2019 INTERNATIONAL SYMPOSIUM

ON THE

SOCIOLOGY OF MUSIC EDUCATION

Milestones in the Sociology of Music Education:

Thinking sociologically about music teaching and

learning from the past to the present and beyond.

June 9–12, 2019

University of North Texas

2019 Symposium Planning Committee

Carol Frierson-Campbell
Clare Hall
Edward McClellan
Sean Powell (Conference Convener)
Danielle Sirek
Janice Waldron

With a special thank you to our guiding light, Hildegard Froehlich

The planning committee would sincerely like to thank
the following individuals for their support of the Symposium:

UNT Student Assistants
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UNT College of Music, John Richmond, Dean

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Congo Square Trio (Terence Bradford, Daniel Pinilla, & Hans Blichert)

Emergency Contacts

The Gateway Center: +1 (940) 565-8334
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*As a courtesy to our guests, a lactation room is available in Gateway room C058A.
Access is provided by the front reception desk.

Cover graphic by Samuel Escalante.
Inspired by the infographics of W.E.B. Du Bois for the *Exposition des Nègres d'Amérique*, Paris Exposition, 1900.

Program

All Symposium events will take place at the Gateway Center
University of North Texas Campus
801 N Texas Blvd, Denton, TX 76201

Sunday, June 9, 2019

4:45 p.m.   Shuttle vans pickup attendees at conference hotels

Gateway Center Ballroom (Room 34)

5:00 p.m.   Registration, opening reception, music by Congo Square Trio

6:00 p.m.   Welcome from Sean Powell, Conference Host,
John Richmond, Dean of UNT College of Music, and Carol Frierson-Campbell

Keynote Address: Ruth Wright
Anomie and Alienation: Music Education as Life-hack

7:30 p.m.   Shuttles depart for hotels

8:00 p.m.   Informal gathering at Embassy Suites bar
(shuttles available for attendees staying at Springhill Suites)

Monday, June 10, 2019

Breakfast at hotels

8:40 a.m.   Shuttles depart hotels for Gateway Center

9:00 a.m.   **Gateway 42**   **Gateway 43/47**
Discussion: Future of ISSME   Coffee/Tea
(for those interested)

9:30 a.m.   **Session: Gateway 43/47**
Marie McCarthy
Strong Voices for Sociology in Music Education in Mid and Late Twentieth-Century America:
A Milestone in the Making

10:00 a.m.   **Session: Gateway 43/47**
Hildegard Froehlich & Peggy Bennett
Musical and Social Gestures in Concert: A Winning Combination for Music Pedagogy
Announcement of Hildegard Froehlich Early Career Researcher Award

11:00 a.m.   **Break**

11:30 a.m.	**Session A: Gateway 42**	**Session B: Gateway 43/47**
	Carol Frierson-Campbell	Ed McClellan
	A Sociological Travelogue of Music Education in Palestine	*How Sociology Informs Curriculum in Music Teacher Education in Lasting Ways*
	Janice Waldron	Tiger Robison
	Digital Sociology, Internet Enquiry, and Music Education	*Male Elementary General Music Teachers and "Doing Gender"*

12:30 p.m. **Gateway 43/47**
Lunch (provided) with tribute to Susan Conkling

2:00 p.m.	**Session A: Gateway 42**	**Session B: Gateway 43/47**
	Deanna Yerichuk & Guillermo Rosabal-Coto	Jusamara Vieira Souza & Lúcia Helena Pereira Teixeira (Symposium, 60 minutes)
	Colonizing and Decolonizing Pedagogies: A Dialogue on the Struggles to Make Change in Two Higher Education Music Classrooms	*Sociology of Music Education and Sociology: Research Experiences in Brazil*
	Karen Howard	
	Knowledge Practices and Specialization Codes: Changing Perceptions and Pedagogies in Choral Music Education	

3:00 p.m. **Session: Gateway 43/47**
Artemisz Polonyi (Performance/Teaching Workshop)
Exploring Identity and Imaginary through Singing Voice and Sensation

3:30 p.m. **Break**

4:00 p.m.	**Session A: Gateway 42**	**Session B: Gateway 43/47**
	Tami Draves	Don Taylor
	"I Made Myself Fit In": Johny's Story	*Teacher of the Year: Normalizing Queer in a Conservative School District through Collective Identity*
	Jacob Berglin	Samuel Escalante
	"Behind the Beautiful Music is a Person": The Intersections of Race and Social Class on the Path to Careers in Music Education	*Music Education Research as Racial Projects*

5:00 p.m.	Shuttles back to conference hotels

6:30 p.m.   Shuttles from conference hotels to Downtown Denton
Dinner/drinks (on your own)
List of recommended restaurants will be provided

ca. 8:30 p.m.   Informal gathering at Eastside, 117 E. Oak St., Denton, Texas 76201
Shuttles to hotels will also be provided at this time

10:45 p.m.   Final shuttles back to hotels

Tuesday, June 11, 2019

Breakfast at hotels

8:40 a.m.   Shuttles depart hotels for Gateway Center

9:00 a.m.   **Session: Gateway 43/47**

Hildegard Froehlich & Alexandra Kertz-Welzel

When There is a Fork in the Road, Take It! An Opportunity to Shape the Future

9:30 a.m.   **Session: Gateway 43/47**

Sidsel Karlsen

Competency Nomads, Resilience and Agency: Music Teacher Professionalism (and Activism) in a Time of Neoliberalism

Gareth Dylan Smith

Doublespeak in Higher Music Education in England: Culture, Marketization and Democracy

10:30 a.m.   **Break**

11:00 a.m.   **Session: Gateway 43/47**

Ruth Wright, Petter Dyndahl, Clare Hall, Sidsel Karlsen, Jennifer Lang, Anita Prest, Danielle Sirek, & Øivind Varkøy (Symposium, 90 minutes)

An Introduction to the Routledge Handbook on the Sociology of Music Education

Introduction: Ruth Wright

1. Engagement and Agency in Music Education Across the Lifespan. Jennifer Lang, University of Saskatchewan, Canada

2. Music Education in Times of Neoliberalism; Caught Between Technical and Ritual Rationality, Disenchantment and Re-Enchantment. Øivind Varkøy, Norwegian Academy of Music

3. Toward a Sociology of Music Education Informed by Indigenous Perspectives. Anita Prest & J. Scott Goble, University of Victoria and University of British Columbia, Canada

4. Music Education as Qualification, Socialisation and Subjectification? Petter Dyndahl, Inland University, Norway.

5. From Parallel Musical Identities to Cultural Omnivorousness and Back: Strategies and Functions of Multi-Layered Musical Conduct. Sidsel Karlsen, Norwegian Academy of Music, Norway

6. Jump Up, Wine, and Wave: Soca Music, Social Identity, and Symbolic Boundaries in Grenada, West Indies. Danielle Sirek, University of Windsor, Canada

7. The Neoliberal Turn in Music Education: Politics, Policy and Musical Futures in Australia. Clare Hall, Louise Jenkins, Renée Crawford, Monash University, Australia

12:30 p.m.	**Gateway 43/47**	
	Lunch (provided)	

2:00 p.m.	**Session A: Gateway 42**	**Session B: Gateway 43/47**
	Frank Martignetti	Warren Churchill
	"Artless" Schools and Privileged Islands: Access and Relevance of Music Education in One New York City School	*Disability Advocacy: A Comparative Study of Two Deaf Musicians*
	Eric Teichman	William Coppola
	Exploring Secondary Instrumental Jazz Education as a Site of Symbolic Violence	*Performing Humbleness & Haughtiness: Dramaturgical Perspectives of Musical Humility & Pride*

3:00 p.m.	**Session: Gateway 43/47**
	Wesley Brewer
	Social Class Narratives in Music Education Documentary Films

3:30 p.m.	**Break**

4:00 p.m.	**Session: Gateway 43/47**
	Alexandra Kertz-Welzel
	Learning from Sociology? Revisiting the Notion of Community in Music Education
	Kari Veblen & Janice Waldron
	Interlocking Sociological Theories in a Music Education Case Study

5:00 p.m.	Shuttles back to conference hotels

6:45 p.m.	Shuttles from hotels to conference dinner
7:00 p.m.	Conference Dinner, Greenhouse Restaurant, 600 N Locust St, Denton, TX 76201
ca. 8:30 p.m.	Shuttles depart for conference hotels or informal gathering with live music at Harvest House, 331 E Hickory St, Denton, TX 76201
10:45 p.m.	Final shuttles back to hotels

Wednesday, June 12, 2019

	Breakfast at hotels
8:40 a.m.	Shuttles depart hotels for Gateway Center

9:00 a.m.	**Gateway 42** Discussion: Future of ISSME (for those interested)	**Gateway 43/47** Coffee/Tea

9:30 a.m. **Gateway 43/47**

Guillermo Rosabal-Coto, Hector M. Vazquez Cordoba, & Attilio Lafontant Di Nisicia

Why Decolonial? Why Here? Why Now?: What Sociology of Music Education Can Learn from Latin American Decolonial Thinking and Epistemologies of the South

Anita Prest & Scott Goble

An Indigenous Sociology or A Sociology Informed by Indigenous Perspectives? How an Indigenous Study in Music Education Requires a Reframing of Sociology

10:30 a.m. **Break**

11:00 a.m.	**Session A: Gateway 42**	**Session B: Gateway 43/47**
	Jasmine Hines	Martin Berger & Sarah Schrott
	Young Gifted and Black Q.U.E.E.N.: Nuancing Black Feminist Thought within Music Education	*Resonating Life? On the Applicability of Hartmut Rosa's Resonance Theory for Music Education*
	Samuel Escalante	Mandy Carver
	Mexican Americans, Racial Hegemony, and Colorblindness in Music Education	*Facing Both Ways: Knowers, Knowledge and Bernstein's Pedagogic Rights in Music Education*

12:00 p.m.	**Session: Gateway 43/47**	
	Charlotte Rott-Fournier (Roundtable)	Ashland Murphy (Roundtable)
	Processes of Inclusion and Exclusion in the Field of Music Education: A Reconstructive Study with Students in Higher Music Education in Germany	*Self-Confidence of Females in Music Education*
12:30 p.m.	**Gateway 43/47** Lunch (provided)	
2:00 p.m.	**Session: Gateway 43/47** Carol Frierson-Campbell (Pecha Kucha) *Challenging Whose Imaginary? Perspectives of Music Education in Palestine* Nate Kruse (Pecha Kucha) *Identity (Re)formation in Music Education*	
2:30 p.m.	**Session A: Gateway 42** Austin Gaskin *Who They Really Are: A Research-Based Approach for Transgender Students in the Choir Class* Ryan Shaw *Sociological Aspects of Reform: Synthesizing Research on Music Teacher Networks and Isolation*	**Session B: Gateway 43/47** Jordan Stern *Transubstantiation of Economic Capital into Symbolic Capital within the Field of Marching Band* Jean Presser *Popular Musicians at the University: A Case Study with Students of the Bachelor of Popular Music at the Federal University of Rio Grande Do Sul*
3:30 p.m.	**Gateway 43/47** Final Thoughts	
ca. 4:00-4:30p	Shuttles depart for conference hotels	

Paper Abstracts & Author Bios

Listed alphabetically by first author, last name

Martin Berger & Sarah Schrott

Resonating Life? On the Applicability of Hartmut Rosa's Resonance Theory for Music Education

It might be one of the most dangerous crises of our times that the post-modern society's relentless aim to optimise science, technology, politics and economics has not redeemed its promise to liberate people from existential fear, and to offer them a 'good life'. In recent years, German sociologist Hartmut Rosa has made significant contributions to the scholarly discussion that are often overlooked and not fully recognised internationally. Rosa argues that a 'good life' is determined by the experience of what he describes as "resonance", a mutual relationship with the world where the individual remains independent, permitted to speak with an own voice. According to Rosa, the success of this relationship depends largely on us not dealing with the world and the others as readily available objects or material. Any too dominant or too open approach will eventually silence the world, other people or things, and thus ultimately destroy necessary "vibrations" and resonant world relations: he/she who experiences the world in an indifferent and repulsive manner, who deals with the world primarily in a manipulatively way misses what he/she basically seeks the most: interaction. The fact that Rosa's terminology stems from the repertoire of music inspires controversial discussion at the intersection of sociology and music education. Since our relationship with the surrounding world is predominantly shaped in and by school, the question whether or not we experience music as a tool to express ourselves socially is often decided in the classroom. Many aspects of Rosa's approach can be linked to educational theories, such as teacher-student relationship, learning atmosphere, intrinsic motivation, emotions in educational processes, aesthetic and self-efficacy experiences, or didactical models. Scholars such as Dewey (1938), Bandura (1997), Ryan & Deci (2000) or Jank & Meyer (2011), to name but a few, have already contributed to the discussion. This paper aims to discuss Rosa's approach critically as an attempt to provide an insight into musical education processes, in keeping with sociological constructs of resonance and alienation.

Martin Berger is Head of Choral Studies at Stellenbosch University / South Africa. Stellenbosch University is one of the few South African universities to offer a full academic programme in choral conducting. Apart from the practical training of young conductors, teachers and singers, the division endeavours to pioneer a process of music-making and research in a multi-ethnic society by combining musical excellence, creativity, research output and social awareness. Students are meant to become musical agents of change through aspiring for both artistic excellence and local relevance, through working with people both creatively, sustainably and compassionately. Martin is the artistic director of Stellenbosch University Chamber Choir. He is honorary guest conductor for the Donghua University Choir (Shanghai/China).

Sarah Schrott holds a Masters in Science of Education from the Free University in Bolzano (Italy) and is currently completing her PhD-thesis at the same University focusing on musical education. In this regard, she is examining children's attribution and assignment of significance in respect of their musical learning and relationship structures in the context of music classes.

