfy “sings” Solfege from digital scores, records and evaluates its users’ performance, provides feedback, and keeps track of activity statistics. Learning solfege is (almost) equivalent to learning a new language: in our case, the (intimate) language of (Western) music.

Knowing this language not only will give access to its whole written music literature but, at the same time, will give learners the needed tools to notate, transcribe, preserve and disseminate their local music.

Using the program during the years of study in an organized frame like the formal music education system will expand the instructional approaches and practices to support student achievement in practicing Solfege, training the ear, elevating the singing skills, and knowing the written music language.

Using such a modern teaching tool and practice will give significant music education to every pupil from any environment that will have the chance to make individual and personalized progress.

The workshop will explain how Solfy works, recommend to the music teachers and general teachers how to use it in class or online, and explain how pupils will prepare homework outside the classroom, practicing Solfege, opening the doors to music literacy.

Investing 10-12 minute in singing Solfege in class, and giving homework to practice the same materials 3-4 times a week with Solfy at home, can add many hours of guided music instruction to the formal system of education for the benefit of the teachers, pupils, their parents, and community.

## Student achievement in South Africa: A piano teacher's experience of digital music examinations in 2020

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Dr Urvi Drummond

*Senior Research Fellow, Northwest University, South Africa*

### **Author Biography:**

Current Positions - Senior Research Fellow Research Group: MASARA (Music Arts in South Africa: Resources and Applications) North West University South Africa Piano Teacher Dainfern College, Johannesburg, South Africa Research Interests - South African curriculum and policy. Education for democratic citizenship in school and higher education. My central project is the promotion of music education for historically marginalised groups with research interests embedded in the philosophy of education. These interests are critiqued through a post-colonial lens in the following overlapping areas: nation-building in South African music education curricula; widened access to music education; social justice and social transformation through education for cosmopolitan citizenship; glocalization of music education.

### **Abstract:**

This presentation addresses how digital music examinations in South Africa support student achievement. The ongoing global coronavirus pandemic has required an alternative solution to traditional face-to-face examinations. Trinity College London (TCL) responded by offering a comprehensive suite of digitised music examinations. In my view, the preparation of recorded examinations contributes extensively to the cause of independent, strategic learning. An important element of strategic learning is the ability to self-assess. Preparation of videos for evaluation requires critical self-examination in the artistic process. Teachers have therefore had to revise the way they teach by developing teaching and learning approaches to encourage autonomous learning.

Autonomous learning (Holec, 1979) requires the student to take control of their learning in collaboration with their teacher. The theoretical model of Bloom's revised taxonomy (Overbaugh, 2009) helped me to uncover the complex demands of hidden values in the performance expectations and assessment criteria of TCL digitised piano examinations. These values facilitate the growth of autonomous learning through freedom of choice and involvement. The practical process of preparing and submitting examination videos for TCL digital assessments is discussed through my students' experiences in an autoethnographic narrative. Anecdotal evidence shows that my students have developed qualities of patience, resilience through continuous self-assessment during their preparations. They are motivated to achieve personal goals by using a new examination model that puts control in their hands.

I conclude that TCL digital piano examinations have contributed to supporting student achievement by offering a robust alternative to traditional methods of external music assessment. The accessibility and flexibility of online examinations prompts students to become focussed and purposeful by taking responsibility for their own learning.

Keywords: Trinity College London, digital piano examinations, Blooms Revised Taxonomy, autonomous learning, autoethnography

## Taking care of the “other “ voice: Suggestions in maintaining vocal health for the music educator

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**Dr Beverly Vaughn**

*Professor of Music, Stockton University, United States of America*

### **Author Biography:**

Dr. Vaughn is a native of Columbus, Ohio and received her graduate degrees in voice perf from the Ohio State University. She has appeared in opera, concert and recitals throughout the United States and Europe. She is currently Professor of Music at Stockton University in Galloway, New Jersey where she coordinates the Vocal Choral Program. She has conducted major choral works such as Handels Messiah, Verdi Requiem, Mozart Requiem, Brahms Deutches Requiem, Haydens Creation, Orffs , Carmina Burana, Mendelssohns Bachs Mass in B-minor, and Rays Gospel Mass. Dr.Vaughn has presented vocal and choral clinics and workshops for international conferences, festivals universities organizations in the United States, Nigeria, Kenya, New Zealand, Austria, Malawi, Zimbabwe, Brazil, China, Canada, Portugal, Spain,

### **Abstract:**

As music educators, we maintain constant vigilance over our pedagogical, research, collegial, methodological and intellectual “voices.” We are committed to voicing lucid, factual, up-to-date information, reflective of the academy, to all sectors of our institutions and spheres of outreach. However, we also need to maintain an equivalent vigilance over our physical voices as well, for without our speaking and/or singing voices, many of our important educational goals cannot be transmitted. (“How to Save Your Voice: Vocal Hygiene for Teachers” [www.teachmag.com](http://www.teachmag.com).) This fast paced, participatory workshop is designed to offer the music educator a rejuvenating review of and/or introduction to miscellaneous exercises, vocalizes, practical suggestions and innovative ideas which can revitalize and rejuvenate the vocal instrument. Special attention will be given to exercises supporting the five fundamentals vocal technique as outlined by the discipline’s historic leading teachers such as Dr. Jan Schmidt in his “Basics of Singing, 6th edition, Thomson/Schirmer, 2008). These include proper posture, breathing and support, resonance , diction and expression. In addition, exercises and suggestions will be given to specifically address vocal tension or strain which all teachers can experience while speaking without proper spoken voice placement, projection, support, etc. (“Potential IRisk Factors and Prevalence of Voice Symptom in Students Starting Their Teacher Education”, Ohlsson, Demitz-Helin, Furu, Hallgren, Karjalainen, published online: September 09, 2019, The Journal of Voice). Examples of current online speaking and performing aids available online which can be incorporated to relieve vocal stress will also be offered as well selected examples of supplemental available materials such as various online books, articles and references, YouTube instructional clips, and social media examples. The entire workshop will be fast paced, informative and helpful to all music educators!!!

