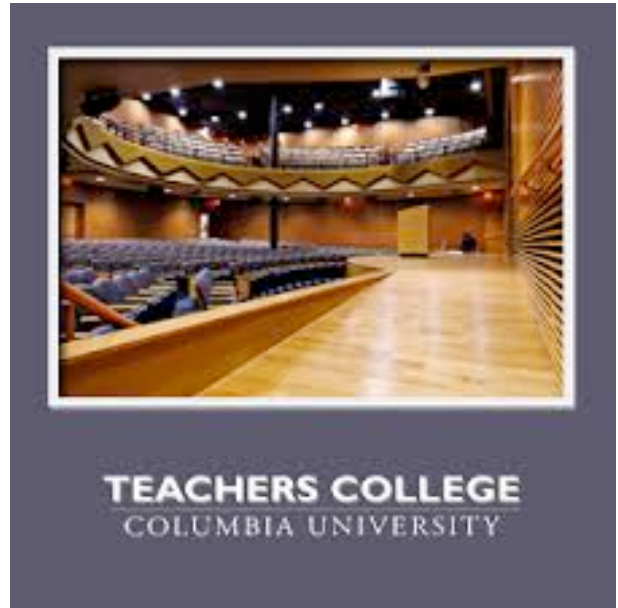


ISPME

INTERNATIONAL SOCIETY
FOR THE PHILOSOPHY OF
MUSIC EDUCATION

Symposium IX New York City 2013



Welcome to The Ninth International Symposium on the Philosophy of Music Education in New York City at Teachers College Columbia University.

This symposium brings together a diverse array of international philosophers, scholars, teachers, teacher educators, and performers interested in engaging in philosophical research concerning music education.

During the next few days this symposium seeks to encourage and stimulate discussion on a wide range of topics relating to the philosophy of music education from international and interdisciplinary perspectives.

Co-Chairs: Cathy Benedict - USA, Panos Kanellopoulos - Greece
Co-Program Chairs: Liz Gould - Canada, Patrick Schmidt - USA
Host: Randall Allsup - USA



Introductory Speaker:

David Hansen
John L. and Sue Ann Weinberg
Professor of Historical and
Philosophical Foundations of
Education

Celebrated guest speakers:

Estelle Jorgensen, founder and editor for *Philosophy of Music Education Review*, general editor for the *Counterpoints: Music and Education* series at Indiana University Press. She is the founding chair of the Philosophy SRIG of MENC, and is the founding co-chair of the International Society for the Philosophy of Music Education. Jorgensen is the author of *In Search of Music Education* (University of Illinois Press, 1997), *Transforming Music Education* (Indiana University Press, 2003), *The Art of Teaching Music* (Indiana University Press, 2008), *Pictures of Music Education* (Indiana University Press, 2011), and is a frequent contributor to leading research journals in music education internationally. She is an author and speaker on a broad array of themes in the philosophy of music education.

Pauline Oliveros (1932) has influenced American music extensively in her career spanning more than 60 years as a composer, performer, author and philosopher. She pioneered the concept of Deep Listening, her practice based upon principles of improvisation, electronic music, ritual, teaching and meditation, designed to inspire both trained and untrained musicians to practice the art of listening and responding to environmental conditions in solo and ensemble situations. Oliveros is the founder of the Deep Listening Institute, Ltd. based in Kingston NY.



Megan Laverty, an Associate Professor of Philosophy and Education in the Department of Arts and Humanities at Teachers College, Columbia University. Megan received her Master of Arts in Philosophy from the University of Melbourne and her Ph.D. in Philosophy from the University of New South Wales. Her research interests are in moral philosophy and philosophy and literature, particularly as they relate to Philosophy for Children.

Eduardo Duarte will also be joining Dr Laverty. Duarte earned his Ph.D. and M.A. in philosophy at the Graduate Faculty, New School for Social Research, and his B.A. in philosophy from Fordham University. His research interests are defined by a confluence of several theoretical strands: critical theory, multiculturalism, and postmodernism. He has written, presented and published articles on the relationships between multiculturalism, liberalism and postcolonial theory, the philosophic genealogy of Paulo Freire, and, most recently, the pedagogical implications of improvisational music.