Jacob Berglin

"Behind the Beautiful Music is a Person": The Intersections of Race and Social Class on the Path to Careers in Music Education

The purpose of this multiple-case study was to examine the lived experiences of current collegiate music education majors, both students from under-represented minorities and their well-represented peers, with attention to racial/ethnic identity and social class. Dyads of current music education students at 8 separate colleges/universities—a student from an under-represented racial minority, and a well-represented peer—completed over 4 hours of individual interviews, using Seidman's (1991) 3 interview protocol for ethnographic interviewing. The central question for this study was: how do collegiate music education students from under-represented racial/ethnic minorities and their well-represented peers at the same institution describe the factors, challenges, supports, and decisions involved in identifying music education as a career goal and navigating into and through a collegiate music education program?

Guiding questions included: how salient is social class to all participants, and what role might the interaction of racial/ethnic identity and social class play in becoming a music educator? How do participants describe the experience of application to, admission into, and matriculation at a collegiate music education program? What individuals and/or experiences do participants describe as influential to their choice to pursue music education as a career? How do participants describe their out-of-school musical experiences and supports, and what connections exist between race, social class, and the relationship between out-of-school music-making and school music?

Using within- and cross-case comparative analysis, themes emerged from the data along racial lines—6 participants were Non-Hispanic/Black, 2 were Hispanic/Mexican, and 8 were Non-Hispanic/White—and along divisions of social class identity—9 participants identified as lower social class (LSC) and 7 identified as upper social class (USC). Most important, intersectional themes also emerged in the relationship between race and social class. Themes centered around race were: representation, realness, racial identity, and bridging through relationships. Themes emergent in connection to social class were: place, identity formation, and the strength of weak ties. Finally, intersectional themes were: religion, family, and money/access. Implications for research and teaching are discussed, as well as recommendations for the profession with regard to race, social class, and their intersection.

Jacob Berglin is the newly appointed Assistant Professor of Choral Music Education at Florida International University. His research interests include access to music education based on race and social class; transgender student participation in choral music; and contemporary a cappella process and practice. His scholarly writing is featured in the Bulletin of the Council for Research in Music Education, Arts Education Policy Review, and the Choral Journal, and he has presented his work at state, regional, and national conferences.

Jacob received his Ph.D. in music education from Northwestern University, and he holds degrees from the University of Michigan (M.M., music education), Valparaiso University (B.M., vocal performance) and Western Michigan University (teaching certification). Before collegiate teaching, Jacob spent six years teaching urban public middle and high school, where he directed choirs and taught traditional secondary general music courses (piano and guitar) as well as courses focused on music technology.

Wesley Brewer
Social Class Narratives in Music Education Documentary Films

In this study I explore narratives of social class in relation to music education as portrayed in documentary films. Documentary films are ubiquitous in the present day, increasing in prominence with the rise of low-cost digital technologies and internet-based distribution platforms. Central to the construction of documentary film is tension arising from creative decisions between upholding the "claim to truthfulness and the need to select and represent the reality one wants to share" (Aufderheide, 2007, p. 146). Frank (2013) discussed the inherent problems of "representativeness" acknowledging the limitations of documentary film as a perspective-laden and non-value-neutral medium. More specifically, Nisbet and Aufderheide (2009) contend that "documentaries are no longer conventionally perceived as a passive experience . . . [but] are considered part of a larger effort to spark debate, mold public opinion, shape policy, and build activist networks" (p. 450). Barone (2003) considered the study and critique of films to be paramount in examining the existing master narrative of education. Despite its pervasiveness in modern culture, documentary film as the subject of scholarly work, whether in music education or other disciplines, has "mostly been overlooked by social scientists studying media and communication" (Nisbet & Aufderheide, 2009, p. 451).

The following questions guide the study:

(a) What themes related to social class are present in selected documentary films about music education, if any?

(b) How are teachers, students, and communities, specifically in relation to social class and music education, portrayed in the selected films?

(c) How do the narratives portrayed in the selected film align or conflict with existing scholarly narratives and conversations about contemporary music education practice?

The three films that form the basis of the current study are as follows: (a) Crescendo! The Power of Music (2014), (b) The Whole Gritty City (2013), and (c) Wide Open Sky (2016). Brief synopses of each film (as provided by the filmmakers and production companies) can be found in the Appendix. I draw on theoretical frameworks established by Bourdieu (1986) and others to locate and explore social class narratives portrayed in the films. I employ methods established by Collier and Collier (1986), Figueroa (2008), and Machin (2016) to analyze the multi-media dataset that the selected films comprise.

References

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Nisbet, M. C., & Aufderheide, P. (2009). Documentary Nlm: Towards a research agenda on forms, functions, and impacts. Mass Communication and Society, 12(4), 450-456.

Wesley Brewer serves on the Oregon State University faculty as Associate Professor and Coordinator of Music Education. He completed his doctoral studies in music education at Arizona State University. Brewer previously served as Associate Professor and Director of Music Education at the Chicago College of Performing Arts of Roosevelt University. Dr. Brewer is the author of multiple scholarly publications including articles in the Journal of Research in Music Education, Bulletin of the Council for Research in Music Education, Research Studies in Music Education, and The Journal of Music Teacher Education. He has presented findings from his research conferences throughout the United States and in Finland and Norway. Brewer was conference co-chair for Narrative Soundings: The Fifth International Conference on Narrative Inquiry in Music Education (NIME5). In 2010, Dr. Brewer was named recipient of the national Outstanding Dissertation Award presented by the Council for Research in Music Education.

Mandy Carver

Facing Both Ways: Knowers, Knowledge and Bernstein's Pedagogic Rights in Music Education

In the field of music education, Basil Bernstein's pedagogic rights, the right to enhancement, inclusion, and participation (2000, p. xx), have been enlisted as a means toward democracy. Their interpretation seems to take us in two directions however, with some scholars seeing the democratic goal of inclusion and participation mainly in terms of social goods (Philpott & Wright, 2012; Wright, 2014), while others interpret enhancement in terms of epistemic access and powerful knowledge (McPhail, 2014). The two trajectories, one toward knowers and the other toward knowledge, appear to lead in opposing curricular directions. This paper will discuss this contradiction with reference to two South African curricula that focus on African music. In post-apartheid South Africa, democracy and social justice are central aims of curricular reform, and inclusion of previously silenced knowledge is seen as a means toward their achievement. The recontextualisation of African music into a formal curriculum sits right in the middle of the tension between curriculum as a means toward knowing or knowledge, and more particularly, conceptualisation that is tacit and embodied, and conceptualisation that is made explicit through abstract mechanisms such as language and notation. The enduring effects of oppression and dysfunction in South African education present an extreme, but important perspective. There is no guarantee that students, even those at tertiary level, have acquired a reasonable level of mastery over abstraction, or Bernstein's elaborated code. The study suggests that where music students have limited access to conceptual frameworks and their competence is restricted to embodied enactment, the potential to develop the critical thinking skills required for enhancement, whether in terms of performance, discourse, or criticality, is constrained. The different interpretations of Bernstein's pedagogic rights highlight the question of whether music education is about enactment, feeling, personhood – or about learning to think conceptually, drawing on both procedural understanding of music and more abstract meanings and their structured relationships. The data from these African

music curricula suggests that an emphasis on the former without scaffolding the latter might achieve inclusion and participation, but is unlikely to result in enhancement, or critical musicianship.

References

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McPhail, G. J. (2014). The right to enhancement: students talking about music knowledge in the secondary school. The Curriculum Journal, 25(3), 306–325.

Philpott, C., & Wright, R. (2012). Teaching, Learning, and Curriculum Content. In G. McPherson & G. Welch (Eds.), he Oxford Handbook of Music Education (pp. 441–459). New York: Oxford University Press.

Wright, R. (2014). The Fourth Sociology and Music Education: Toward a sociology of integration. Action, Criticism and Theory for Music Education, 13(1), 12–39.

Mandy Carver is a veteran music teacher who has taught R-12 and tertiary students. Needing a break from the classroom she embarked on a PhD, a project that has allowed her to explore two of her great interests. The first is the question of how students learn music, how they make connections between conceptual content and musical sound. The second is a long-term interest in African music and its inclusion in formal curricula. Mandy has presented workshops and produced classroom resources, including Understanding African Music, a text designed for secondary music students.

Warren Churchill

Disability Advocacy: A Comparative Study of Two Deaf Musicians

In this paper, I draw upon a sociological approach to better understand the music making of two professional Deaf musicians – Sean Forbes (United States) and Marko Vuoriheimo (Finland). Both performers employ contemporary musical genres - rap and hip-hop - as a vehicle for disability and Deaf cultural advocacy. Further, both of these artists have a well established online media presence, which includes music videos and statements about their respective work. Given this body of available material, a sociological enquiry into their music making might begin by understanding the disability-related discourses that might influence their work.

Goodley (2017) states the importance of understanding what models of disability tend to predominate in different countries. As such, how might related social and institutional factors operate in the United States and Finland – and how might these factors come to bear upon these two musicians? In addition to examining these larger social contexts, both of these Deaf artists introduce a new layer of meaning into their music through sign language. How might this inform our sociological understanding of Deaf music making? The sociological approach to this work is informed by this researcher's "accidental" discovery of Green's (1988) "Music on Deaf Ears." Her book, though not intended as a text about disability studies or hearing impairment, offers useful methodological considerations for looking at the music making of actual Deaf musicians. This work might provide a legitimate platform for inclusion of Deaf music(s) as an area of social justice study in the field of music education. And perhaps, drawing upon more contemporary work in the field, we might consider these Deaf musicians' work as a form of punk pedagogies (Smith, Dines, and Parkinson, 2017). Forbes and Vuoriheimo might be described as

subversive musicians, who are pushing back against what they see as hearing world oppression, as they seek to build bridges between hearing and Deaf communities.

Warren N. Churchill, Ed.D, is currently a Lecturer of Music and the Coordinator of Musical Performance at NYU in Abu Dhabi, U.A.E. He teaches a course called "dis/Abilities in Musical Contexts," as well as several music performance courses. Previously, he was employed by the New York City Department of Education as a general music teacher and band director at PS 40 Elementary School in Manhattan. He has served as a student teaching mentor for students from the Music Education program at Teachers College and has also guest-lectured on general music within this program. Previously, Warren taught music at West Hempstead UFSD, New York, and at St. Croix Country Day School in the U.S. Virgin Islands. He has presented his research on Deaf musicians at several conferences, including the International Society of Music Education (ISME), Narrative Inquiry in Music Education (NIME), and the International Society of Philosophy of Music Education (ISPME).

William Coppola

Performing Humbleness & Haughtiness: Dramaturgical Perspectives of Musical Humility & Pride

According to Erving Goffman's (1959) dramaturgical theory, every human interaction represents a purposefully curated and manufactured reality. Regarding musical performance, musicians work cooperatively to establish a unified identity reflecting a desirable set of ethos for audiences to unwittingly experience. Indeed, theatricized identities are historically common to musical performance, from the constructed on-stage persona of the prima donna (Cowgill & Prowiss, 2012) to the performed identities of popular musicians (Comentale, 2016). Using ethnographic techniques, I conducted dramaturgical analysis to examine the performance of social identity among the members of a competitive high school jazz band. Striving to regain their championship status after an unexpected rejection from the nation's most prestigious high school jazz competition (their first rejection in fourteen years), the band's subsequent behaviors revealed a stark contrast between humble and prosocial behaviors displayed during rehearsals and performances, and conflicting confessions of arrogant behaviors shared during interviews and observed behind-the-scenes. It emerged that the ensuing palpability of humility seemed to represent a consequential change of course for the band after their rejection. Through interviews, the musicians acknowledged the hubristic possession of an overly self-assured disposition the year prior, which many viewed as causally related to their defeat (Author, 2018). Because this possession of hubris—or excessive pride usually leading to one's downfall—was seen as the primary culpability behind their letdown, the band subsequently self-recognized a need to alter their demeanor toward humbler ends. Yet, given their natural and inextricable self-interest, it became evident that the performance or appearance of humility (Davis et al., 2011), rather than its authentic adoption, allowed for the development of a prosocial ensemble temperament without requiring individuals to repudiate their unique—and often egocentric—identities. With regard to the sociology of music education, dramaturgical theory has thus far been inadequately utilized as a means for exploring identity through musical performance. As such, I offer implications for how dramaturgical sociology can deepen our understandings of performed social identity through musical participation. Furthermore, I recommend dramaturgical analysis as a robust and promising method for the nuanced study of performed identity within the sociology of music and music education.

References

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Goffman, E. (1959). The presentation of self in everyday life. New York, NY: Anchor Books.

William J. Coppola is Assistant Professor of Music Education at the University of North Texas. His is co-author of World Music Pedagogy, Vol. IV: Instrumental Music Education, published by Routledge and edited by Patricia Shehan Campbell. Dr. Coppola's primary research interest examines the role of humility and egoism as they are manifested through musical participation. He earned his Ph.D. at the University of Washington and completed his masters at NYU. Originally from New York, Dr. Coppola was an elementary music director with NYC Public Schools, where he taught PK–5th grade general music, band, chorus, bucket drumming, and directed the annual musical. He is a Kodály and Smithsonian Folkways certified music educator and served as the Vice President of the Kodály Organization of New York (KONY).