## Teaching and learning in first-year BMus music theory courses: the experiences of lecturers in South Africa

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Ms Anna-Marie Eigelaar

*PhD student, North-West University, South Africa*

### **Author Biography:**

Luzanne Eigelaar obtained the degrees BMus (2012), BMusHons (2013), and MMus (2017) from the University of the Free State, cum laude. She receives the Fanie Beetge prize for the best undergraduate student in Systematic Music Studies as a result of her BMus studies. In 2016 she receives the Fanie Beetge prize for the best postgraduate student in practical studies. She participates in the SASRIM conferences of 2014 and 2015. Luzanne is currently a music teacher at C&N Prim  $\square$  Meisieskool Oranje, a part-time lecturer at the Odeion School of Music (teaching music theory, aural skills, keyboard skills, and music education) and organist at the Dutch Reformed Church Estoire. She is also a Ph.D. student at the North-West University researching teaching and learning in first-year BMus music theory courses based on experiences of lecturers in South Africa.

### **Abstract:**

This paper explores the teaching and learning experiences of music theory lecturers teaching first-year BMus students in a South-African context. As a part-time music theory lecturer and tutor since 2013, I have experienced how first-year BMus students increasingly struggle to meet the expected outcomes of tertiary music theory programmes. According to the literature, possible factors that have an influence on a students successful completion of BMus music theory in South Africa include ineffective time management, insufficient support from universities, and a suspected gap between the contents of higher education and the expectations of first-year BMus music theory students due to Music theory in their secondary schooling. There is very little research available on the teaching and learning experiences of music theory lecturers for first-year BMus students in a South African context. The purpose of this case study is to explore the teaching and learning experiences of music theory lecturers at South African universities in first-year BMus music theory courses. For this study, I have chosen a qualitative approach. I will be conducting interviews with 13 participants, asking them a series of questions about their experiences with the teaching of music theory for first-year BMus students. Furthermore, I will do a document analysis of yearbooks and module guides to establish what is being taught at South African universities. In my preliminary findings, I observed that lecturers have similar experiences regarding students work ethic and that the majority of South African universities combine music theory and aural skills in degree programmes. This paper relates to the conference theme Equity and Diversity in Musical Arts Education, seeing that diversity is seen in the lecturers experiences, their classrooms, the challenges, the content of their modules, and their interactions with students.

## The musical arts: Help or hindrance toward coherent curricula?

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Dr Mandy Carver

*Independent researcher, South Africa*

### **Author Biography:**

Mandy Carver completed her PhD in Music at the University of the Witwatersrand in South Africa in 2020. Her doctoral research was a culmination of two long term interests: how children learn music, and how African music can best be curricularised. As a veteran educator, her experience teaching music from pre-school to tertiary has allowed her to consider how individuals grow in musicianship as they glean both practical and conceptual knowledge. As an undergraduate in the 1980s, her interest in African music was sparked through learning to perform a range of traditional styles at the International Library of African Music at Rhodes University. This experience has inspired and informed her research, which centres on the question of transferring knowledge practices that have been sustained in communities to formal education settings. Presently, Mandy is Project Manager and Researcher for the Play Mzansi Project, which is developing progressive instrumental learning resources based on iconic South African popular music.

### **Abstract:**

20 years ago, the Pan African Society for Musical Arts Education (PASMAE) adopted the term musical arts. Foregrounding the multi modal nature of the arts accompanying musicking in Africa, the term invokes an art form that goes beyond the sounded product to include, for example, poetry, dance, drama, or costume. The term has been taken up in the literature emerging from within Africa evident, for instance, in two volumes published by PASMAE (Herbst, 2005; Herbst, Nzewi, & Agawu, 2003) and more recently, Akunon edited volume (2019). The Journal of the Musical Arts in Africa, first published in 2004, also reflects its growing currency. This literature concerns itself with similar themes that have not changed significantly over time. Despite its advocacy of the musical arts, in South Africa at least, an incoherent national secondary curriculum and a lack of alignment between tertiary courses suggests that a consistent approach to African music education has yet to be established.

This paper explores the use of the term musical arts in music education research and considers the extent to which it contributes to or restricts the goal of African music education. The paper problematises the terms representation of African music (Agawu, 2003) in recent scholarship, arguing that it promotes a romanticised, essentialist and moralising view of African culture. Furthermore, it finds that despite the central premise of the term, the importance of the associated arts, those arts receive insufficient explanatory treatment to show their meaningful curricularisation. Neither the literature, nor current curricula show how progressive content and assessment for these arts can be organised.

Although musical arts is understood to portray uniqueness, it may instead indicate difference, yet as Agawu argues (Ibid.), difference does not result in empowerment. Given the lack of progress made in terms of establishing curricula in South Africa, it may be time to reconsider the musical arts.



# The Globalization of Orff Schulwerk: Investigating Orff Afrique in Ghana

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Ms Elisabeth Crabtree

TA, University of Washington, United States of America

## **Author Biography:**

Elisabeth Crabtree is a PhD student in music education at the University of Washington. She has taught general music and music ensembles to students in PreK-8th in public and private schools for 21 years. She is certified in both Orff and Kodály, and she graduated from the Orff Institutes Special Course. She received her master's in education from Loyola University Maryland, where she recently taught Level I and III Kodály pedagogy classes as a core adjunct professor. She is currently the president of the Northern California chapter of the American Orff-Schulwerk Association.

## **Abstract:**

This research examines the globalization of the Orff Schulwerk approach to music education and how it is being applied in Ghana. The global origins of the Schulwerk are also explored, including the influence of African music on the development of the Orff instrumentarium and the teaching process and materials. A modern-day lens investigates Dr. Kofi Gbolonyos implementation of the recent Orff Afrique program in Ghana and the opportunities it provides for cultural exchange between international Orff Schulwerk educators and Ghanaian musicians and educators. This paper explores the circular and reflexive nature of the Schulwerk as it gives and receives inspiration from African traditional musical cultures.

## The recorder: An underestimated comrade for music educators

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**Dr Yiannis Miralis**

*Associate Professor of Music Education & Saxophone, European University Cyprus, Cyprus*

### **Author Biography:**

Dr. Yiannis Miralis is Associate Professor of Music Education at European University Cyprus. He completed his studies in music education in the USA and has taught at the University of Cyprus, the University of Windsor and the University of Idaho. His areas of specialization are instrumental music education, multicultural music education and world music pedagogy. He has presented in various conferences and has published articles and book chapters at national and international journals. Miralis is also an active saxophonist and chamber musician with numerous performances in USA and Europe. He is a board member of ECMTA, chair of the Forum for Instrumental and Vocal Teaching of ISME and director of the Laboratory for Instrumental Music Education and Research.