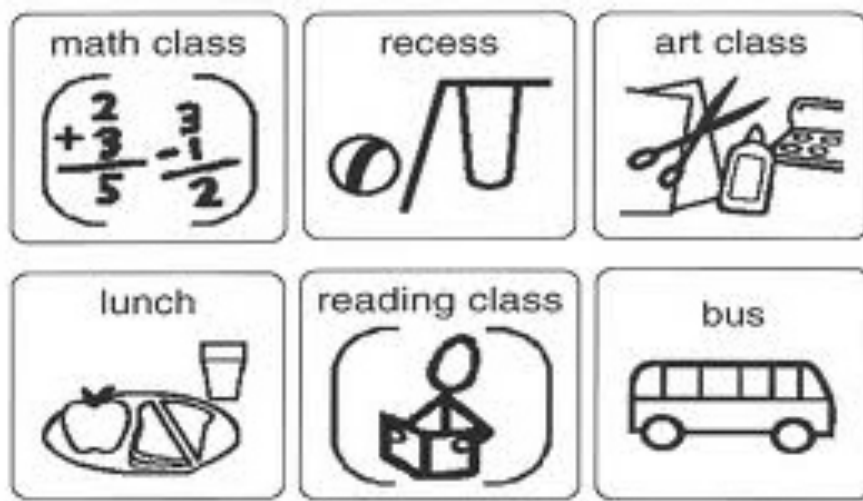


- The International Society for the Philosophy of Music Education was founded at the Philosophy of Music Education International Symposium 5 at Lake Forest College, Lake Forest, Illinois, U.S.A., June 4-7, 2003 with Estelle Jorgensen (U.S.A.) and Frede Nielsen (Denmark) as co-chairs. The current chairs are Cathy Benedict (USA) and Panos Kanellopoulos (Greece).

Since 1990, eight international symposia have been held in Bloomington, Indiana, U.S.A. (1990), Toronto, Canada (1994), Los Angeles, U.S.A. (1997), Birmingham, U.K. (2000), Lake Forest, Illinois, U.S.A. (2003), Hamburg, Germany (2005), London, Ontario, Canada (2007) and Helsinki, Finland (2010). These symposia have attracted philosophers, musicians, teachers, and others interested in the philosophy of music education from around the world to discuss important matters concerning music teaching and learning.

This society sponsors and conducts international symposia held biennially. It provides an international forum for philosophers of music education and others interested in their work to discuss philosophical issues having to do with music education around the world and advocate for philosophical research in music education

The society offers musician-educators perspectives on the normative aspects of their lives and work as well as nurturing philosophical scholarship in music education.



music??

Second ISPME Graduate Student Pre-conference “On Writing Philosophy in Music Education”

Monday, June 3 and Tuesday, June 4, 2013

The Program in Music and Music Education at Teachers College Columbia University is pleased to announce the Second ISPME Graduate Student Pre-conference “On Writing Philosophy in Music Education” to be held in conjunction with ISPME 9 in New York City, June 5-8, 2013. **Dates for the ISPME Graduate Student Pre-conference are Monday, June 3 and Tuesday, June 4, 2013.**

The pre-conference is a free coursework-event open to all music education graduate students and early career academic professionals who are interested in studying philosophy and music education, advancing professionally as researchers and thinkers, and writing and publishing work that is philosophic in nature. Based on the “MOOC” model (massive open on-line course), this “SMOOC” (small open on-site course) will feature close readings of selected ISPME 9 papers and discussions with invited authors. The event, likewise, is designed to create informal opportunities for graduate students to speak about their work, solicit career advice, and mix with like-minded music education professionals. All facilitators are volunteering their time for this event, and there is no cost to participants beyond a small registration fee.