Tami Draves

"I Made Myself Fit In": Johny's Story

The purpose of this narrative inquiry was to re-story the experiences of a first-year music teacher with regard to race and class. Johny identified as Hispanic and was raised in a low socioeconomic status (SES) family. He was also a first-generation college student whose musical background and path to university study was atypical because of his major instrument (guitar), lack of participation in high school music, and entrance to higher education in a community college (CC) (Bergee & Demorest, 2003; Elpus, 2015; Miksza & Hime, 2015; Rickels et al., 2013; Robinson, 2012). Critical race theory (CRT) (Ladson-Billings, 2016), intersectionality (Crenshaw, 1995; Weber, 2010) and Bourdieu's (1984) concept of cultural capital informed the re-telling and analysis of Johny's narrative. My approach to this inquiry was a hybridization of two pathways to narrative described by Stauffer (2014). Johny re-told his story through interviews, informal conversations, and email exchanges. Johny was raised in a musical family and learned guitar from his father. He began his music studies at (CC) and transferred to a university (SU) to complete his music education degree, working full time throughout. The value of Johny's cultural capital and SES shifted across time and place and varied at macro and micro levels (Bourdieu, 1984; Connelly & Clandinin, 2006; Weber, 2010). His work ethic helped him successfully complete his degree and work full time even though he did not possess the cultural or economic capital that comes with having college-educated parents (Kruse, 2013; Lechuga & Schmidt, 2018; Bourdieu, 1984). Though

15

an accomplished musician prior to college, professors and some peers at SU did not value his musical knowledge and experiences (Bourdieu, 1984; Kelly-McHale & Abril, 2015). His musical background, race, and SES became assets, however, in his job as a guitar teacher in a high-minority, low-SES high school. Johny's story compels us to pay attention to "property issues" such as access and curriculum (Ladson-Billings & Tate, 1995). Issues for consideration include (a) recruiting and supporting low-income, first-generation, and traditionally marginalized students, (b) accommodating full-time working students through careful curricular choices; and (c) advocating for diverse musics and music-making in the academy.

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Samuel Escalante

Music Education Research as Racial Projects

Racial projects are "simultaneously an interpretation, representation, or explanation of racial identities and meanings, and an effort to organize and distribute resources (economic, political, cultural) along particular racial lines" (Omi & Winant, 2015, p. 125). Racial projects also "link [racial] signification and [social] structure not only in order to shape policy or exercise political influence but also to organize our understandings of race..." (ibid.). Racial projects either reinforce or challenge racial systems and often compete and overlap against one another. In music education, for example, competing approaches to addressing diverse student populations have emerged such as universalist or colorblind approaches and those that focus on differences among students, such as in culturally responsive teaching.

This paper is a critical examination of music education research literature on race through a sociological lens. Specifically, I examined how music education research studies have functioned as racial projects through the theoretical framework of racial formation theory developed by sociologists Michael Omi and Howard Winant (2015). Through a sociological analysis of music education research studies on race from the past decade, I problematize the use of race in music education research studies and their implications as racial projects across the field of music education including music teacher education, research methodology, classroom practices, and the educational ideology of colorblindness. I also draw upon the literature to provide implications for developing socially just, anti-racist music classrooms.

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Brewer (2010) found that Latinx, White, and multiracial band students conceived of band as a "White" activity within a school that was predominantly Latinx and Spanish-speaking but with a band program that was predominantly White and English-speaking. Brewer's study pointed to an under-researched area in sociological investigations of music education, that music education itself may be racialized among students. However, Brewer's study pointed to a gap in the literature with regard to racialization in settings in which all music students are students of color. Additionally, the racialized experiences of Latinx students in music education from a sociological perspective of race are under-researched in music education scholarship.

This project is a qualitative collective case study of students and teachers in music classes at large, predominantly Latinx high schools, schools in which Latinx students make up over 95% of the student population. Data were collected through in-depth, semi-structured interviews on the topic of students' and teachers' experiences with race and music education. Data were treated according to the post-qualitative orientation discussed by Jackson and Mazzei (2018). As such, data analysis took the form of "thinking with theory" as I plugged the interview data into sociological theory and vice-versa. The theoretical framework guiding the research process will be racial formation theory (RFT; Omi & Winant, 2015). While research questions will arise inductively, the analytical tools of RFT (e.g., racial projects, racialization, and racial hegemony) may be useful in answering questions such as "How is race created, lived out, or destroyed in the music classroom?" and "As a racial project, does music class reproduce, extend, subvert, or challenge the systems it finds itself within?"

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Samuel Escalante is a PhD candidate in music education at the University of North Texas College of Music. His research interests include anti-racism, Latinx students, music teacher education, and the sociology of music education. He has presented his research at the Symposium of the Society for Music Teacher Education, the NAfME Music Research and Teacher Education National Conference, and has been published in the journal Update: Applications of Research in Music Education. Samuel is also a high school guitar ensemble director and has led clinics on guitar education at the Texas Music Educators Association conference and convention.

Carol Frierson-Campbell

Challenging Whose Imaginary? Perspectives of Music Education in Palestine (Pecha Kucha)

I will begin this Pecha Kucha by inviting the audience to imagine music education and then Palestine. Next, I briefly introduce the concept of social imaginary, described by Taylor as "a broad understanding of the way a given people imagine their collective social life" (abstract). I then tell the story of my first encounter with conservatory based music education in Palestine, which was nothing like what the typical Western media-driven 'imaginary' of this place would have led me to believe.

My story continues: After returning home, searching for sources related to my research, I read Gaztambide-Fernandez's (2011) suggestion that when music works education works both with and against the prevailing narrow conception of the ...way we think about" (pp. 17-18) disenfranchised people and the places they inhabit, it has the potential to acknowledge the material, challenge the imaginary, and as such become a cultural practice for those it purports to serve (p. 23).

I conclude by presenting several brief stories and related images that illustrate some of the layers of social imaginary—both inside and outside Palestine—that have been challenged by this conservatory: Individual and community perspectives related to making a living as a musician, particularly for women; collective experiences by way of musicking that bring Palestinians together across their divided territory; an orchestra as a vehicle toward sovereignty; Western music as a voice to speak to the Western world.

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A Sociological Travelogue of Music Education in Palestine

In this sociological travelogue, the author shares stories from a series of journeys to a music conservatory with branches in major Palestinian cities. We visit villages and cities such as Birzeit, Ramallah, Bethlehem, Nablus, and East Jerusalem, and meet Palestinian musicians who study, teach, and perform in those places. In the process, we learn about the experience of becoming a musician from the Palestinian perspective. Along the way we consider possible interpretations of the musicians' experiences: the unintended consequences and paradox (Symonds & Pudsey; Weber) of arrest and exile; the ways participating in musicking rituals ranging from bus rides to festival performances can impact social interpretations of place (Oldenburg; deCerteau; Lefebvre; Bhabha); front-and back-stage experiences of music asylum (DeNora; Goffman); taste and social capital (Bourdieu), and the ways music learning, teaching, and performing within and beyond the conservatory have impacted relationships between individuals, communities, and Palestinian society (Small; Froehlich; Born). The presentation closes with consideration of how connections between early and contemporary sociological theories as well as theories outside the realm of sociology can aid interpretations of Palestinian musicians' experiences and of our own.

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Carol Frierson-Campbell, Ph.D., professor of music, teaches undergraduate and graduate courses in instrumental music education and research, and coordinates the music education program at William Paterson University. Her scholarly interests include music education in marginalized communities, instrumental music education, and research pedagogy. Previous projects include the co-authored textbook Inquiry in Music Education: Concepts and Methods for the Beginning Researcher (with Hildegard Froehlich), the edited 2-volume Teaching Music in the Urban Classroom, and articles in Action, Criticism, and Theory for Music Education, Music Education Research and Arts Education Policy Review. During the 2015-2016 school year she served as Scholar in Residence at the Edward Said National Conservatory of Music in the occupied Palestinian Territories. Dr. F-C (as her students know her) also directs the WPU Music Fellows in partnership with the Paterson Music Project, providing music enrichment for children in Paterson, New Jersey.

Hildegard Froehlich & Peggy Bennett

Musical and Social Gestures in Concert: A Winning Combination for Music Pedagogy

As an exploration of bringing sociology into the world of childhood music, this is a teaching workshop of a different nature. One presenter has spent a lifetime exploring how to encourage teachers to learn from their learners. This approach places observation at the center of teaching methodology so that children become the primary sources for pedagogical decisions. This principle of learning also aligns with the Theory of Symbolic Interactionism, in that the social gestures we exhibit indicate who we are, what we know, and how we communicate with others.

Through their long affiliation and deeply probing conversations, the two presenters found opportunities to reveal such theories and practices for music pedagogy in workshops, conferences, and courses. The proposed presentation intends to celebrate that history and the relationship between a very practically minded music pedagogue and a lover of theory who finds the practicality of this approach to be without limits.

Specific principles and practices developed over 40 years form the basis of our demonstration and discussion. Based on interactive singing games and bridge notations (line maps, ideographs, and song dots), this pedagogy for Childhood Education could easily be extended to the learning of music literacy at all levels and for all ages.

Dr. Hildegard Froehlich, Professor emeritus since 2002 at the University of North Texas, has authored, co-authored, and/or edited five professional books (including two second editions) in the area of music education scholarship and sociology, 10 book chapters, and numerous refereed and non-refereed articles, book reviews as well as proceedings of national and international conferences and symposia. She has been the keynote speaker at several national and international conferences in music education and has been in demand as an evaluator and reviewer of manuscripts on a wide variety of topics in music education. Throughout her years of academic work (from 1976 to 2006 at the University of North Texas), she has kept active musically by co-founding, directing, and performing with the Denton Bach Society chorus. The Denton Bach Society is a community-based organization dedicated to the performance and study of classical choral repertoire.

Dr. Peggy D. Bennett, Professor Emerita of Music Education at the Oberlin College Conservatory of Music, was previously Professor at Texas Christian University and the University of Texas at Arlington. Author of 7 books and over 50 pedagogical and research articles, Peggy has dedicated her career to learning from learners. In principle and in practice, Peggy's many presentations have intended to engage, encourage, and enliven learners. Grounded in SongWorks principles and practices, Peggy is one of the key developers of this approach that aims to generate "Playful Teaching, Vibrant Learning." Peggy's recent chapter "Questioning the Unmusical Ways We Teach Children Music," (Abril & Gault, 2016) challenges practices that generate from the mathematics of conventional notation rather than from abilities, skills, and understandings of the learners. In her most recent book Teaching with Vitality (2017), Peggy focuses on 101 ways to achieve vitality and "get along" with others in school environments.

Austin Gaskin

Who They Really Are: A Research-Based Approach for Transgender Students in the Choir Class

Public school classrooms have seen an increase in students who identify as transgender. This topic should be approached with scientific knowledge and great professional tact. Choral music educators should understand transgender student instruction from an ethical and vocal pedagogical perspective. There are several postulated theoretical models of gender identity development that can be applied to choral music education. These models include Bandura's Social Cognitive Theory, Cass' Sexual Identity Formation Model, Kohlberg's Cognitive Developmental Theory of Gender Identity, Coleman's Model for Coming Out, Bilodeau's Model of Transgender Development, and the Gender Schema Theory. Transgender students in particular might require certain accommodations to best meet their educational needs. This includes gender inclusive language and repertoire as well as modified vocal techniques. Vocal dysphoria occurs when a student's voice does not match the identity in which they perceive themselves. For some students, their voices cannot be severed from their gender persona. The choral music educator can aid the student in moving towards their individual goals by maintaining an open line of communication and routinely examining the voice to ensure proper usage in terms of pitch and volume. Within the field of music education, there are immutable facts that teachers must be cognizant of and sensitive to. As societal relations change, so must instructional practice. The research on transgender students in music courses is relatively recent with much of the available research published within the last five years. It is difficult to calculate an accurate percentage of transgender students who participate in high school choral ensembles due to reluctance to disclose at times. However, transgender and gay students are more likely to disclose their identity statuses to their teachers than their parents. (Palkki, 2017) Research indicates that most music educators have not been equipped in teacher training programs to accommodate transgender students. Some educators are not familiar with what it even is to be transgender as opposed to homosexual. This study will provide current terminology that should be used when addressing students of the transgender community. It will analyze current published research and elaborate on what that literature indicates for future research.

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Jasmine Hines

Young Gifted and Black Q.U.E.E.N.: Nuancing Black Feminist Thought within Music Education

Large demonstrations of social activism have shaped the narrative of millennial ideology. Black Lives Matter, initially a black feminist organization founded by queer Black women, is now associated with the rights of Black men and police brutality rather than other initial concerns that were the focus at the formation of BLM. The face of the Women's March, and, historically, the modern feminist movement, consists of White middle-class heterosexual women (Black Lives Matter, 2018; Lorde, 2007; Women's March 2018). It is not uncommon for people in the margins of intended inclusivity by other social groups to look toward popular icons, especially musicians, for representation (Collins, 2000). Within music education we have seen a purposeful push toward social justice advocacy, and a blurring of the lines between real world music and classroom music within the classroom and research. It is our responsibility to provide the most inclusive atmosphere for students to seek representation of themselves and the music they gravitate toward. Thus, artistic Black feminists produce work that is cathartic and coded for subtlety in passive listening and finely picked analysis (Wallace, 1990). While music education research and pedagogy attempt to become more diverse and inclusive, members outside of the prototypical ideals of a racial, social, or ethnic group are often pushed to the margins.

Black Feminist Thought (BFT) is committed to addressing and analyzing the interlocking struggles Black women face from racial, sexual, heterosexual, and class oppression (Combahee River Collective, 1977;

hooks, 2015; Taylor, 2017). The purpose of this paper is to nuance invisible intersectionality and Black Feminist Thought by utilizing modern day examples—Nina Simone and Janelle Monáe—of Black Feminist musicians that can be useful in a music classroom that promotes inclusion and social justice (as outlined by the National Association for Music Education). Ideals covered are self-identification, stereotype discourse, sexuality, cultural discourse, and practical uses in the classroom.