### **Abstract:**

The motivation for this workshop goes back to the previous PASMAE conference in Seychelles, when I was saddened to learn that, despite a donation of many recorders for students in Seychelles, these were not properly utilized and incorporated in public school music education. Therefore, there was no instrumental instruction in the schools. Having witnessed a prejudice and negative attitudes towards the recorder from students of all levels of education (primary to tertiary), while, at the same time, realizing the multiple benefits that playing the recorder presents, I believe that such a workshop is of great value to music educators.

The purpose of this workshop is to illustrate the advantages of using the recorder as a fundamental instrument in instrumental pedagogy classes for all children, as well as on providing practical ideas for better utilizing the recorder in the music classroom at different levels. Specifically, the first part of the workshop will present a short history of the recorder and showcase its use in various genres and styles of music. The workshop will also expand upon its innate and unique advantages for beginning instrumental classes (i.e., affordable price, ease of transportation, fundamentals of wind instrument performance, commonality of fingerings with other woodwind instruments, etc), as well as its advantages on providing instrumental music education to all children in an egalitarian and democratic manner.

The second, more practical, part of the workshop will focus on recommendations for suitable repertoire for various levels, establishing fundamentals, proposed instructional approach and assessment. In this part there will be practical presentation of selected repertoire, following the fundamental principles of Sound Before Symbol methodology. In addition, ideas will also be provided for incorporating improvisation from the very beginning of a students musical path.

Overall, incorporating the recorder as a fundamental musical instrument in public school music education presents various advantages. It allows all students to start learning an affordable musical instrument from 1st grade, while, at the same time, establishing fundamentals for learning a wind instrument. These fundamentals can be utilized for life, enabling students for lifelong engagement in music and promoting spiritual and emotional well-being. Thus, with the appropriate utilization the recorder can become a comrade for general and instrumental music educators in their efforts to instill the love and joy of music making to their students.

# The Role of Student Culture in Beginning Music Teachers Instruction in Urban School Settings

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Dr Kiana Williams

*Assistant Professor of Music/Director of Choirs, Texas Southern University, United States of America*

## **Author Biography:**

Dr. Kiana Day Williams is a 15-year veteran music educator and is in her 3rd year as Assistant Professor of Music and Director of Choirs at Texas Southern University in Houston, TX (USA). She received the Doctorate of Musical Arts degree in Music Education with a concentration in Choral Conducting from University of Houston. Her specialty area of research is in teaching music in urban school settings.

## **Abstract:**

The purpose of this case study was to examine beginning music teachers perspectives of cultural relevance in relation to music instruction in urban school settings within a large Southwestern city. Research questions focused on the role of student culture in beginning music teachers instruction. Data were collected based on Seidmans (2013) three interview series, consisting of audio recordings from two semi-structured individual interviews for each participant, a 15-20-minute video recording from each participant teaching in their classroom, and an audio recording of one focus group interview. Participants included three beginning music teachers currently employed in urban schools in a major metropolitan city in the Southern United States. In this study, a teacher was considered a beginning teacher if they had zero to three years of experience teaching music in urban school settings. The results revealed three broad themes related to connectivity & relatability, concerts, and differentiated instruction. Implications for current music educators as well as music teacher educators in higher education are included in this study.

# The roles and values of indigenous music in the healing rites and spirituality of indigenous Africans in Mahlebadza, Midlands in Zimbabwe

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Mr Martison Nhamo

*PhD Student, University of Venda, South Africa*

## **Author Biography:**

Martison Nhamo is a PhD student in the Department of Music, School of Human & Social Sciences, University of Venda

## **Co Author:**

Prof Madimabe Geoff Mapaya

Professor of University of Venda

Prof Mapaya is a full time lecturer at UNIVEN. His research interests are traditional African music.

## **Abstract:**

While African traditional music has been known to have rich aesthetics and utilitarian values, some of the musical genres have been a perennial victim of marginalisation from the colonial period to the present, owing to the influence of urbanisation, globalisation, foreign musical cultures, as well as foreign religious beliefs. In Zimbabwe, like any other African state, most of the indigenous musical cultures have been pushed to the periphery, despite their usefulness in peoples health, well-being and spiritual aspects. That scenario poses a danger to the modern Africans because many people often experience health complications which the indigenous African music could help cure. It is against this background that the study was undertaken to critically analyse how the music used to function in the indigenous African communities for the well-being of community members. Premised on the theory of historicism, this paper argues that indigenous Africans should not shun their cultural ways of dealing with health challenges in preference for foreign knowledge systems. Historically and culturally, the indigenous African music was taken as a remedy for some of the health challenges that often affected members of the communities. This qualitative study was a case study in which fieldwork was carried out in Mahlebadza community of Mberengwa district in the Midlands province. It employed face to face interviews with elderly members in the community. The study established that indigenous African music was important in the spirituality and healing of community members, leading to the well-being of Africans. The paper recommends that there is need for African communities to consider blending remedies from both indigenous African technologies as well as modern health care systems for some of the health problems that affect the people in their communities. Thus, indigenous African music is a therapy that can yield fruitful results in African communities like Zimbabwe.

Key words: music, colonialism, culture, indigenous, religion, therapy, spirituality

# The songs of mourning for baTonga of Mazabuka, Southern Zambia

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Mr Nsamu Moonga

*Africa Region Liaison, World Federation of Music Therapy, South Africa*

## **Author Biography:**

I am a multidisciplinary anti-oppressive music therapist with training in Music performance and education from Evelyn Hone, Lusaka. I graduated with a diploma in Psychological counselling concurrently at Evelyn Hone. I graduated with a BA in psychology from the University of South Africa and further studied and trained as a music therapist (MMus Therapy) at the University of Pretoria. I currently serve on the World Federation of Music Therapy councilor (WFMT) (Regional Liaison for Africa), the International Association for Music and Medicine (IAMM), International Association for Creative Arts in Education and Therapy (IACAET) and the South African National for Arts Therapists Association (SANATA). My research interests are in critical theory-informed approaches at the intersection of music and health.