Monday, June 3, 2013 – Teachers College

- 4:00-5:00 – Welcome, Randall Everett Allsup, Cathy Benedict, Patrick Schmidt
- 5:00-6:00 – “On Writing Philosophy,” Eduardo Duarte, facilitator
- 6:00-6:30 – Dinner provided
- 6:30-7:45 Eduardo Durante, “Does Music Offer a Philosophical Education?”
- 7:45-9:00 Joseph Abramo, “The Epistemology and Pedagogy of Sound and Listening”

Tuesday, June 4, 2013 – Teachers College

- 4:00-5:00 – Megan Laverty, “A Musical Life”
- 5:00-6:00 – Alexandra Kertz-Weizel, “Comparative Music Education in Times of Globalization”
- 6:00-6:30 Dinner provided
- 6:30-7:45 – David Lines, “Music Education and Deleuze: Provocations for Change?”
- 7:45-9:00 – Cecilia Ferm Thorgersen, “Hannah Arendt’s Thinking about Democracy”

Registration

The registration cost is \$ 25. You must register to attend. Follow the instructions on the following link: <http://www3.tc.columbia.edu/events/index.asp?eventID=11831>

	Wednesday June 5	Thursday June 6		Friday	June 7	Saturday June 8	
8:00		Coffee - Tea		Coffee - Tea		Coffee - Tea	
8:30		R. Rinsema: Meaningful Listening: An Inclusive Concept? Respondent: C. Rolle Horace Mann Rm 140	B. Agot Bráske Danielsen, E. Stabell Assessing talent education in music Respondent: S. Stauffer Horace Mann Rm 150	June Boyce-Tillman: Spirited Education – Religionless Spirituality. Respondent: P. Kanellopoulos Horace Mann Rm 140	L. Tan: Towards a Transcultural Theory of Democracy Respondent: R. Mantie Horace Mann Rm 150	Ketil Thorgersen Expectations in music education Respondent: F. Heuser Horace Mann Rm 140	E. Shieh: Reconsidering the Bubble in Music Education Respondent: B. A. Younker Horace Mann Rm 150
9:30		A. Kertz-Welzel: Comparative Music Education In Times Of Globalization Respondent: C. Fern Thorgersen Horace Mann Rm 140	J. Countryman & L. Stewart Rose: Rites of Passage Respondent: D. Miller Horace Mann Rm 150	D. Lines: Music Education and Deleuze: Provocations for change? Respondent: E. Georgii-Hemming Horace Mann Rm 140	L. Lonnert: Example as a basis for learning music Respondent: B. Carter Horace Mann Rm 150	R. Allsup: Music Teacher Quality and Expertise Respondent: B. Reimer Horace Mann Rm 140	
10:30		Coffee Break		Coffee Break		Coffee Break	
10:45		Panel Knowledge-Power / Mastery-Institution E. Lapidaki, L. Väkevå, P. Schmidt, P. Kanellopoulos Milbank Chapel		R. Mantie: Resuscitating Leisure Respondent: E. Gould Horace Mann Rm 140	S. West and G. Pike: Practically speaking... Respondent: P. Jones Horace Mann Rm 150	Panel A world of pluralism and diversity H. Fossum, E. Georgii-Hemming, F. Pio, C. Rolle, Ø. Varkøy Milbank Chapel	
11:45		Keynote Meghan Laverty & Eduardo Duarte Milbank Chapel		Keynote Pauline Oliveros Milbank Chapel		Business Meeting Horace Mann Rm 435	
1:00		Lunch		Lunch		Conference Ends	
2:15		J. Smith and M. Kaschub: Somatic, Feelingful, and Cognitive Engagement Respondent: H. Abeles Horace Mann Rm 140	J. Abramo: The Epistemology and Pedagogy of Sound and Listening. Respondent: H. Fossum Horace Mann Rm 150	A. Gipson Colon: Spaces of Affirmation and Resistance for African-American Music Teachers Respondent: D. Bradley Horace Mann Rm 140	C. Fern Thorgersen: Hannah Arendt's thinking about democracy Respondent: F. Pio Horace Mann Rm 150		