Jasmine Hines is a music education Ph.D student and graduate assistant at the University of Florida. She received her Master of the Arts in music education from the University of Florida, and her Bachelor of Music Education—choral sequence—from Georgia Southern University. Before her course work at the University of Florida, she taught elementary and middle school general music and choir in public and charter schools in Georgia and Florida. Ms. Hines' interest include Critical Race Theory within music education, nontraditional music ensembles, creative thinking and music listening, and Black Feminist Thought within music education. She has presented her masters' thesis, Examining the Recruitment and Retention Strategies of Minority Male High School Students for Vocal Music Programs Through a Theoretical Critical Race Theory Framework at the Florida Music Educators' Association Annual Conference and the Suncoast Music Education Research Symposium in Tampa, Florida.

Karen Howard

Knowledge Practices and Specialization Codes: Changing Perceptions and Pedagogies in Choral Music Education

In spite of a long agenda of research and advocacy promoting the importance of representing diverse peoples and musical practices in music education (Hess, 2018; Lundquist, 1982, 1986; Lundquist & Sims, 1996; Swanwick, 1984), choral directors in the U.S. continue to focus extensively on music related to Western European art music traditions. Along with this practice comes a strong emphasis on notation literacy and a frequent deemphasis of aural learning and sociocultural and sociohistorical contexts (Schippers, 2010; Howard, 2018). Preparing choral music educators who are socio-culturally and musically competent requires the development of a knowledge base of diverse singing traditions, the meaningful inclusion of culturally diverse content in the choral curriculum and rehearsal, and thoughtful adaptation in the delivery of instruction that shows a sensitivity both to the learners and the represented music cultures.

The purpose of this ethnographic case study was to analyze the experiences and outcomes of a newly designed graduate course for choral conducting students and the instructor as they engaged in singing traditions from marginalized and lesser-known musical cultures. A transformative approach focused the research on inequities in music education based on race and ethnicity that have resulted in asymmetric power relationships between choral directors and the students they teach and, importantly, do not teach but would like to do so.

I will apply Maton's (2014) Legitimation Code Theory (LCT), a research framework inspired by Bourdieu's (2000) work with "rules of the game" and Bernstein's (2004) work with knowledge codes. LCT allows examination of knowledge practices and can be used to shape teaching practice and curricular content. Using Maton's "specialization codes", I will examine epistemic relationships between knowledge practices and objects, and social relationships between knowledge practices and subjects as presented throughout the pre- and post-interviews, journals, and class sessions. The research was guided by the following questions:

1) What beliefs (pre- and post-) do music educators hold about repertoire and musical cultures that they include in their choral curricula in relation to the place and time in which they teach?

2) What can be discovered regarding successful pedagogical "routes" based on knowledge and knower structures?

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Karen Howard is Associate Professor of Music at the University of St. Thomas in St. Paul, Minnesota. She has extensive training in global vocal, instrumental, and dance traditions. Karen has presented nationally and internationally helping music teachers around the world to make meaningful connections with music, dance, and people of diverse cultures and navigating the creation of learning experiences that promote and celebrate equity and fight racism. Her research interests and publications include works on ethnomusicology, children's music culture, world music, anti-racist pedagogy, activism in music education, and global singing traditions.

Sidsel Karlsen

Competency Nomads, Resilience and Agency: Music Teacher Professionalism (and Activism) in a Time of Neoliberalism

Music teacher professionalism in the Nordic countries has recently been described using the notion of the 'competency nomad'. This metaphor points towards a situation characterised by instability and

uprootedness, and locates music teachers in a position where they are bound to constantly expand their professionalism, most often on the terms and according to the needs of 'the market', in other words the many and varied institutions and organisations that are likely to employ them. This situation, or trend, is also recognisable in international music education scholarship. Increasing the employability of musician and music teacher students seems to be a current concern of many researchers. Likewise, it is described as desirable that music students develop entrepreneurial skills and competences, and also that they should consider a portfolio career – having multiple part time jobs to earn a livable income – to be a great opportunity. In this paper, the 'competency nomad situation' is investigated and unpacked through sociological frameworks that allow for the exploration of the relationships between resilience, subjectivity, agency and neoliberalism. Ultimately, the constant expansion and reconstruction of the professional self that is needed in order to compete for music teacher livability and jobs is considered to be a product of neoliberal politics. One of the aims of the paper is to suggest ways to re-imagine music educators' professional self-understanding and make it possible to move beyond such politics and its resulting tendencies and constraints. Following suggestions from one of the theorists employed, activism is seen as one possible way to keep professional agency and imagination intact and alive. What such an approach might imply in practice will be tentatively discussed.

Sidsel Karlsen is professor of music education at the Norwegian Academy of Music, and docent at the Sibelius Academy, University of the Arts Helsinki, Finland. She has published widely in international research journals and is a frequent contributor to international anthologies and handbooks. Her research interests include, among other things, cultural diversity in music education, the interplay between formal and informal arenas for music learning, and the sociology of music education. Currently, she is one of two PIs of the research project Global visions through mobilizing networks: Co-developing intercultural music teacher education in Finland, Israel and Nepal (funded by the Academy of Finland 2015-2019). She is also one of the researchers working within the project The Social Dynamics of Musical Upbringing and Schooling in the Norwegian Welfare State (DYNAMUS; funded by the Research Council of Norway 2018-2022).

Alexandra Kertz-Welzel

Learning from Sociology? Revisiting the Notion of Community in Music Education

The notion of community dominates music education theory and practice, although we rarely notice it. Whether in music education in schools or in community music – our concepts and methods are often based on the assumption that learning and various musical activities take place in a community. Even some of our broader goals in music education, such as supporting implementing social justice, are associated with the notion of community, because this is the place where individual transformations start and could, through the engagement of individuals or groups, have an impact on the society at large. This also concerns community music, which puts the notion of community at its core, as the ideal place for individual transformation, well being, and music making. Most often, music education and community music rely on oversimplified notions of community, believing in its salvational and transformative power. Community often represents a sanctuary, where people can find belonging and safety - while giving up individual freedom, as the sociologist Zygmunt Bauman (2001) criticizes. In music education and community music, community is mostly seen as positive. This understanding contrasts with the critical perspectives that sociology as a field of research offers. Sociology has long been interested in what community is and developed various concepts (Delanty 2018). These concepts

can help music education and community music to create more current and refined notions of community. It might be time for music education and community music to relate its notions of community to concepts sociological research provides, such as multicultural or cosmopolitan communities, and the notion of communities of dissent. These concepts could lead to revising some of our theories and practices in music education. This presentation analyzes, from an interdisciplinary perspective, what community means in music education and relates it to concepts of community that sociology offers, supporting the development of more refined notions of community. Thereby, it exemplifies ways in which sociology can inform music education and help revising its theory and practice.

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Alexandra Kertz-Welzel is professor and department chair of music education at Ludwig-Maximilians- Universitaet in Munich (Germany). She obtained her PhD in musicology from Saarland University in Saarbruecken (Germany), as well as master's degrees in music education, German studies, philosophy, piano, and harpsichord. From 2002-2005, she was visiting scholar and lecturer in music education at the University of Washington in Seattle (USA). With research interests in international music education, philosophy of music education, music education policy, community music, and children's musical cultures, she has regularly presented at national and international conferences. She is author and editor of several books and a frequent contributor to leading journals in music education. In 2018, her new book, "Globalizing music education: a framework," was published by Indiana University Press. She was co-chair of the ISME Commission on Policy from 2016-2018 and is currently chair of the International Society for the Philosophy of Music Education.

Nate Kruse

Identity (Re)formation in Music Education (Pecha Kucha)

Instrumental music educators understandably hold expertise in their respective content areas. Band-related and string-related pedagogies are presented in music teacher preparation programs, and then reinforced sociologically in school-based ensemble settings. During their careers, however, music teachers often face choices as to whether (or when) to teach music courses beyond their primary ensemble tradition. Research has shown that some music teachers have shifted to teaching in related content areas (Sanderson, 2014), classroom guitar (Eckels, 2006), songwriting (Author, 2017), and popular music (Mercado, 2018). As a profession, music educators have searched for ways to remain relevant in a changing society, while also honoring the school ensemble model. How might a continued, sociological discernment play out over time, and what could this mean for music teachers and their students in the coming decades?

The purpose of this presentation is to depict two areas of identity formation (and reformation) in music education: (a) guitar education in secondary schools and (b) band specialists who become orchestra

teachers. While seemingly disparate topics, these two areas represent the beginning of the author's year-long investigation into shifting landscapes in music teaching and learning. First, from an empirical standpoint, the author will present a basis for exploring guitar education through the perspectives of school guitar students, music teachers, school administrators, and community members. Second, from a practical standpoint, the author will examine pedagogical trends related to school music teachers who teach outside of their content area, and, specifically, the ways in which band specialists create new identities as string specialists. The content of this presentation will be based on existing research in these two areas, as well as the sociological underpinnings and methodological considerations the author is envisioning for each of these studies. Music teachers and researchers continue to grapple with music education's evolving identity in the 21st-century. The twin studies outlined here could help to uncover additional stories regarding access to music making opportunities and the ways in which sociological notions of identity apply to current-day music teaching. Implications from such knowledge could be fundamental in reshaping a vision of music education in the coming decades.

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Nate B. Kruse is Associate Professor of Music Education at Case Western Reserve University in Cleveland, Ohio. He teaches courses in research methods, sociology of music, music cognition and learning, vernacular music, and classroom guitar. He also teaches at The Music Settlement, one of Cleveland's oldest community music schools, where he conducts the adult orchestra. Kruse's research

interests include adult music education and lifespan learning, ethnographic traditions of community music, and school-university partnerships. He earned music education degrees from Butler University (B.M.E.), the University of New Mexico (M.M.), and Michigan State University (Ph.D.).

Frank Martignetti

"Artless" Schools and Privileged Islands: Access and Relevance of Music Education in One New York City School

This paper examines the student experiences (via interviews) at one New York City high school, in light of two foundational concepts in the sociology of music education: access and culturally relevance. The data is drawn from a larger ethnographic study written by the presenter.

The organizers have asked presenters to consider what sociology has to say about the role of social justice and power in music education. Access is a fundamental social justice issue in American music education, as whether music education is even available to students depends in large part upon their community's socioeconomic status. In New York City, neoliberal school reform has resulted in great disparities in access to music education. This study demonstrates how students and families with more social capital (Putnam, 2000) had an advantage in navigating the high school admissions process to secure a quality music education.

The organizers have also asked presenters to consider how local practices in music and music education around the globe challenge foundational assumptions. Another fundamental issue in music education involves what sort of experiences are appropriate for contemporary Green (1999) points out that "pupils have their own delineations…desires, and…agendas in relation to music" (167) and that schools can reinforce these, or not engage them (167). Further, she states "When, as teachers, we require our students to engage in musical activities, we are often requiring them to engage in music whose delineations may correspond or may conflict with their self-images, their social backgrounds, their private or public identities, values, or desires" (168). While there is a problematic divide between the music privileged in schools and the music students value, we must be careful in making assumptions about what students need. "When those in positions of power (e.g. teachers) argue that traditional bands and choirs are a form of unjust cultural imperialism, is this simply another modality of control that insists people have essences and that was best for people is for them to stay within their frames?" (Mantie and Tucker, 2012, 262–3). The student voices heard here demonstrate a more nuanced and complimentary relationship with "school music."

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Frank Martignetti serves as Assistant Professor & Chair of Music & Performing Arts at the University of Bridgeport, where he also conducts choirs and teaches courses in music and music education. A public school teacher for ten years, almost entirely in urban schools, Dr. Martignetti received the New Haven Symphony's 2006 Excellence in Music Teaching Award. A finalist for the 2015 American Prize in Choral Conducting, he has also served as Artistic Director of Connecticut's Mystic River Chorale since 2008, and Director of Music & Organist at Manhattan's Advent Lutheran Church since 2013. Dr. Martignetti holds degrees from the University of Rochester, the University of Cincinnati College-Conservatory of Music, New York University, and the Eastman School of Music. His current research focus on issues of equitable access and culturally relevant pedagogy as they relate to music education in urban public schools.

Marie McCarthy

Strong Voices for Sociology in Music Education in Mid and Late Twentieth-Century America: A Milestone in the Making

The conference theme of *Milestones in the Sociology of Music Education* prompted me to think about significant moments in the turn toward sociology within music education discourse, culminating in the landmark conference at the University of Oklahoma in 1995. Although thinking about music teaching and learning sociologically has roots in early twentieth-century music education, its journey to the core of disciplinary thought was slow and inspired by individual scholars rather than by collective motivation. The purpose of this paper is to identify scholars (in the United States) who contributed toward a sociological turn in music education scholarship.

In the paper, I create a map documenting music sociologists (K. Peter Etzkorn, Max Kaplan, John Mueller, Johannes Riedel) whose work, beginning in the 1950s, inspired music educators (among them, Hildegard Froehlich, Terry Gates, Barbara Reeder Lundquist). Both generations of scholars contributed directly or indirectly to the formation of a community for sociology in music education, culminating in conferences held at the University of Oklahoma in 1995 and 1999. Primary sources used in the paper include publications by the aforementioned scholars, interviews with scholars, and related evidence that reveals connections between sociology and music education during the middle and late decades of the twentieth century. The network of influence also includes the work of scholars from outside the United States e.g. Christopher Small, Robert Stebbins, Brian Roberts, and members of MEDIACULT (Kurt Blaukopf, Irmgard Bontinck, Desmond Mark). The author anticipates that the topic will contribute to the first two guiding questions set forth under the conference theme: it will clarify the status of sociological thinking at the time of the 1995 and 1999 conferences and offer insights into the sociological topics and patterns of thinking that originated in music sociology and resonated with music educators.