## **Abstract:**

There is no questioning the role of music in the lifespan of baTonga. BaTonga have music marking all transitional moments in a person's life. They have songs for welcoming the birth of a child and songs for initiation into adulthood. They have ritual songs and dance for healing in sickness and loss of wellbeing and songs to while away time. BaTonga have songs of mourning. This paper presentation is a lyrical analysis of the narrative content of a popular baTonga song of mourning called *Oona Mucangu waakucaala kunamauumbe*. Through this analysis, I will explore how narratives function to make meaning of death and grief. The song exemplifies how baTonga turn mourning into dancing. The song's images and symbols indicate how BaTonga rely on linguistic metaphors to live through and communicate metaphysical phenomena. Mourning is an important ritual that marks a transition for the dead, but that it brings reconciliation with death and meaning for the living. Lyrics analysis is one of the methods used in music therapy to explore experiences of possible meaning in a client's life. As a music therapist, I am curious about how lyrics analysis could facilitate music appreciation for students.



## The World Federation of Music Therapy

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Mr Nsamu Moonga

*Africa Region Liaison, World Federation of Music Therapy, South Africa*

**Author Biography:**

I am a multidisciplinary anti-oppressive music therapist with training in Music performance and education from Evelyn Hone, Lusaka. I graduated with a diploma in Psychological counselling concurrently at Evelyn Hone. I graduated with a BA in psychology from the University of South Africa and further studied and trained as a music therapist (MMus Therapy) at the University of Pretoria. I currently serve on the World Federation of Music Therapy councillor (WFMT) (Regional Liaison for Africa), the International Association for Music and Medicine (IAMM), International Association for Creative Arts in Education and Therapy (IACAET) and the South African National for Arts Therapists Association (SANATA). My research interests are in critical theory-informed approaches at the intersection of music and health.

**Abstract:**

The World Federation of Music Therapy (WFMT) is an international nonprofit organization bringing together music therapy associations and individuals interested in developing and promoting music therapy globally through exchanging information, collaboration among professionals, and actions. Founded in 1985 in Genoa, Italy, it is the only worldwide professional organization representing music therapy in many world areas. The Federation members are music therapy organizations, training programs, certified music therapists, music therapy students, and individuals associated with music therapy. WFMT is an international body with officers, commissioners, and regional liaisons in all regions of the world. This paper presentation will be describing music therapy as the world federation council understands it. I will also present the work of the world federation of music therapy, the governance structure and the functions of the structures and commissions. I will also be making a case for why music educators would benefit from affiliating with the world federation of music therapy. Music therapy potentially offers opportunities for music educators to introduce value-based music education to young people. The music then is more than entertainment and theatrical performance.

## Towards a Preventive Pedagogy: Body Stabilization for Musicians and Music Teachers

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Dr Carina Joly

*Substitute Professor of Piano and Group Piano, Federal University of São João Del Rei, Brazil*

### **Author Biography:**

The Brazilian pianist Carina Joly is recognized as a talented performer and appears regularly as a master class artist, clinician, guest speaker and postural consultant in international conferences and music educational institutions. Currently professor of piano and group piano at Federal University of São João Del Rei, she has developed graduate studies in piano performance and pedagogy at Penn State and Oklahoma University, and post-graduate studies in music physiology at the Zurich University of the Arts. Her passionate interest in interdisciplinary research on prevention of injuries in musicians shaped her pedagogical principles, which emphasize postural alignment and ergonomics applied to music performance techniques. Her intense activity in the field culminated with the invitation to serve in various committees, such as at the National Conference of Keyboard Pedagogy and the Special Interest Group on Musicians Health and Wellness of the International Society of Music Education (ISME), which she chairs since 2018.

### **Abstract:**

**Background:** Two-thirds of musicians suffer from playing-related injuries. However, besides the improvement of the accessibility to information on preventive measures through the increasing number of conferences and committees dedicated to the topic, the curricula of music pedagogy programs lack systematic instruction on prevention. Health and music professionals who are actively dedicated to this cause agree that a promising future solution to the current scenario would be to provide more specialized information on how to prevent the most common health problems to the teachers and musicians of the future.

**Purpose of the Workshop:** The purpose of this workshop is to contribute to musicians' and music teachers' accessibility to basic instruction on prevention of injuries through a special focus on body stabilization and postural alignment. The principles to be presented in this workshop are applicable to both individual practice routines and studio instruction.

**Content:** The targeted audience of musicians and music educators will be introduced to principles of postural alignment and will experience physical/mental exercises designed by health practitioners (medical doctors and physiotherapists) and body therapists (e.g. Alexander Technique, Yoga, Feldenkreis, Spiraldynamic, and Dispokinesis) to help to improve body stabilization, alignment and awareness in musicians. A list of publications and other relevant sources of related information will be shared.

**Method:** The audience members will be invited to try physical exercises (stimulating higher awareness and muscle tonus) in standing and seated positions with a special focus on the transference of the principles of body stabilization towards their own playing/singing/conducting.

**Application for Music Education:** It is hoped that participants will leave the workshop with tools that may help to minimize minor playing-related physical discomfort caused by imbalanced postural behavior. Moreover, it is hoped that after systematically applying the principles presented in the workshop towards their own practice routine, music teachers will be able to better guide their students towards a more aligned and stabilized posture. To finalize the discussion, the establishment of a connection between body alignment and the improvement in the overall musical performance, observed in several cases by peers and instructors (videos will be shown to exemplify), may serve as a strong motivator.

## Unlettered Proclivities: Parsing Music in Ghanaian Sustainable Education Discourse

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Dr Eric Otchere

*Senior Lecturer, University of Cape Coast, Ghana*

### **Author Biography:**

Eric Debrah Otchere teaches at the Department of Music and Dance, University of Cape Coast. He is currently a STIAS Iso Lomso Fellow (Stellenbosch University) and a 2020-21 Fellow of the Center for Advanced Studies in the Behavioral Sciences (CASBS) at Stanford University, having previously been an AHP Fellow, a Rhodes University Post-Doctoral Fellow and a Presidential Fellow of the African Studies Association, USA. He is a steering committee member of the DAAD-funded SDG-Graduate School, Performing Sustainability: Cultures and Development in West Africa and a member of the African Studies Advisory Board of the The Third Chapter Project Inc. His research interests cover African Music Education, Music Psychology and the use of music in everyday life.