3:15		Panel Musical Spirituality In Listening, Learning, And Performance I. Yob, S. Laird, D. Bogdan Milbank Chapel		M. Whale: How Universal is Beethoven? Respondent: L. Väkevå Horace Mann Rm 140	J. Imhoff: The Feeling of What We Know. Respondent: Ø. Varkøy Horace Mann Rm 150		
4:15		Break	Break	Break			
4:30	Registration	J. Bassett: Theoretical bases for the valuation Respondent: R. Shaw Horace Mann Rm 140	W. Jank: Theory of "Bildung" Respondent: C. Benedict Horace Mann Rm 150	Anthony J. Palmer, Scholar, Music-lover, Composer, Teacher Chair: Iris Yob Milbank Chapel			
5:30		P. Louth: Technology and the Ethics of Music Education Practices Respondent: K. Thorgersen Horace Mann Rm 140	L. Kapalka Richerme: Who Are Musickers? Respondent: J. Abramo Horace Mann Rm 150	Happy Hour Gathering 6:30 – 8:00 PM Randall's Apartment			
6:00	Welcome David Hansen Keynote Estelle Jorgensen Milbank Chapel						
7:30	Reception Everett Lounge						

Abstracts – Papers

Philosophy
changed
my life

• **Lessons From Elsewhere? Comparative Music Education In Times Of Globalization**

Alexandra Kertz-Welzel

Ludwig Maximilian University - Munich, Germany

Abstract

In recent years, comparative education and comparative music education became important research fields. Due to globalization, but also to international student assessments such as PISA, it is most common to compare the outcomes of entire school systems or specific subject areas. The main goal is to identify the most successful systems and their best practices in order to help struggling countries to improve. While the notion of borrowing from successful systems might at first glance seem convincing, it has its clear downsides: It fosters a kind of “cargo culture,” where the wholesale export and import of educational models and successful practices across national boundaries is most common, without taking into account critical aspects of this procedure. This paper examines critically borrowing foreign educational practices as a goal of comparative music education, in the context of globalization. It takes an interdisciplinary perspective, using results from comparative education research and utilizing it for music education and music education philosophy.

• **Spaces of Affirmation and Resistance for African-American Music Teachers**

Altovise Gipson Colon, The Graduate Center, CUNY. NYC, USA

Abstract

Many current practices for preparing and developing music educators are often implemented within a framework that is deceptively considered to be culturally, theoretically, and politically neutral. This neutral framework is a normative space where discourses surrounding accepted exclusionary practices and ideals are perpetuated and where the beliefs and perceptions of others outside of this space are subjugated and/or silenced, creating hostile environments for individuals and groups who hold different racial, cultural, and sociopolitical values. More research is needed to discover how the narratives of teachers of color may help to inform current thinking and understanding surrounding the professional experiences of music teachers. In this paper, I will present conceptual lenses, situated within sociocultural and racial contexts, for interpreting the experiences of music teachers of color. I will also reflect on the concept of a homeplace; a specific community that provides culturally and racially nurturing experiences for musicians and music teachers of color and how these experiences can inform alternate ways of understanding what it means to be a music teacher.

• **Music is a language of us all – challenges and possibilities about organizing of music education in Swedish schools in line with curricula based on Hannah Arendt's thinking about Democracy**

Cecilia Ferm Thorgersen, Institution for art, communication and education. Luleå University of technology, Sweden