Marie McCarthy is Professor of Music Education and Director of Research in the School of Music, Theatre & Dance at the University of Michigan. She teaches courses on school music, research design, and foundations of music education. Her research studies are focused on historical narratives of music education, transmission of music in social and cultural context, and spiritual dimensions of music teaching and learning. Her publications include 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*. Since 2015, she has served as Editor of the *Journal of Historical Research in Music Education*. She is an Honorary Life Member of the International Society for Music Education and the Society for Music Education in Ireland.

Ed McClellan

How Sociology Informs Curriculum in Music Teacher Education in Lasting Ways

The purpose of this study was to examine ways sociology informs music teacher education curriculum in lasting ways. This abstract presents some of the research examined to investigate conditions, methods, and curricular practices that benefit music teacher education. Sociological influences on curriculum may provide ways to enhance music teacher preparation and also ground future research of music teacher education curriculum. This presentation will share ways sociology informs the music teacher education curriculum.

Research linking social theories and music education has included examination of music teacher identity construction (Colwell & Richardson, 2002), applications of interactionism to teaching music (Froehlich, 2007), consideration of connections between the sociology of education and music education (Paul & Ballentine, 2002), and musical self-socialization (Mueller, 2002). Symbolic interactionism is a sociological theory that has been used to investigate socialization and occupational identity among pre-service music teachers (Isbell, 2008, L'Roy, 1983; Paul, 1998; Roberts, 2000; Wolfgang, 1990). Researchers have investigated the socialization of undergraduates to professional practice and identity within particular institutional settings (Woodford, 2002, p. 688).

The university school of music is a primary setting of secondary socialization for undergraduate music education majors pursuing music education as a profession and therefore identity construction (Austin et al., 2012; Author, 2014, 2017; Roberts, 1991, 2000). Music education researchers continue to examine the identity development of future music educators (e.g., Austin, Isbell, and Russell, 2012; Austin and Miksza, 2009; Berg, 2010; Haston and Russell, 2012; Hourigan and Thornton, 2009; Isbell 2008; Author, 2014; Russell 2012) in the teacher preparation program. Brewer (2009), L'Roy (1983), and Author (2014) found that the development of occupational identity results from interactions with others, professors, peers, supervisors, cooperating teachers, and the training environment. Music education professors and field experiences offered as curricular components of music education programs were also revealed as key to music education majors' socialization (Austin et al., 2012; Conkling, 2003; Isbell, 2008; Author, 2014). Music teacher self-efficacy, self-concept, musician-teacher orientation, intersections of music-making and music teaching roles, and social identity resulting from interactions and influences in the school of music culture and social environment influence pre-service music teacher development (Author, 2017).

Edward McClellan is the Mary Freeman Wisdom Distinguished Professor of Music, Associate Professor and Division Coordinator of Music Education at Loyola University New Orleans. His degrees are from Duquesne University (BSME; MME) and the University of North Carolina at Greensboro (PhD). Dr. McClellan is a member of the Editorial Review Boards for the Action, Criticism, and Theory for Music Education journal, TOPICS journal, and Music Educators Journal. He is recent Chair of the Perception and Cognition Special Research Interest Group (SRIG) and Social Sciences SRIG of the National Association for Music Education, Chair of the School-University Partnerships ASPA for the Society of Music Teacher Education, and Louisiana State Chair of the Society of Research in Music Education (SRME). McClellan has published research in such journals as the Action, Criticism, and Theory for Music Education, Bulletin of the Council for Research in Music Education, Contributions to Music Education, and Music Educators Journal.

Ashland Murphy

Self-Confidence of Females in Music Education (Roundtable)

Female participation in school music is high many music teaching roles in secondary and post-secondary are still dominated by men. To change this, music educators must work to recruit more females to the music education field especially where they are missing most, in music directing, composition, jazz performance, and post-secondary education. With advocacy and strong representative females in collegiate positions, more females may become interested in higher education positions (Sheldon & Hartley, 2012). Women already in these fields can serve as mentors to undergraduate and graduate students who may need encouragement to enter the profession. More research and practice is needed in this area there are practical ways to influence the culture. While mentors may serve an important role, I hypothesized that self-confidence may be a reason female music students may not consider music as a career opportunity and studied music students, aged 10 to 18, on their overall self-confidence, musical- confidence, and the opinions of their music teacher. Although the sample was relatively small (N = 99), the results were consistent with previous findings about the importance of the relationship between music teacher and student. Additionally, I found that self- confidence and musical confidence were strongly correlated. With these findings, I hope to encourage music teachers to continue their positive influence on music students and positively impact our female music students in a way that encourages them to consider and eventually choose careers in music. Other variables likely play a part in this imbalance of men and women in the realms of higher-level education directing, composition, jazz performance, and post-secondary education. There are lasting implications for music educators in this topic, namely the importance of female role models (e.g. teachers), for youth as well as those in higher education. In her book Educating Women for a Changing World, Kate Hevner-Mueller cites the struggles women have with the cultural idea of being a homemaker and lacking the opportunity to fulfill needs outside the home (Mueller, 1954). Although this book is from 1954, women still struggle with cultural ideas that keep them out of these valuable music professions. There is room for discussion on how to change this cultural identity for women while also celebrating how far we have come in the last fifty four years.

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Ashland Murphy majored in music education at James Madison University in Virginia where she received high marks in all classes for the bachelor of music education degree and the Joy Holler-Endowed Scholarship. This scholarship is awarded to only one student in the music education program per year. After teaching grades six through eight string orchestra and guitar in Stafford, VA for three years, she moved to Prince William County where she taught fifth grade strings for two years. During the summer of these years teaching she took classes at Florida State University and obtained a Master's degree in Music Education where she also received the FSU Study Abroad Achievement Scholarship. Ashland is currently working toward a PhD in music education at the University of Maryland. She specializes in string pedagogy and strives to problem-solve ways to make the college experience for music education majors less stressful while maintaining the appropriately rigorous curriculum and requirements.

Artemisz Polonyi

Exploring Identity and Imaginary Through Singing Voice and Sensation (Performance/Teaching Workshop)

Am I a good music teacher? Should I be different in order to be good? Who is my student, who do they think they are and who do they want to become? In other words: How does our identity and imaginary influence our ability of teaching and learning music? Can teaching and learning music help us find our true identity? Musical delineations often function as "symbols of social identity" (Green 1999), which can result in tension when multiple identities might appear in a teaching-learning situation. Ferguson, Ashbaker & Eyre (2000) label the experience of wrestling with an "unwanted identity" that people "self-attribute or (...) perceive others ascribing to them" as shame (p. 137). In other words, our musical choices can represent not only our identity, but a way of conforming (or not) to society as well, and these two delineations can sometimes be in conflict, resulting in the feeling of shame. If it is true that shame might hinder our students' music making, we, as teachers need to find ways to dismantle those barriers, knowing that we might be carrying some of those feelings as well. Brown (2006) suggests that shame can be tackled by building "resilience" (p.43.), one tool being awareness. The concept of awareness also appears in Freire's works on critical pedagogy. Putting the idea of awareness into practice I have developed a series of improvisation based exercises from my studies in free improvisation, Viewpoints (dance improvisation), comedy improv, Klara Kokas' music therapy method, and the Opera Learning Institute of the Metropolitan Opera Guild. In this presentation I will first introduce the sociological and pedagogical connections of perceiving our and others' music making, using my own in my teaching practice in the summer programs of the Ördögkatlan Theatre Festival and the Jerusalem Society for Music Teaching and Research.

Next, I will invite my participants on a journey, where we look into the eye of our own limiting feelings through active music making. We examine how they work within us, whether we are wearing the teacher's or the student's hat. We will conclude by reflecting on our shared experience.

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Artemisz Polonyi is a vocalist, composer, voice teacher and researcher currently living in NYC. Born and raised in Hungary, her musical foundations are built on choral music, the Kodaly method, and all forms of improvisation imaginable. She holds an MA of Sociology degree from ELTE, Hungary, and a MA in jazz voice from William Paterson University, NJ, recipient of the Fulbright Scholarship. She sings in and writes music for Asaran Earth Trio and the Composers Conductors Choral Collective and performs early music with the Mendota Consort and at Brick Presbyterian Church. She is a dedicated voice teacher, who believes that everyone has music inside them, and strives to help her each of her students reach that. Artemisz is also a teaching artist at the 92Y, and the Metropolitan Opera Guild's Urban Voices and Students Compose Opera program. She has previously presented at ISME, NJEMA and the ASDA Guest Speaker Series.

Anita Prest & Scott Goble

An Indigenous Sociology or A Sociology Informed by Indigenous Perspectives? How an Indigenous Study in Music Education Requires a Reframing of Sociology

Scholars in settler-colonial countries are increasingly calling into question the presumption that sociologists, the concepts they develop, and the introductory sociology textbooks they write are neutral in orientation, especially when their studies concern Indigenous peoples (Butler & McIlwraith, 2006; Matsunaga, Long, Gracey, & Maracle, 2016; McAllan, 2012; Steckley, 2003; Watts, 2013). For example, McAllan (2012) observes that most sociologists' perspectives are framed by anthropocentrism and liberal values that limit the scope of the questions they ask. Watts (2013) emphasizes the limitations of an anthropocentric view, contending that sociologists' concept of agency "has erroneously become exclusive to humans" (p. 20). Steckley (2003) examined ways in which authors of 77 Canadian introductory sociology textbooks essentialized Indigenous peoples by advancing ill-founded simulacra of them (e.g., as victims, warriors to be feared), thereby supporting "colonialist governmental practices past and present" (p. 243). In his view, those authors, in missing or ignoring concepts central to Indigenous thought (e.g., the role of Elders, spirituality, holism, Land-centered ways of knowing), have buried and disqualified essential aspects of Indigenous knowledge. Thus, in multiple ways, sociology students have acquired inaccurate conceptions of Indigenous peoples. Moreover, they have been diverted from gaining perspectives that could have enabled them to resolve dilemmas in the wider society, one of the main purposes of sociology. In this paper, we show how the embedding of local Indigenous cultural practices in school music education challenges certain foundational assumptions of sociology as a field, because those practices, which reflect ontologies and epistemologies different from those in Western societies, can be understood in their original sense only if they are taught and performed in ways informed by those perspectives. Therefore, a sociological investigation of the embedding process must be Indigenous in orientation. Two possibilities emerge: a sociology informed by Indigenous perspectives and an Indigenous sociology. We differentiate one from the other, parse

their conceptual vocabularies, and note the limitations of each. Our discussion is informed by research in which we examined how music teachers and Indigenous culture bearers have embedded Indigenous cultural practices in school music classes, plus Land-centered and contextual considerations foundational to our findings.

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Anita Prest is Assistant Professor of Music Education at the University of Victoria, Canada. Her current research projects examine the ways in which music educators and Indigenous culture bearers in British Columbia have facilitated the appropriate embedding of local cultural practices in music classes, and the factors that must be considered in the creation of appropriate Indigenous material choral music resources (in partnership with the Victoria Native Friendship Centre). Both studies are supported by the Social Sciences & Humanities Research Council of Canada (SSHRC). Anita teaches music education courses to both secondary music specialist and elementary generalist teacher candidates. Prior to her appointment at the University of Victoria, Anita taught K-12 music for 20 years in rural and metropolitan settings.

J. Scott Goble is Associate Professor of Music Education at the University of British Columbia, where he teaches graduate and undergraduate courses and supervises work of M.Ed., M.A., and Ph.D. students. A specialist in vocal/choral music and philosophy of music education, his current research focuses on Indigenous knowledge and musical practices. His book What's So Important About Music Education? is published by Routledge.

Tiger Robison

Male Elementary General Music Teachers and "Doing Gender"

Issues surrounding male elementary general music teachers (MEGMTs) are becoming more common in music education research (see Robison, 2017; Salvador & Corbett, 2016; Shouldice, 2013) because of MEGMTs unique place at the intersection of privilege, gender minority in the workplace, and sometimes

discrimination. Similar to their colleagues in other fields where men are scarce (e.g., early childhood education), MEGMTs' gender can lead to an advantage in obtaining a teaching position, but a different set of expected behaviors than that of women once hired. For example, MEGMTs in published studies have reported instances of much more lax interviewing procedures in the hiring process yet much more hostile behaviors from students' parents (i.e., facing suspicion about their motives for working with children) than those of their female colleagues (Robison, 2017). Currently, I found no published studies about issues surrounding MEGMTs from a sociological perspective, which was the impetus for this investigation.

The purpose of this investigation is to explore possible reasons why some MEGMTs face alternating or simultaneous advantages and disadvantages based on their gender by examining their lived experience through a symbolic interactionism framework. In this paper, I call upon the work of early sociologists such as Charles H. Cooley as well as more recent gender theorists Candace West, Don Zimmerman, and Raewyn Connell among others to shed light on MEGMTs' unique place among gender expectations in music education. More specifically, I aim to see which aspects of MEGMTs' experiences in "Doing gender" (West & Zimmerman, 1987) are rewarded or punished by educational stakeholders in the United States and why. Much of this examination overlaps with Connell's redefinition of masculinities and trait conceptions of gender but set in a music education context. I propose several implications for music teacher education including the importance of early fieldwork in elementary schools for self-identified males, the inherent conflict between the dispositions necessary to enter a teacher education program and become a successful elementary general music teacher, the agency of music teacher educators in addressing these issues, and next steps as gender evolves past a binary construct.