### **Abstract:**

Enshrined in The Global Goals for Sustainable Development is the need to attain quality education by 2030. To this end, governments are expending energies on reviewing curriculum materials, phasing out obsolete content, and coming up with programs that will ensure, among other things, the holistic development of the individual to be fully functional in society and contribute meaningfully. Subjects are selected for inclusion on the basis that they have unique values to offer which may not be attainable through the learning of other subjects. Since 1852 (when the first educational ordinance was passed for Ghanas basic schools), music has been a part (albeit on the fringes) of general education. In the many educational reviews since then, musics status, content, scope and objectives have not seen much change; in spite of the fact that societal musical needs have changed significantly. There appears to be some form of uninformed inclinations (what I refer to as unlettered proclivities) towards what a school music program should be. This begs the question of whether the factors that are supposed to inform curriculum change are carefully considered with respect to music scholarship in Ghana. In Ghanas ongoing efforts to come up with a new framework for pre-tertiary Education, I carefully parse the measures being put in place, in the light of previous reforms, to come up with a more sustainable and relevant music program. I engage in a Qualitative Content Analysis (QCA) of previous reforms and propose a framework that can enhance the quality of music education practices in Ghana.

# Using an original creative arts production to boost the self-esteem of adolescents residing in a residential care institution

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**Ms Karabo Lucy Mogane**

*Part-time lecturer, University of Pretoria, South Africa*

## **Author Biography:**

Karabo Lucy Mogane is a part-time music lecturer at the University of Pretoria where she lectures Methodology of Music, Music Education and Arts and Culture at the Humanities Education faculty. She is also a music teacher at St Benedicts College, a music tutor for the UNISA Music Foundation, a performing violinist and recorder player. Karabo is the founder and managing director of Kartistic Productions, a performing arts company established in 2014. She holds Master of Music and Bachelor of Music degrees from the University of Pretoria. Karabo is a published academic author having published, Criteria and examiners views for assessing practical music exams within South African learning institutions with GIA publications, USA, and Using creative musical arts principles to activate creativity in young children with the International Society of Music Educators (ISME). She has completed her Doctor of Music studies with the University of Pretoria and currently awaiting results.

## **Co Author:**

**Prof Meki Nzewi**

*Professor of Centre for Indigenous Instrumental Music and Dance Practices in SADC*

Professor Meki Nzewi lectures in African Music at the University of Pretoria. As a cultural scientist, he has undertaken an interactive study of the creative theory and performance practice underlying African traditional musical arts for over 36 years. He has written copiously on all musico-philosophical aspects of African music, and has published four books and 34 articles and philosophical essays on African music, dance and drama. He has written, composed and produced 5 music-theatre works, 7 musicals, 3 operas and 3 poetic-dance theatre works. His other compositions include works for orchestra, choir, solo voice, drums and other ensembles. In 2001, the English Chamber Orchestra gave the world premiere of his newest orchestral work during a tour of South Africa. Prof. Nzewi has also published literary works, including three plays, a novel and poems, and has written and produced works for TV and radio. As master drummer, he has performed and given workshops throughout Europe and Africa. He is the founder and co-director of the Ama Dialog Foundation for African traditional arts in Nigeria. His creative philosophy and practice aim at continuing the traditional multi-disciplinary approach to creativity, performance and presentation.

## **Abstract:**

It is reported that less than a fifth of South African children are admitted to various residential care institutions where professionals are entrusted with fulfilling the responsibilities of raising them and meeting their various needs. Most of these children have a low self-esteem due to various issues and the traumas they have endured. To help remedy this, recreational, developmental and therapeutic programs are often offered in order to enhance their wellbeing.

Research reports that artistic social activities such as dance, music, drama and visual arts could be used as a tool to engage children in a common goal that could enhance their self-esteem.

The aim of the current research was to investigate the benefits of creating and participating in an original creative musical production on ones self-esteem. The investigation was done by assessing the effects that creating and participating in an original creative musical production have on the self-esteem of adolescents residing in a residential care institution. The objectives that guided the study were to determine the levels of the participants self-esteem before and after staging their original musical arts production and to determine the perspectives of the adolescents regarding participating in their production.

Pre and post performance questionnaires as well as a focus group discussion were used for data collection. The results revealed that engaging adolescent children in creating an original musical production and staging it enhanced their self-esteem, confidence and brought feelings of self-worth. Through creating and participating in their original musical production, the adolescent participants were able to learn social skills, learnt to express their views, and showcased their creativity through a musical performance.

The current study therefore adds to the existing knowledge that advocates that participating in creative artistic activities enhances self-esteem.

# Using Notation Software in Teaching and Preserving Nyunga nyunga Mbira Tunes

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Dr Richard Muranda

Lecturer, Midlands State University, Zimbabwe

## **Author Biography:**

Richard Muranda holds a BA. Ed. Music (AU), BMus. Hons. Music Technology and MMus. Music Technology from UP. He attained his PhD in 2017. His combined experience of teaching music spans 30 years at primary, and secondary schools, teachers college, and university. For the past 17 years he has lectured in audio recording, digital midi, live sound reinforcement, audio post-production in the Department of Music Business, Musicology and Technology at Midlands State University (MSU). Research interests include audio recording, live sound, room acoustics, music performance and digital midi. He has a passion for music technology for early childhood education. Richard is a member of the Audio Engineering Society of Zimbabwe (AESZ). He has presented papers at conferences in China 2018, at (PASMAE) 2016 Cape Town, 2014 Witbank, (IASPM) in 2011 at Rhodes University, Jyväskylä University in Finland 2009, and Botswana 2008. Currently, Dr Muranda has 12 articles in peer-reviewed journals.