Abstract

Several youngsters need and use art-based expressions to communicate their feelings, experiences and ideas. To be able to handle different forms of expressions is a human right. But even if this is something that we all can agree upon, several questions have to be formulated. The aim of the paper is to present the message of democracy in current curricula, and investigate Hannah Arendt's thoughts about democracy as a guideline for organizing of music education in Swedish schools. What challenges and priorities do music educators achieve from Hannah Arendt's writings in this respect? A crucial starting point in Arendt's thinking was the balance between Vita Activa (the action life), consisting of work, production and action, and Vita Contemplativa (the philosophical thinking life) consisting of different forms of thinking. Arendt sought to see and make connections between the two possible. She meant that Vita Activa takes place in the world wherein we are born, through speech and action, where actors and audience depend on each other. In the social context we become clear to our selves and to others through interaction. In those interactive activities we need different forms of languages to try, modify, and create ideas and insights. But to reach common sense, we also need to step back, Arendt says, and think, imagine, value and reflect. In the paper the thoughts are used and connected to contexts, which are constituted by communication in and through music. Questions that have to be elaborated upon when using Arendt's view of democracy are for example; Who is expected to make their voices heard, who is seen as a possible participant, and who has access to the specific areas? The paper discuss how and to what extent Arendt's thoughts about democracy can be used to put light on how Swedish schools, based on expressions in the current curricula, can offer Music as a language for all.

*"Because Elvis is full of
philosophical insights."*

• Music Education and Gilles Deleuze: Provocations for change?

David Lines, University of Auckland, New Zealand

Abstract

French philosopher and intellectual Gilles Deleuze offers a range of provocative concepts that stimulate thinking about music education. This essay explores some of the systematic problems and issues inherent in the disciplinary confines of music education in its various forms. Notions such as the 'music piece' and the 'skilled music performer' along other concepts, have been permanent features in music education thinking for decades. Deleuzian concepts such as the rhizome, territories and intensities are discussed and related to music education thinking and issues. Deleuzian concepts provoke different perspectives on music, in particular those that are more emergent, transient and changeable. The Deleuzian ideas discussed in the essay stimulate and provoke new thinking about how music can be conceived and practiced in education. These provocations, it is claimed, give the music educator some fresh thinking for music teaching and learning in the present day given the rapid changing contexts of urban and digital music life and learning. The essay is a reflective, philosophical piece designed to stimulate and challenge concepts of music education.

• Reconsidering the Bubble in Music Education: The Case of Venezuela's El Sistema

Eric Sheih, Metropolitan Expeditionary Learning School, New York City, USA

Abstract

The trope of the bubble can be applied prolifically in this age of globalization: it is the siloed culture that fends encroaching commercialization or Westernization. It is the privatized school movement that eschews government regulation, the idea of an aesthetic that refuses social and political attachments.

Examining this trope through a space of practice—Venezuela's antipoverty, music education initiative El Sistema in the city of Caracas—the author explores participants' claims that it is El Sistema's "bubble" that enables its effectiveness. What is the nature of a music culture constructed in that bubble? How do different kinds of bubbles enable or limit an educational space that aspires to address the social needs of a country at large? Reading and theorizing through the articulations of El Sistema's students, teachers, and leaders from personal interviews and observations, the author suggests that bubbles may serve as viable strategies for educators who are prepared to recognize their delineations and contend with their porosity.

• The Assessment Of Talent Education In Music

Geir Johansen, professor

Brit Ågot Brøske Danielsen, associated professor

Ellen Stabell, Ph.D. research fellow

All affiliated to the Norwegian Academy of Music, Oslo, Norway.

Abstract

Notions and actions of assessment are more widespread than possibly ever before, as assessment is attracting interest far beyond the field of education, on the private as well as public sector of society. What designate the similarities and differences between the assessment practices on those sectors, outside and inside our institutions of education? And in what ways can these differences be connected to another field of similarly increased interest: the focus and nurturing of talents? From these points of departure we identify connections between the assessment and talent interests and two assessment traditions in education and music education: the quantitative and qualitative assessment paradigms. From there a discussion is raised about how those insights can be useful in establishing a foundation for the assessment of talent education programs in music along with how such assessments could hinder or promote the realization of musical versus non-musical goals. Finally we discuss in what ways both the paradigms are necessary in such endeavors.