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Tiger Robison is Assistant Professor of Music Education at the University of Wyoming, where he teaches undergraduate and graduate courses in elementary general music methods, aural skills, world music, and supervises student teachers. Dr. Robison is comfortable in the quantitative, qualitative, and philosophical research realms equally. He has diverse research interests in issues related to gender, music teacher educators, and music teacher preparation and recruitment. Dr. Robison has published work in various researcher and practitioner journals including the Journal of Music Teacher Education, the Missouri Journal of Research in Music Education, and General Music Today where he serves as a columnist. He has presented his research in featured and plenary sessions at most major research

conferences in the United States. In practitioner work, Dr. Robison is a frequent clinician with state music education associations, community organizations, and Orff-Schulwerk chapters in which he focuses on modern applications of Orff-Schulwerk.

Guillermo Rosabal-Coto, Hector M. Vazquez Cordoba, & Attilio Lafontant Di Nisicia

Why Decolonial? Why Here? Why Now?: What Sociology Of Music Education Can Learn From Latin American Decolonial Thinking and Epistemologies of the South

In this symposium, three Latin American social researchers in music education analyze structural processes and outcomes of historical colonialism and neocolonial processes in music education in what is now Latin America, through the lens of Latin American decolonial thinking (Grosfoguel 2016; Mignolo 2010; Sousa Silva n.d.; Quijano 2000). In our individual presentations, we discuss instances of coloniality—known as the dark side of modernity— in its threefold form: coloniality of power, coloniality of being, and coloniality of knowledge, in our native countries: a) the construction of the music learner lifestyle, through Western conservatory-based notions and practices in Costa Rica (Rosabal-Coto forthcoming), b) the acknowledgement of worldviews and contexts of indigenous music vis a vis current curricular reforms in Mexico (Vázquez forthcoming), and c) the exploitation of tonal woods for musical instrument manufacture in Venezuela's El Sistema (Lafontant, forthcoming).

While we unveil the logics behind specific sociomaterial processes, we turn our attention to the potential contribution of epistemologies of the South to understand resistance and denaturalize structures of colonial power in music education. Such epistemologies are concerned with the production and validation of knowledges anchored in the experiences of resistance of all those social groups that have systematically suffered injustice, oppression, and destruction caused by capitalism, colonialism, and patriarchy (Sousa Santos 2014). Through both individual presentations and group discussion, we intend to shed light on issues of power and inequality (and resistance) in Western, art music-based curricula and instructional processes and contexts that have been traditionally addressed in music education sociology through Northern, postmodern theories, and related concepts like 'globalization', enunciated from historically White universities and scholars. Often this results in unawareness of the unique sociomaterial realities of the lands we come from. We also address the crisis of civilization (Grosfoguel 2016; Sousa Santos 2014) as a potential framework to draw new decolonial perspectives in music education.

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Attilio Lafontant Di Niscia

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Charlotte Rott-Fournier

Processes of Inclusion and Exclusion in the Field of Music Education: A Reconstructive Study with Students in Higher Music Education in Germany (Roundtable)

Since many countries have ratified the UN "Convention on the Rights of Persons with Disabilities", schools and music schools in Germany have defined inclusion as a goal (VdM, 2014; KMK, 2011). But as recent studies show, several social groups such as migrants, disabled and male students are not equally represented in music schools and even less beyond students in professional music education or among music teachers (Weishaupt, 2012).

According to Nerland (2007), music education can be understood as a social field. Bourdieu's (2017) field theory helps analysing how the structure of the field of music education plays an important role for understanding the emergence and reproduction of social injustice inside the field (Söderman, Burnard, & Hofvander-Trulsson, 2015). The aim of the presented research project is to find out more about the implicit field rules (illusio) which reflect in the habitus of actors in music education and which produce processes of inclusion and exclusion.

To become a music teacher in Germany, generally one of several degree programmes must be completed. These programmes differ for instance in their admission examination, their contents, their aimed working field and in the institution they are studied at. For the research, group discussions (Bohnsack, 2010) have been conducted with students in six different degree programmes and are now analysed according to the documentary method (Bohnsack, 2010). This method of the Praxeological Sociology of Knowledge aims at the reconstruction of the habitus, analysing the "how" of a group discourse. The analyses of discussions with students studying a Bachelor of Music Artistic-Pedagogical with focus on one instrument (I) and with students of Elementary Music Pedagogy (E) show a clear difference in habitus between these two degree programmes. The main orientation in the Egroups seems to be more collective whereas in the I-groups it seems to be more individual which has consequences for the teaching designs. The admission examination seems to function as an "initiation rite" reflecting field rules such as the importance of practicing the instrument versus the importance of group atmosphere. Distinctions indicate a hierarchy that ranks artistic degree programmes higher than educational ones.

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Charlotte Rott-Fournier was born 1989 in Paris (France) and grew up in the south of Germany near the French border. She studied French, Music, German and Educational Sciences in Freiburg (Germany), Paris (France) and Eskisehir (Turkey) from 2009 to 2014. During this time, she also studied Dalcroze Eurhythmics in Geneva (Switzerland) at Institut Jaques Dalcroze and organized several international workshops on the subject of Body Music and Inclusion. After graduation, she worked as a teacher in a primary and secondary school developing towards an inclusive education. Since 2016, she is working as a research assistant at the Music Department of the University of Education in Freiburg (Germany). She gives lectures and researches about inclusion in music education. She is also bandleader of an inclusive band that she co-founded in 2017.
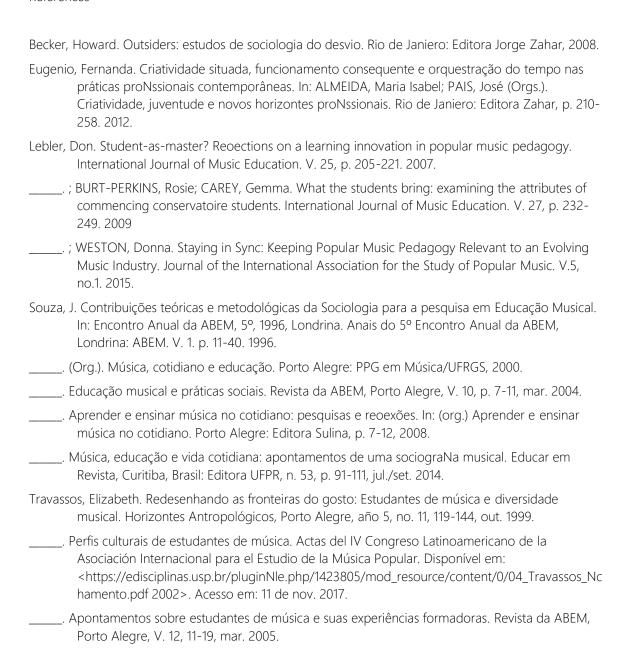
Jean Presser

Popular musicians at the university: A case study with students of the Bachelor of Popular Music at the Federal University of Rio Grande do Sul

My research deals with the life of the popular musicians who study in the Federal University of Rio Grande do Sul's Bachelor of Popular Music while working with music. The general objective of this research was to understand the experiences and activities that these musicians develop before and during the course and how they transact and deal between these two worlds. As specific objectives we sought to know who these people are, what works they perform with music and in other areas, how they learned music, what are the reasons for attending the Bachelor of Popular Music, how their work and study routines are and how they describe themselves as music professionals. The methodology adopted was the case study with ten collaborators who are students of Federal University of Rio Grande do Sul's Bachelor of Popular Music. The study is supported by the theoretical methodological contributions by sociology of music education (SOUZA, 1996, 2000, 2004, 2008 and 2014) and in the discussions of Eugenio (2012) about time orchestration of young musicians, Becker (1997) about the popular musicians (as outsiders), Travassos (1999, 2002 and 2005) that had studied the popular students profile and Lebler (2007, 2009 and 2015) who dedicated his researches about popular musicians on academy (pedagogical purposes, how they act as master and to be "in sync" with the world abroad the academy). The results of the research indicate that the students are part of a heterogeneous group of musicians who, for the most part, studied music long before they enrolled in the course, had extensive experience working in the music area and sought to study the Bachelor in

Popular Music for several reasons, how to legitimize their knowledge, meet and exchange experiences among colleagues, and ratify their decisions to be music professionals. Even working with music for years, students do not call themselves professionals. This word comes mixed when they say working as a popular musician, playing in gigs, in a "professional way".

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Jean Presser is professor of popular music at the Federal University of Rio Grande do Sul, Brazil. For 7 years he has been researching the presence of popular music in the university. He completed his Ph.D. in 2018. In the last year, he was in Germany, expanding his research with Professor Michael Ahlers at

the Leuphana Universität. Jean is a pianist, composer and arranger. He has more than 3,000 compositions of musical tracks for television, theater and cinema, having worked in different Brazilian television channels in the last 20 years.

Ryan Shaw

Sociological Aspects of Reform: Synthesizing Research on Music Teacher Networks and Isolation

Researchers and policy makers have long studied the ways in which schools implement reforms and attempt to improve student outcomes. Scholars consistently find that teachers matter as they bring to bear beliefs, values, and professional capital in enacting and interpreting change (Hargreaves, 2005; Kelchtermans, 2005; Lortie, 2002; Schmidt & Datnow, 2005). In considering the importance of teachers, researchers have focused on the ways in which educators use resources and social capital to function and oourish in complex school environments (Kelchtermans & Ballet, 2002; Spillane, Kim, & Frank, 2012). Recently, scholars have applied social network analysis to understand the complex pathways through which teacher advice, expertise, and interpretation of reforms may travel (Daly, 2010), because as Moolenar and Daly (2012) write, "The implementation of reforms takes place between and among educational actors who coconstruct, make sense of, and implement reform through a social process of interaction" (p. 1). In music education, research on how teachers are connected is present but disconnected. Some attention has been devoted to music teachers' micropolitical literacy (Conway & Hibbard, 2018; Conway, Hibbard, & Rawlings, 2015; Conway & Rawlings, 2015), the relative isolation of music teachers (Sindberg, 2011, 2014; Sindberg & Lipscomb, 2005), and new research is examining who music teachers turn to for instructional expertise (AUTHOR, in review). Synthesizing these strains of research is important, because of the unique place music teacher occupy in schools. Some research has suggested music teachers may feel their work is distinct from that of other teachers, which could harm their ability to make and sustain teacher ties (Shaw, 2017) and push them to seek knowledge and help from music teachers via internet groups (Brewer & Rickels, 2014; Rickels & Brewer, 2017). The purpose of this paper is to synthesize and conceptualize a sociological understanding of music teachers' "place" in instructional reform conversations. By bringing together research and theory on music teacher isolation, micropolitics, and social networks, I discuss a framework for understanding music teachers' unique positioning in an era of school reform.

Ryan Shaw is assistant professor of music education at Michigan State University's College of Music. Prior to joining Michigan State University, Shaw was area head of music education at Capital University in Columbus, Ohio. Shaw received his Ph.D. in Music Education from Michigan State University and earned master's and bachelor's degrees in music education from the University of Michigan. His scholarly interests include arts education policy and the ways that policy affects music teacher stress, planning, and instructional practices. His work has been published in the Journal of Research in Music Education, Arts Education Policy Review, the Bulletin of the Council for Research in Music Education, Music Educators Journal, and Contributions to Music Education. Shaw is also active in professional organizations. He serves on the editorial board for Music Educators Journal, Arts Education Policy Review, and Contributions to Music Education.

Gareth Dylan Smith

Doublespeak in Higher Music Education in England: Culture, Marketization and Democracy

This presentation focuses on a paradox, or at least an unresolved inconsistency, in UK government rhetoric regarding music and the value(s) of it as articulated through higher education policy, focusing especially on higher popular music education (HPME) (Hall 2018; Hunter in press). On the one hand, the UK government overtly favors 'high culture', or just 'culture' as Roger Scruton has it (Scruton 2016), both in policy terms (Department for Culture, Media and Sport 2016) and in funding practice (Doward 2017; Parkinson, Hunter, Campanello and Dines 2015). On the other hand, recent legislation for higher education in England has opened the door for 'challenger institutions' to enter the higher music education 'marketplace' and compete for the attention and tuition fees of students (DBIS 2011, 2016). Policies overtly encourage growth of popular music schools and in the numbers of musicians making music in popular styles.

The UK government is, with the left hand, feeding a sector that creates professional popular musicians at ever higher rates, while with the other hand it enacts policies that deemphasize popular culture in curriculum, public spaces, and discourse. As Sterling emphasizes, "knowledge is only knowledge. But the control of knowledge – that's politics" (Sterling 1999, p. 381). The presenter suggests that thus promoting and pursuing mutually contradictory policies provides an example of vicious governmental "doublespeak", that is, the use of language at best in order "to give an appearance of solidity to pure wind" (Orwell, 1946, n.p.), but in this instance the policies are as fatuous as they are flatulent, betraying a vicious, classist lie at the core of higher education and cultural policy and exposing an ideology that threatens democratic music making in England. The presentation concludes by proposing possible means to resolve or balance some of the contradictions perceived in the current situation and suggesting ways in which music educators might seek meaningful ways to manage the conflicting messages that guide, direct, and confound their work every day with music, students, and fellow teachers.

Gareth Dylan Smith is Manager of Program Effectiveness at Little Kids Rock, President of the Association for Popular Music Education, a board member of the International Society for Music Education, and Visiting Research Professor of Music at New York University. Gareth's performance career extends from punk, hard rock and psycho-ceilidh through jazz and musical theater. He has written for magazines including Rolling Stone, In Tune Monthly and Rhythm. He has authored numerous scholarly articles and books including Sociology for Music Teachers: Practical Applications, with Hildegard C. Froehlich, is a founding editor of the Journal of Popular Music Education and contributes to several encyclopedias. Gareth's first love is to play drums.