## **Abstract:**

Instruction, performance, and research involving the Nyunga nyunga mbira have contributed to the active preservation of the instruments musical legacy. As researcher and performer of a variety of mbira and other Zimbabwean musical instruments, plus more than 30 years as a music educator, observed over the years that there are different versions to mbira tunes. The reasons behind such diverse versions of mbira tunes can be attributed to loss of memory of the original mbira tunes; change owing to creativity and improvisation by mbira performers, and people desiring to play the mbira tunes differently hence adaptation to diverse performances. In the process of embracing the tunes, some permanent changes completely deviate the music from the original. Exclusive reliance on memory can also result in distortions of the mbira tunes when people use unreliable forms of notation coupled with memory loss (Van Khe 1977). Sometimes mbira tunes committed to long term memory can change if they are not practised frequently. Additionally, frequent practice can be a source of new ideas leading to alteration and adoption of new versions which usually tend to sound different. Some changes are crafted by mbira performers to ensure that the tunes fit into their own performance contexts. Tendai Gahamadzes innovation created electric hybrid mbiras. In an interview with Tendai Gahamadze in Gweru in 2013, he alluded to the adaptation of electronic amplifiers and speakers on mbira. That changed the context and functionality of the instrument. Matiure also created some hybrid nyunganhare mbira whose performance differs from the original context. Mbira performers around Zimbabwe have own customised instruments for their performances. Although some of the instruments are derived from nhare mbira they have different versions. Even though there is no problem with having diverse versions of mbira tunes, it is important to preserve the unique cultural heritage through the original versions of mbira music.

Western classical music performers use notated music with performance directions, key, style, form, expressions, dynamics and tempo. In Zimbabwean traditional contexts, musical performances rely predominantly on rote and memory. Modern technology creates a possibility to complement traditional methods in preserving mbira music. Western notation is used in schools, colleges, and universities (Marozva 2015). This study explores how notation software can preserve Nyunga nyunga music and examines how notation software is used to perform mbira tunes.

From the study participants expressed appreciation of the inclusion of digital technology through the use of Sibelius 7. It resulted in energized performance practices of the Nyunga nyunga mbira. The increased attention and invigorated participation alluded to is something also echoed as a strong feature by Suarez-Orozco and Suarez-Orozco (2009). With Sibelius 7 playback, the critical role to support the teaching and learning of the Nyunga nyunga mbira changed the ordinary music lessons to some exhilarating experience, especially to the new aspirant mbira performers. The students demonstrated a sense of interest, such that after the study they self-confessed their predisposition to technophobia which they claimed was based on misconceptions. They assumed that digital technology particularly (Sibelius 7) was a complicated and challenging resource. They noted that Sibelius 7 was tenable to acquire skills to play mbira.

Sibelius 7 enabled the participants to engage in live music-making especially with computer playback running along the students performances at tempi that suited their levels of understanding. While the music played from the software students engaged in some analysis of the pitch levels of notes and the repeating rhythms in each tune. They could also see similarities and minute deviations in the different rhythms and phrases of each variation. It was possible to identify difficult and easy rhythmic motifs within each transcription and devise ways of tackling them. The playback of each tune, though it was mechanic it provided a solid and steady beat so that participants followed the basic and complex mbira



variations. With guidance from the steady pulse of the software they made simple body movement routines while playing the instrument, thus it was a sign of African dexterity and agility in the performance of the mbira instruments.

The study also embraces the UNESCO (2005) Declaration of Mbende TraditionaThe study preferred qualitative and action research paradigms. Creswell (2014) says qualitative research can culminate in hands-on practical experiences with participants. Cohen, Manion, and Morrison (2011) regard action research as critical praxis to researchers intent to improve conceptualisation of subject matter through involvement. Further, applied action research was employed to improve teaching methods applied to the Nyunga nyunga mbira in the context of qualitative research (Coghlan 2011 and Mills 2014). The researcher served as a performer and instructor. Participants were drawn from students in the music degree at Midlands State University. Fifteen (7 females and 8 males) first-year semester one students were selected. These students were sampled purposively to avoid the inclusion of redundant participants in the study (Cohen Manion and Morrison 2011). Since the study has relevance to the instruction of mbira at tertiary institutions, only music students were chosen.

The researcher secured consent from the selected participants and pledged confidentiality respect and he explained how they were to participate (Resnik 2006). The researcher upheld the anonymity of participants and focus on preserving the study (Israel and Hay 2006). Lessons, activities, observations and reflections were made, followed by evaluations to outcomes culminating in further planning for the next experiences (Cohen, Manion and Morrison 2011). Participants were observed ,interviewed and did group discussions to solicit data on the whole study and progress in the study. The research was conducted over 16 weeks spread over four months. Activities included reading music and performing the mbira with Sibelius 7, keeping records of audio, video recordings and analysis of focal points guided by the research objectives.

Reading the notation of the mbira tunes .made students be observant all the time as sound and the notation was presented simultaneously. Reading the music along played back also helped participants to increase their knowledge on theory of music particularly the five lines and four spaces in key F. The chosen mbira tunes made it possible for the students to appreciate the relationship between the lamellae of the instrument. Tuning of the mbira was grasped by using the tuning guide. As their reference for tuning, all the participants were able to keep their instruments in tune.

Notation software can aid in the teaching and learning of mbira instrument and repertoire. Using Sibelius 7 notation software to transcribe Nyunga nyunga tunes enabled participants to engage in the performance of the tunes. The practical course enabled participants a unique occasion to play the Nyunga nyunga mbira instrument, thus it served as a preservation process. A vital feature of instant feedback to every action and input made within Sibelius 7 prompted reinforcement of performance skills. The computer also provided ample assistance for students to engage in skills development before, during and after the performance. The performers were able to adjust the speed of the performance to comfortable levels by controlling the computers parameters. The display of visuals of the notation, text, audio and movement of the tune proved feasible for the participants to follow. Sibelius 7 enabled mbira performers an alternative to complement existing traditional preservation methods. Sibelius 7 can be used to preserve traditional mbira tunes.

# Using technology to enhance instruction and learning in Musical art education in Nigeria

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**Dr Eyiuche Modeme**

*Senior Lecturer, University of Port Harcourt, Nigeria*

## **Author Biography:**

Modeme, Eyiuche Rita is Senior Lecturer in the Department of Music at the University of Port Harcourt, Nigeria. She bagged her BA (Ed) and M.A (Ed) in Music Education from University of Nigeria, Nsukka (UNN). Dr. Modeme and Dr. Ibidunmole were the pioneers and the only Ph.D graduates currently from the Department of Music, UNN. Dr. Eyiuche Rita Modeme has published widely, both locally and internationally. Research interests include music education, teaching of musical arts in Nigerian schools, the use of information and communication technologies (ICT) in teaching and learning music, music therapy, music in special education and performance (with particular interest in methodology). She also holds membership of national and international professional bodies including Association of Nigerian Musicologists (ANIM), Society of Music Educators of Nigeria (SOMEN), Centre for Black and African Arts and Civilization (CBAAC), West African Society for Musical Arts Education (WASMAE) among others.