Jusamara Vieira Souza & Lúcia Helena Pereira Teixeira

Sociology of Music Education and Sociology: Research Experiences in Brazil (Symposium)

The present symposium proposition combines four researches and aims at reflecting on the contributions of sociology, especially the sociology of everyday life, to the research in sociology of music education in Brazil. By taking examples of recent studies that approach pedagogical-musical phenomena from the perspective of the sociology of music education, we make a consideration on two questions addressed as guidelines for the event: a) How do the forerunners of sociology of music and

sociology and their legacies, such as Norbert Elias, Ervin Goffman, Michel Bozon and others, continue to resonate today with 21st century scholarship and educational practice?; b) How do local practices in music and music education in Brazil challenge the foundational assumptions of general sociological theories?

Music, Everyday Life and Music Education: Dimensions of a Regional Musical Field

This paper discusses the process and some outcomes of a musical sociography taken in a small town located in Rio Grande do Sul - Brazil. The research was carried out through questionnaires and interviews, developed during visits to the municipality, contacts with organized musical groups, and conversations with local musicians. This study aims to analyze the insertion of musical practices in the community and their relationship with music education. The research was based on the conception of regional field by Michel Bozon (2000). It is considered, therefore, that the acting logic of the musical field is defined by the agents who work there: musicians, promoters, critics, organizations and by the circumstances, including the hierarchism of agents in the field of music and their relations. Socio-musical, professional and educational dimensions in local musical practices can contribute to thinking of music within the school. Based on the data obtained, the study discusses how music in school can dialogue with the cultural vitality of the community in which it operates. The research was carried out by the Music Education and Everyday Life Research Group associated to the Post-Graduation Program in Music of UFRGS and to CNPq. One of the results of the research was the production of a documentary entitled *Diversity in Musical Practices: A View toward the Cultural Vitality in the community of Salvador do Sul / RS*.

Music-Educational Practices in the South of Brazil During the Period 1963-1978: The Rio Grande do Sul Choir Festivals

The research titled Rio Grande do Sul Choir Festivals (1963-1978): music-educational practices of choirs, conductors and public had as objective to understand the music-educational practices taken place in Rio Grande do Sul Choir Festivals, held during the period 1963-1978 in the city of Porto Alegre, capital of the state of Rio Grande do Sul, Brazil. Specific objectives of this research were: 1) To analyze the constitution of the Choir Festivals; 2) To exam how social actors were mobilized for the/from the Choir Festivals, as well as the engagement strategies used in it, the cooperation networks and interdependence which allowed the events to take place and the wefts which involved social actors in that specific context; 3) To interpret the participation of choirs, conductors and public, as well as the demands requested to the participants of the Festivals; 4) To analyze which were the conceptions about choral singing, which apprenticeships and musical formations occurred in the/from the participation in the events, and which were the contributions left by the Choir Festivals. Oral history was the research procedure combining written resources (newspaper articles of that period, musical programs and letters) with oral resources (pre-interviews and interviews). The concept of configuration or figuration by Norbert Elias was important to understand the networks established by the participants of the Festivals. Theoretical visions that focus choral singing as a sociopolitical or nationalistic movement and studies about art festivals also helped to throw light over the empirical field. From the action of the participants of the Festivals music-educational practices were constituted and propelled. To examine what was requested and what dynamics moved conductors, choirs and public to participate in the Choir Festivals, helped to understand the apprenticeships generated and driven by

the context. The results of the research reveal that music formation of singers, conductors and public were generated from conceptions of choral singing and the habitus produced in the/by the participation in the Festivals, as well as other contributions driven by those events.

Jusamara Souza carried out her PhD in Music Education at the Universität Bremen, Germany. She is a Professor of Music Education in the Institute of Arts at the Universidade Federal do Rio Grande do Sul (UFRGS), working at the undergraduate and graduate level, supervising MA and PhDs students. Her research interests include the areas such as, formal and informal music education, mass media and music education. Jusamara's publications include books, book chapters, and journal articles published in Brazil, Germany, England, Portugal, Spain, Argentina. Her work has been published in Journals in Brazil, Argentina, USA, and Spain. She was President of ABEM -Brazilian Society for Music Education - (2001-2003 and 2003-2005), Editor of the Revista Em Pauta. (2000-2007) and Director of the Editora da Universidade Federal do Rio Grande do Sul – Porto Alegre – RS (2002-2008). Currently she is Researcher level I C – Grants by the Brazilian National Research Council (CNPq)

Lúcia Helena Pereira Teixeira is professor at Federal University of Pampa (UNIPAMPA), south of Brazil, at a music teacher formation course, working with collective vocal practices. She holds bachelor degree in conducting, master and doctorate in music education. As researcher, has worked with extra-scholar music education, collective vocal practices, conducting, choir festivals and professional formation. She integrates the Music Education and Everyday Life group, led by Professor Jusamara Souza.

Jordan Stern

Transubstantiation of Economic Capital into Symbolic Capital Within the Field of Marching Band

The present study examined whether the percentage of students from a low socioeconomic status (SES) is correlated with competitive placement at a large marching band festival. Research has shown that students of a low SES have lower participation and retention rates in music education when compared with their more affluent peers (Albert, 2006; Corlenblum & Marshall, 1998), tend to score below average on the Seashore Measures of Musical Talent (Dawkins & Snyder, 1972), have less parental involvement in their education (Hoover- Dempsey, Bassler & Brissie, 1987; Moyer, 2010), and are sometimes denied participation in music to allow more time for remedial classes (Renfro, 2003). I calculated a simple linear regression to predict rankings at the Bands of America San Antonio Super Regional Competition in 2017 (Bands of America, n.d.) based on low SES percentages by campus (Texas Education Agency, n.d). My results showed a significant regression equation ($F(1,66) = 47.096$, $p <.000$), with an R^2 of .424. 42.4% of the variance in ranking can be explained by SES. I propose that this correlation is evidence of stratification within the field of competitive high school marching band. In order to investigate possible causes of this correlation, I have examined distribution of power within the field in terms of Bourdieu's (1986) forms of capital. The forms of capital discussed are possessed in varying amounts by students, parents, band directors and the schools themselves. One notable difference between different high school marching band programs pertains to the collection of program fees from students. In a survey of band programs from across the country, Mulcahy (2017) found that program fees range between $0 and $1750. In particular, I put forth the possibility that this uneven distribution of economic capital has contributed to inequalities of social and institutional capital

due to the process of transubstantiation (Bourdieu, 1986), which is capable of transforming one form of capital into another in certain circumstances. I also discuss social justice implications of the "pay-to-play" system (Hoff, 2007) in regard to the state of equity, access and quality of high school marching bands in Texas.

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Don Taylor

Teacher of the Year: Normalizing Queer in a Conservative School District through Collective Identity

Some scholars have suggested that blending professional and personal identities enhances instructional effectiveness (Bukor, 2015; Palmer, 2007; Rodgers & Raider-Roth, 2006); however, many gay and lesbian teachers have feared that disclosing their affectional lives in the same manner as their heterosexual colleagues might result in job loss. Therefore, many queer teachers have drawn strict demarcations between professional and personal identities (e.g., Ferfolja, 2005; Harbeck, 1997). Although vigilance is understandable, social attitudes toward gay and lesbian individuals has become increasingly more positive (Doherty, Kiley, Johnson, 2017). In affirming areas, some lesbian and gay teachers have begun to share their lives openly with students and parents as well as colleagues and administrators (Ward, 2015). This past year, an openly gay high school choir director in a highly conservative Texas high school was awarded "Teacher of the Year" for his entire district. In a state where a teacher can be fired for being gay, this man's experiences seem worthy of further examination. The purpose of this intrinsic case study is to utilize poststructural theory, intersectionality, and queer theory to examine the ways this teacher has interrupted heteronormative assumptions to engender trust and credibility with students, parents, colleagues, and administrators. Findings from observations, interviews, and artifacts will be reported to provide implications for preservice teachers, in-service teachers, and teacher educators. Through this inquiry, I hope to contribute scholarship that addresses one of the guiding questions of the conference: What does sociology have to say about the role of social justice and power in music education scholarship and practice?

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Don Taylor teaches undergraduate and graduate courses in music education at the University of North Texas. Currently serving as the Coordinator of PhD Studies, his primary area of instruction is elementary general music, and his research interests focus on social justice issues in music education. Prior to his career in higher education, he taught elementary music for nine years in San Antonio, Texas. He has published articles in a variety of journals, including the Journal of Research in Music Education, the Bulletin of the Council for Research in Music Education, the Journal of Music Teacher Education, Contributions to Music Education, General Music Today, and Music Educators Journal.

Eric Teichman

Exploring Secondary Instrumental Jazz Education as a Site of Symbolic Violence

In this paper, I will define and situate Bourdieu's concepts of field, capital, and habitus as they relate to issues of gender and sexuality in secondary instrumental jazz education. To explore ways in which some actors in this field are granted symbolic capital based on their gendered habitus, and ways in which symbolic violence towards others might ensue, I will draw on Bourdieusian theory of masculine domination (Bourdieu, 2001) and symbolic violence (Bourdieu, P., & Passeron, J. C., 1977, Bourdieu, P., & Wacquant, L. J. D. 1992). In addition, feminist theory will be employed (Adkins, L., 2004; Lawler, S., 2004; McNay, L., 2004; Witz, A., 2004) which has both extended Bourdieu's theory and challenged its limitations. Secondary instrumental jazz education is an institution which on its surface claims to offer equal opportunity for success to all participating students. I suggest however, some are afforded greater possibilities in their engagements in this field based on a gendered habitus which enables them to navigate its terrain, dominated by certain performances of masculinity, more successfully. Students whose habitus aligns more closely with privileged performances of gender and sexuality find more cohesion between their habitus and the field, therefore accumulating symbolic capital and advancing their position. By speciously declaring parity and making unequal success appear the result of meritocratic talent and application, while gendered, sexualized impediments infiltrate pedagogical practices (Green, 2010; McKeage, 2004; Wehr-Flowers, 2006), secondary instrumental jazz education therefore might be argued to be a site of symbolic violence against women, LGBTQ+ people, men who do not perform masculinity in particular ways, and other participants whose habituses are undervalued or even unrecognized in this field. This paper will explore and extend understanding of these issues in relation to literature drawn from the fields of sociology and music education.

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Eric Teichman is a PhD student in Music Education at Western University in London, Ontario. He holds a BS in Music Education from New York University and an MA in Jazz Composition and Arranging from the Aaron Copland School of Music at CUNY Queens College. He has taught Beginning Band, Concert Band, and Jazz Band in New York City middle and high schools and instructed graduate Music Education courses at CUNY Hunter College. He has also presented to the Weill Music Institute at Carnegie Hall's Music Educators Workshop and a NAfME mini-conference at the University of Connecticut. Eric's research interests have developed from experiences in his teaching and continue to grow as he pursues his studies at Western.

Kari Veblen & Janice Waldron

Interlocking Sociological Theories in a Music Education Case Study

The purpose of this presentation is to explore how interlocking sociological theories can be applied to music education research and practice, illustrated by a case study which grounds music learning and teaching as serious leisure situated within a larger global community of practice. Stebbin's (2013) Serious Learning Perspective (SLP) theory conceives of serious leisure as a systematic pursuit in which participants find their place on a spectrum ranging from neophyte, participant, moderate devotee, core devotee, to devotee worker. The primary focus of Lave and Wenger's (1991) Communities of Practice (CoP) theory is on "learning as social participation, comprised of four components – meaning, practice, community, and identity" (Wenger, 1998, 3-4). We also adopt the more focused Community of Musical Practice (CoMP) construct (Barrett 2005, Kenny 2016).

In this research, we integrate and apply SLP, CoP, and CoMP theories to an ethnographic investigation of a community-based diasporic band practice. This group welcomes all serious interested amateurs at any age or level from beginners to expert and from diverse social and cultural backgrounds. Members are furnished with beginning supplies, music materials, uniforms, free large group instruction, and private lessons. Face-to-face activities are further supplemented with a members-only social media site that features user generated content from the directors and posting forums for members. Performance, transmission, competition, social context, and service are mandates for the group and others like it in this global CoP. Over the course of two years, we observed this band participating in local, national and international contexts, and, in the summer of 2018, we conducted a festival ethnography, documenting band members as they interacted with other diasporic bands. Questions we ask include: How do

individuals choose this musical practice and what compels them to devote significant portions of their time, energy, and resources to this collective endeavor? What practices correspond to formal music education in classrooms? Are there differences, and if so, what are they? Finally, how does integrating and applying multiple sociological theories in music education qualitative research broaden our understanding of the investigative processes, outcomes, and conclusions?

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Dr. Kari K. Veblen is Professor of Music Education at the University of Western Ontario, London, Ontario, Canada, where she teaches undergraduate and graduate courses. Current research interests include community music networks, both face-to-face and online; lifespan music learning; Irish/Celtic traditional transmission; and vernacular genres. Thus far, Veblen has written over 70 peer-reviewed works and has presented over 260 invited lectures and conference presentations worldwide. Her fourth book is Community Music Today (with Messenger, Silverman, and Elliott). Veblen is co-founder and associate editor of the International Journal of Community Music and is co-editor of The Oxford Handbook of Social Media and Music Learning (with Dr. Janice Waldron and Dr. Stephanie Horsley). Dr. Veblen's work on music learning in on and offline convergent music communities of practice is funded by the Social Science and Humanities Research.

Janice Waldron

Digital Sociology, Internet Enquiry, and Music Education

Music education scholars have drawn extensively on literature from other fields, most notably philosophy, psychology, education, and sociology, the last example being the most obvious as it is the focus of this conference. Digital sociology – an interdisciplinary subfield developed to address questions, ethics, and the "hows" of carrying out sociological research in/on online contexts – is another area that also has significant implications for music education research and practice, most notably around issues of internet enquiry, the broader category of all things 'digital' (for example – smartphones, "big" data, "small" data, apps, and mobile networks among others), and online research methodologies. Digital sociologists integrate theories and frameworks from new media studies and computer science with those from sociology in their research. However, as a field, music education scholars have remained largely oblivious of the emergent developments from digital sociology, evidenced by: 1) the small body of sociological research carried out in online music contexts, and 2) anecdotal discussions/commentary from music education researchers at recent academic conferences.

By drawing on the seminal literature from the field of digital sociology, the purpose of this paper is to demonstrate how key concepts from that discipline are applicable to music education research and practice, including appropriate internet methodologies for online investigations. As the "digital" is now an integral part of daily life in the 21st century, music education researchers must be cognizant of best research practices and/or frameworks for internet enquiry developed outside of our relatively small field and required for investigative relevance in the internet age. Thus, considering and understanding literature on internet enquiry and online research methodologies from digital sociology is the first step for researchers investigating music learning and teaching that involves the internet and/or the "digital," including research focused on social media sites.

Dr. Janice Waldron is an Associate Professor of Music Education at the University of Windsor with research interests in informal music learning practices, online music communities, social media and music learning, vernacular musics, and participatory cultures. Published in numerous peer-reviewed music education journals and Oxford Handbook chapters in its Music Education series, her latest forthcoming publication is "The Oxford Handbook of Social Media and Music Learning," of which she is principal editor (with Dr. Stephanie Horsley and Dr. Kari Veblen, co-editors). She serves on the Editorial Boards of Action, Theory, and Criticism in Music Education, The International Journal of Music Education, The Journal of Music, Education, and Technology, and T.O.P.I.C.S. in Music Education. Since 2011, the Social Science and Humanities Research Council of Canada has funded Dr. Waldron's work on music learning in on and offline convergent music communities of practice.

Ruth Wright

Anomie and Alienation: Music Education as Life-hack

This presentation will continue a discussion concerning democracy, social exclusion and music education begun in the chapter of that name in Sociology and Music Education (Wright, 2010). The sociological concepts of anomie and alienation will be considered as they relate to democracy and social exclusion in music education. The concept of 'life hack' will also be used to think about possible strategies to counter these phenomena in and with music education. According to the Urban Dictionary "Life Hacking is the act of making small tweaks to everyday activities in an effort to make them easier and more efficient. Often times this can be computer or desktop related, but is not entirely so." MacDonald (2016, p.xiii) in his book on HipHop Kulture (sic) relates this to the contemporary process of taking and remixing one's available cultural resources to build one's own subjectivity. It is in this context that I will consider the possibility of life-hacking music education to counter anomie and alienation.

Ruth Wright is Professor in the Department of Music Education at Western University, Canada. She served as Chair of the Department of Music Education from 2009-2013 and Assistant Dean Research from 2013-2015. Before joining the Don Wright Faculty of Music in 2009, she lectured in music education at the University of Wales Institute Cardiff (Cardiff Metropolitan University) and was Director of the Graduate Continuing Professional Development Framework in education. She received her PhD in Education in 2006 from the University of Wales Institute, Cardiff. Her research interests are the sociology of music education, popular music in music education, and the inclusion and empowerment of marginalized students in and through music education. She is passionate about the rights of all young people to a rewarding and culturally responsive music education. Wright publishes regularly in books and refereed journals on the subject of music education and is a speaker at national and international conferences.

Ruth Wright, Petter Dyndahl, Clare Hall, Sidsel Karlsen, Jennifer Lang, Anita Prest, Danielle Sirek, & Øivind Varkøy

An Introduction to the Routledge Handbook on the Sociology of Music Education (Symposium)

This symposium introduces a selection of ideas and concepts from the forthcoming Routledge Handbook to the Sociology of Music Education. The field of the sociology of music education has experienced and continues to experience rapid and global development. It could be argued that this handbook marks a significant moment in its coming of age. The handbook is dedicated to the exclusive and explicit application to music education of sociological constructs and theories dealing with issues such as globalization, immigration, post and anti-colonialism, inter-generational musicking, socialization, identity, gender and sexuality, intersectionality, inclusion, exclusion, hegemony, symbolic violence, and popular culture. Contexts range from formal compulsory schooling and non-formal communal environments, to informal music making and listening.

Introduction: Ruth Wright

1. Engagement and Agency in Music Education Across the Lifespan. Jennifer Lang, University of Saskatchewan, Canada

2. Music Education in Times of Neoliberalism; Caught Between Technical and Ritual Rationality, Disenchantment and Re-Enchantment. Øivind Varkøy, Norwegian Academy of Music

3. Toward a Sociology of Music Education Informed by Indigenous Perspectives. Anita Prest & J. Scott Goble, University of Victoria and University of British Columbia, Canada

4. Music Education as Qualification, Socialisation and Subjectification? Petter Dyndahl, Inland University, Norway.

5. From Parallel Musical Identities to Cultural Omnivorousness and Back: Strategies and Functions of Multi-Layered Musical Conduct. Sidsel Karlsen, Norwegian Academy of Music, Norway

6. Jump Up, Wine, and Wave: Soca Music, Social Identity, and Symbolic Boundaries in Grenada, West Indies. Danielle Sirek, University of Windsor, Canada

7. The Neoliberal Turn in Music Education: Politics, Policy and Musical Futures in Australia. Clare Hall, Louise Jenkins, Renée Crawford, Monash University, Australia

Presenter Biographies

Petter Dyndahl is professor of musicology, music education and general education at the Inland Norway University of Applied Sciences, where he was head of the Ph.D. programme in teaching and teacher education from 2012 to 2017. He has published research results in a wide range of disciplines, including music education, sociology of education and culture, cultural studies, popular music studies, music technology and media pedagogy. In recent years, professor Dyndahl has been project manager for the research projects Musical gentrification and socio-cultural diversities (2013-2017), and DYNAMUS – The social dynamics of musical upbringing and schooling in the Norwegian welfare state (2018-2022). Both projects have been funded by The Research Council of Norway.

Clare Hall is Lecturer in Performing Arts in the Faculty of Education at Monash University, Australia. Her research in cultural sociology focuses on the intersections of gender, class, ethnicity and age as the means to promote greater diversity and social justice in arts education. Clare is author of Masculinity, Class & Music Education (Palgrave, 2018) and Coeditor of the Action, Criticism, Theory in Music Education Special Issue 17, Vol. 3, 2018. Her education work with pre-service teachers promotes trandisciplinary learning through the integration of performing arts and embodied ways of knowing across the curriculum.

Jennifer Lang is an Assistant Professor of Music Education and the Director of Choral Activities at the University of Saskatchewan. She is the organizer of the Department of Music's Music Education in Action Series and the founder and organizer of the uSing uSask Choral Festival. While completing her graduate studies at the University of Western Ontario, Jennifer was awarded a SSHRC Doctoral Fellowship and was an instructor at the Don Wright Faculty of Music and Faculty of Education and the Teaching Support Centre.   Currently Jennifer serves as the past-president on the board of the Saskatchewan Choral Federation, the past Board Chair and Program Coordinator for Musical Futures Canada, and a member of Choral Canada's Advocacy Committee.   Dr. Lang's research examines engagement and agency in music education programs, including informal music learning in a variety of educational contexts and intergenerational singing programs with singers with Alzheimer's Disease.

Sidsel Karlsen is professor of music education at the Norwegian Academy of Music, and docent at the Sibelius Academy, University of the Arts Helsinki, Finland. She has published widely in international research journals and is a frequent contributor to international anthologies and handbooks. Her research interests include, among other things, cultural diversity in music education, the interplay between formal and informal arenas for music learning, and the sociology of music education. Currently, she is one of two PIs of the research project Global visions through mobilizing networks: Co-developing intercultural music teacher education in Finland, Israel and Nepal (funded by the Academy of Finland 2015-2019). She is also one of the researchers working within the project The social dynamics of musical upbringing and schooling in the Norwegian welfare state (DYNAMUS; funded by the Research Council of Norway 2018-2022).

Anita Prest is Assistant Professor of Music Education in the Department of Curriculum & Instruction at the University of Victoria, Canada. Her current research projects examine the ways in which music educators and Indigenous culture bearers in British Columbia have facilitated the appropriate embedding of local cultural practices in music classes, and the factors that must be considered in the creation of appropriate Indigenous material choral music resources (in partnership with the Victoria Native Friendship Centre). Both studies are supported by the Social Sciences & Humanities Research Council of Canada (SSHRC). Anita teaches music education courses to both secondary music specialist and elementary generalist teacher candidates. Anita has presented papers in Canada, Denmark, Germany, Greece, Japan, the United States, and the United Kingdom. Prior to her appointment at the University of Victoria, Anita taught K-12 music for 20 years in rural and metropolitan settings.

Danielle Sirek is an Adjunct Professor in the Faculty of Education and School of Creative Arts at the University of Windsor, Canada, where she teaches undergraduate and graduate courses in music and arts education. Prior to teaching in higher education, she taught preschool through grade 12 music in Canada and Grenada, West Indies. Sirek received her PhD from the Royal Northern College of Music,

UK. She also holds a Bachelor of Music from Wilfrid Laurier University (Canada), and a Master of Music from the University of Toronto (Canada).Danielle's program of research is primarily focused on music teacher education; sociology of music education; and intersections between music education and ethnomusicology. Her most recent work can be found in the International Journal of Music Education (2018) and Action, Criticism, and Theory for Music Education (2018). Danielle also sings with the JUNO-nominated 18-voice Canadian Chamber Choir, and is Music Director for Windsor-Essex Youth Choir (Allegro).

Øivind Varkøy. Professor in music education and head of the ph.d.-program at Norwegian Academy of Music. Visiting professor in music at Oslo Metropolitan University. Varkøy is trained both as a musicologist and as a music educator - with a Doctors Degree in Musicology at the University of Oslo. His special research interest in the philosophy as well as sociology of music education. Some of his publications in English is: Philosophy of music education challenged: Heideggerian inspirations (edited together with Frederik Pio, Springer 2015); "Bildung: Between Cultural Heritage and the Unknown, Instrumentalism and Existence". In: Mike Fleming; Liora Bresler & John O'Toole (eds.) The Routledge international handbook of the arts and education (Routledge 2015); "Pierre Bourdieu and the Autonomy of Art: The Idea of Art as Critique". In: Pamela Burnard; Hofvander Trulsson Ylva & Söderman Johan (eds.) Bourdieu and the Sociology of Music Education (Ashgate 2015).

Deanna Yerichuk & Guillermo Rosabal-Coto

Colonizing and Decolonizing Pedagogies: A Dialogue on the Struggles to Make Change in Two Higher Education Music Classrooms

Our presentation focuses on theoretical and practical reflections on decolonization in higher education. The presentation centers on a dialogue-based project undertaken by two academics on our own higher education music classrooms in each of our geocultural locations—a North American and a Central American university. Over a 12-month period (2017), we engaged in an ongoing long-distance dialogue on issues of (de)colonization as we experienced them in our own classrooms as we taught courses in music education and musical cultures. While very much a collaborative inquiry, the researchers did not start with a theory corpus or trends in music education scholarship, but instead began with our very personal experiences as educators in classrooms, exploring the constraints and possibilities in decolonizing classrooms by examining our own assumptions, fears, and insecurities that permeated the daily interactions with students and faculty members. It is not our interest to engage in a comparative study between classrooms, pedagogies, universities, or even between global regions, as each specific context holds different histories, experiences, and issues of (de)colonization. Neither do we seek to essentialize or universalize problems to our colleagues. We intend to raise issues of colonial power in university music education and explore those issues through pertinent decolonial concepts and theory. In doing so, we hope to contribute to the scope of sociology of music education to consider questions of race, class and gender through the lens of colonization, particularly through language, music, and classroom structures. Through our presentation, we do not attempt to propose definitive solutions to problems or pledges for change, but to examine the complexity and messiness of such tensions, hoping that they provoke the audience to engage in further conversation with us about their particular contexts and challenges.

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Deanna Yerichuk lives in Waterloo, Ontario (Canada), which is on the Haldimand Tract, the traditional territory of the Haudenosaunee, the Anishinaabe, and the Neutral People. Deanna is an Assistant Professor in the Faculty of Music at Wilfrid Laurier University, where she coordinates the only undergraduate music degree in Canada specializing in community music. Deanna's research focuses on (1) cross-cultural encounters through music and (2) critical approaches to community music and inclusivity. She earned her Ph.D. in Music Education at the University of Toronto, investigating the role of music in citizenship cultivation efforts of Toronto's settlement houses in the early twentieth century. Her scholarship has earned several awards, including the SOCAN Foundation Award for Writings on Canadian Music, and the Dr. Franklin Churchley Graduate Essay Competition Prize. She serves as an associate editor for Action, Criticism and Theory in Music Education, and for Art Research International: A Transdisciplinary Journal.

Guillermo Rosabal-Coto is a Professor of Music Education and Researcher at Universidad de Costa Rica, and Visiting Scholar in the Latin American Studies Program at the University of Toronto. He founded Observatorio del Musicar, an interdisciplinary observatory that promotes research, and organizes seminars and teaching sessions to operationalize the concept 'musicking'. Guillermo also designed the current primary and secondary school general music curricula for Costa Rica's public education system. Guillermo has served as arts and music education consultant to UNDP, UNESCO, and UNICEF. He sits in the editorial board of ACT, and in 2017, he guest co-edited the first special issue in Spanish, on the decolonization of music education in Latin America, for ISME's Revista Internacional de Educación Musical.