## **Abstract:**

Technology is a rapidly growing trend in the field of education today. Technologies have made rapid advances, and their application to the music classroom have not been fully utilized. Researchers observed that the study of music in many parts of the world has gone far through electronic and computer technology but in Nigerian Tertiary Institutions, music teachers seem to use technology more for administrative tasks as opposed to music curriculum uses. This study therefore discusses musical arts education and technologies. The aim of this study is to investigate how technology could be used to enhance instruction and learning in the music classroom. The focus is on computer and internet usage for effective teaching and learning of music. The musical arts education is also discussed. The paper also examines technology and music education, types of technology devices, the benefits of technology in music education. The obstacles to the use of technologies in closing the gaps were fully identified. The study concludes that computerizing and networking music education in Nigeria Tertiary Institutions are imperative. This study also recommends the mainstreaming of technology utilization (particularly the computer and internet) in music education system at all levels for they benefit curriculum implementation and enhanced student learning. Keywords: Computerization, Musical Arts Education, Networking, Technology.

# Using Zoom as a conduit to accessing African Music: Sharing Kenyan songs with Teacher Education students in Australia

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**Prof David Akombo**

*Dean, The University of the West Indies, Barbados*

## **Author Biography:**

Professor David O. Akombo is a Kenyan-American distinguished scholar and Dean of the Faculty of Culture, Creative and Performing Arts at the University of the West Indies at Cave Hill in the Barbados, West Indies. He has authored books, several articles and presented symposia and workshops at regional, national, and international conferences. He is the author of several books among them, *Unity of Music and Dance in Society Worldwide* (McFarland Press, 2016). His research interests include music and cognitive development in children and young adults; ethnomusicology; comprehensive musicianship; cultural identity and Afrocentricity issues in choral and instrumental music; multicultural music education; African song dance dyad; community music; teaching and learning theory; music technology; psychology of music; and quantitative research in music and biomedical sciences.

## **Co Author:**

**Prof Dawn Joseph**

*Associate Professor, Deakin University, Australia*

Dr Dawn Joseph is an Associate Professor in the Faculty of Arts and Education at Deakin University (Melbourne, Australia). She teaches in undergraduate and post graduate programs in the School of Education. She serves on international and national editorial boards of refereed journals. Her national and international program of research and scholarship includes teacher education, music education, community music, African music, cultural diversity, and ageing and well-being in the Arts. Dawn has been twice Chair of the Australian Society for Music Education (Victorian Chapter, and has served on the National Committee of this peak association. She currently serves as a committee member of the Australian and New Zealand Association for Research in Music Education.

## **Abstract:**

In this paper we (David and Dawn) share our field experience using Zoom videoconferencing as a conduit to access and include African music and culture in initial teacher education (ITE) programs in Australia. We argue that by engaging in non-Western music through song, students gain cultural and historical understandings of minority groups which may break down barriers promoting Eurocentrism. As late as 2015, Aboriginal and Torres Strait Islander histories and cultures were finally introduced into the Australian Curriculum, and later in 2017 into the Victorian Curriculum. In preparing ITE students to be culturally responsive, students are required to participate in activities that foster understandings of other times, places, cultures and contexts. In light of this, Dawn collaborated with David in March 2021, a tertiary music educator based in the United States to teach her third year Bachelor of Education (primary) generalist students in Australia using Zoom. David, a culture bearer from Kenya taught two Kenyan songs sharing about local culture, and music pedagogy. Employing narrative inquiry, we provide insights into the process of our collaborative intervention that took into consideration flexibility and participation. Through critical reflection, we add insights into the context of classroom practice in relation to teaching and learning Kenyan songs using Zoom. Our findings from suggest the experience is worthy of replicating. We recommend music educators across education settings use technology to collaborate locally and internationally with music educators and culture bearers to promote inclusive ways of teaching and learning African music. By including multicultural music like that of African, ITE students in Australia may be better prepared to teach and understand learners from diverse cultural and linguistic backgrounds. As tertiary music educators we call on all those who teach and learn to respectfully recognise and embrace diverse musical arts across all education settings.

## Well-being and spirituality: an undergraduate jazz ensemble's experiences within a creative learning community

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**Dr Sonja Cruywagen**

Lecturer, University of Pretoria, School of the Arts: Music, South Africa

### **Author Biography:**

Dr Sonja Cruywagen teaches undergraduate courses at the interface of Music Education and Musicology (Popular music) at the University of Pretoria South Africa. She completed her BA (Ed) Mus degree, BMus (Hons) and MMus (Music education) (cum laude) at the University of Pretoria. She continued her postgraduate studies at North-West University (Potchefstroom Campus) and completed her Ph.D. in Music in 2015. Her research interests lie in the fields of hybrid teaching and learning (blended learning) in music, learning, and teaching from a student-centred perspective, constructing teaching strategies for musical understanding and learning through a holistic education approach that develops the student into a well-rounded person. She also investigates the demands for teaching music in the 21st century in South Africa to prepare preservice music teachers for their future careers.

### **Co Author:**

**Dr Debra Joubert**

Postdoctoral fellow of North-west University, Potchefstroom Campus, South Africa

Dr Debra Joubert graduated with a BMus degree, BMus Hons degree and a MMus degree at the University of Pretoria. In 2017 she was awarded a PhD degree in music at the North-West University. In her thesis, Qualitative strategies of inquiry in five music education journals: recent use and future directions, she explores the recent use of qualitative strategies of inquiry in music education articles published in five selected Thomson Reuters Web of Science listed journals between 2012 and 2015. She was an assistant music researcher at the Human Sciences Research Council (HSRC), assisted in postgraduate supervision in the School of Music at the University of Pretoria and is currently a postdoctoral fellow in the School of Music at the North-West University. Her main research interests lie in the fields of music and wellbeing, community music and research methodology in music education.

### **Abstract:**

Music-making is a social action and the meaning of musicking is situated in the relationships participants build during performances. Perspectives and priorities in current tertiary music teaching and learning are in a process of transformation to enable students to become involved in experiences that connect them with the world in which they live and work as musicians. The authors sought to develop a richer understanding of the meanings that the members of an undergraduate jazz ensemble ascribe to their lived experiences during rehearsals and performances. The aim of this phenomenological study is to explore the sense of ritual belonging, spirituality, and the desire of the individual to participate and interact within their creative learning community. Drawing on recent scholarly literature, we apply Collins's interaction ritual theory to situate our study. The eight members of the jazz ensemble were chosen through purposeful sampling. Open-ended questionnaires, semi-structured online interviews and personal phone calls were used to allow the participants to fully describe the learning experience from their own point of view. This study seeks to explore if each individual in this ensemble has the desire to participate and interact within their learning community, has a sense of ritual belonging, and whether each ensemble member realises an awareness of spirituality (Boyce-Tillman's four domains).

The research findings show that the ensemble members' realisation of the four domains of spirituality promoted a communal and ritual collaboration with other participants. Practical implications are that jazz ensemble educators could design learning experiences for ensemble members to participate and interact with greater self-awareness within their creative learning community.

## What feelings sound like

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Dr Mignon van Vreden

*Senior lecturer, North-West University, South Africa*

### **Author Biography:**

Mignon van Vreden is senior lecturer in Music Education at the North-West University's School of Music. She completed her BMus, BMus Hons and MMus degrees at the University of Stellenbosch and received her PhD from the NWU, exploring a conceptual framework for integrating music in Grade R. Prior to her tertiary career, she taught music at schools in South Africa and Australia. Her research interests are childhood music education and music teacher training. Her research outputs include articles in national and international journals and books and papers presented at national and international conferences. She is a Y2 Rated NRF Researcher.

### **Abstract:**

Feelings affect everything we do and influence wellbeing, yet many children are unaware of their feelings and emotionally unskilled at dealing with these feelings. Recent scientific literature on the problem includes research exploring the role of music in the emotional and social development of children; the connection between musical engagement and emotional skills development and how listening to music could help children with emotional regulation and improve learning. Despite a growing interest in studies of children's expressive culture, there is not sufficient literature available on the role of music in the management of emotions in early childhood, or on how music education can foster emotional expression and regulation. The purpose of this qualitative study was to explore how pre-schoolers own accounts and the relevant literature related to musical experiences (what feelings sound like) could inform educational practices in early childhood to manage emotions. The central question that guided this study is: How could preschoolers own accounts and the relevant literature related to musical experiences inform educational practices in early childhood to manage emotions? The research approach for this study was a qualitative document analysis used in combination with an ethnographically inspired approach in which data included non-participant observations and open-ended, free-flow focus groups. I used the combination of methodologies in the study of the same phenomenon as a means of triangulation. The findings were categorized according to 1) the pre-schoolers enjoyment of musical learning experiences, 2) how these learning experiences relate their feelings to music 3) what these musical experiences lead to. Therefore, music is significant in young children's lives as it enhances emotional development and wellbeing. The author proposes that creating a learning environment that promotes creativity and finding creative ways to use music in the management of emotions could enhance learning, holistic development and wellbeing in early childhood.



## You Want Me to Teach What?: Musical Strategies for the Primary Generalist Teacher

---

Dr Sarah Burns

*Independent Scholar/Educator, United States of America*

### **Author Biography:**

Sarah Burns received her D.M.A. in music education from Shenandoah University (VA). She received the M.M.E. with Kodály emphasis from Capital University (OH) and the B.S. in School Music from Freed Hardman University (TN). Dr. Burns has completed certification in both Kodály (The Kodály Institute at Capital) and Orff-Schulwerk (University of Memphis) with training in Dalcroze Eurhythmics, World Music Drumming, and Montessori music education. She teaches courses in elementary/general music methods, assessment & evaluation, and seminar courses covering American music, jazz history, and music & activism. Research interests include social impact of music making, folksong collection, shape-note singing schools, geriatric music engagement.

### **Abstract:**

What? You want me to teach what? Music? But....

This conversation takes place far too frequently. Though generalist teachers may enjoy music and may be active in their community's creative arts programs, they often do not plan on nor train for teaching music in their classroom and thus consider themselves unprepared to do so. They find that teaching music is different from participating in music.

Despite this lack of preparation, generalist teachers are expected to incorporate music into their academic curricula, something which generates stress and challenges that can become obstacles.

The first step to reducing these obstacles is the undeniable realization that music is an important part of a well-rounded education. Not only does music allow students to develop their musical skills, it supports all learning. Music education enriches students' understanding and achievement in academic subjects by reinforcing math, science, reading and writing skills, and enriching social studies, art, and physical education knowledge. With guidance, music can be seamlessly added to the curriculum in such a way that academic subjects may be taught, supported, and/or enhanced through musical strategies.

University music programs in the USA offer music methods courses to elementary education majors so as to provide a foundation for incorporating music into their future classrooms. Strategies that foster interdisciplinary collaboration between music and academic subjects are incorporated into these methods courses.

This workshop will present an overview of a course, Music for Children, which is taught to elementary education majors. This course is one approach to providing generalist teachers with the skills, tools, and strategies necessary to incorporate music into academic subjects. The innovative strategies to be shared encourage musical and interdisciplinary collaboration without compromising the integrity of the classroom curriculum.

In order for students in the course to become more confident as musicians, basic music skills are fostered through many classroom musical experiences (singing, playing, moving, listening, and creating) and through proficiencies on classroom instruments.

Then, to facilitate adding music effortlessly into the classroom curriculum, musical strategies that involve each of the academic subjects are approached through the premise Music & \_\_\_\_\_ (with the blank being filled in with any subject). Participants of this workshop will be guided through creative and interactive lessons that incorporate music with literature, math, social studies, science, art, and games through stimulating and differentiated lessons.

The strategies shared are sure to inspire more ideas.

# Performance Groups

Matthew Tembo, Zambia



Kabarak University School of Music and Performing Arts, Kenya



Banthu Ndiwo Cultural Group



Theresa Ngambo



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