• **The feeling of what we know: Musical knowledge and embodied epistemology**

James S. Imhoff, Boston University

Abstract

I don't know much about music, but I know what I like. What do we mean when we say we do (or do not) know a lot about music? I believe most people think of knowing as having access to information, most often of a verbal or declarative nature. The pragmatist philosophies of Peirce, James and Dewey, the embodied meaning work of Mark Johnson, and the neuro-cognitive research of Damasio and Ramachandran suggest an embodied basis for language, meaning, and knowledge. I will characterize this as embodied knowing: that is, knowledge as a felt experience. Knowledge is not a set of sentence-like propositions to be tested with logic for truth-value, but an action: It has direction and purpose. Contrary to computational models, we do not need the proposition, truth-tested by reason and logic, to have knowledge. Knowing resides in the sensory motor systems as well as the frontal cortex and so-called language areas: it is a *feeling*.

• **Somatic, Feelingful, and Cognitive Engagement with Music: Beyond the Elements**

Janice P. Smith Aaron Copland School of Music, New York

Michele Kaschub – University of Southern Maine

Abstract

In this paper we will suggest that 21st century music education must address the relationships between music, somatic learning, feeling and the expressive potentials of the art form. Drawing on the work of Dissanayake and DeNora, we discuss the body-to-brain-to-mind phenomena that constitute music responses. We posit that physical sounds, feelingful sensations, and conceptualizing about music weave together in the workings of the subconscious and conscious mind in the process of musical learning.

Next we outline five principles with a foundation in somatic learning but which are enhanced by cognitive awareness. These principles are based on our previous work, but here are expanded and more closely aligned with responses to music. Finally we will briefly discuss the origins of the so called “elements of music”, review and comment on alternatives suggested by Cutietta and suggest possible alternative teaching approaches that include more emphasis on the felt aspects of music.



• **Theoretical bases for the valuation of musical materials: A philosophical inquiry**

Jon Bassett, Florida College, USA

Abstract

The selection of musical materials for use in the classroom is problematic. Since music educators have limited time with students, the inclusion some of musical materials necessitates the exclusion of others. As diverse materials are used toward similar educational outcomes, or a single material is used toward diverse educational outcomes, materials are generally chosen for their perceived value for the individual or some grouping of individuals. Valuations are connected to ideologies that often conflict with each other. This inquiry examines some of the problems associated with these perceived valuations of musical materials for students. Music educators are better equipped to make appropriate decisions as they choose musical materials for use in the classroom when consideration is given to the diverse individual and cultural perceptions of materials and the socio-political frameworks that contribute to those perceptions. Since educators cannot comprehensively provide students with every way of coming to know music, choices are made for diverse reasons that conflict with one another. These choices are necessary but not necessarily problematic for music education. Educators can help students by giving them access to the diverse perceived valuations of musical materials, making the students better equipped to find greater value in the materials they choose for themselves.

• The Epistemology and Pedagogy of Sound and Listening: Nancy, Derrida, and Dewey

Joseph Abramo - University of Connecticut

Abstract

Using the works of French phenomenologist Jean-Luc Nancy, particularly his essay *Listening*, this paper investigates the rendering of epistemology through sound, as opposed to vision, which is dominant in Western philosophy. This paper argues that music education should use otocentric epistemologies, which require listening beyond “meaning” towards “sense,” and listening for Derrida’s *différance*. Next, Nancy’s ontology of sound and listening as “contagious” and methexic, which fuse identity and alterity, is discussed and then applied to “viral” videos and how they may be used to educate musically. Because of music’s methexic qualities, it lends itself well to social constructivist pedagogies and democracy in education in the Deweyan sense. Therefore, music and sound’s ontology and epistemology must be conceived of as a democratic and music education is—or should be—likewise be democratic. Music must—or should be—taught democratically and conversely, democracy in education is sonic, otocentric, and musical.

• Spirited Education - Religionless Spirituality and Music Education

June Boyce-Tillman - University of Winchester, UK

Abstract

This paper examines the development of this area over the twentieth century and especially last twenty years. It charts the origin of the term in Nietzsche’s assertion of the death of God through the development of a perennial philosophy and common core to spiritual experience. It interrogates the complexity of the interrelationship between religion and spirituality and the interface between these and culture challenges the sacred and secular divide both in the US and the UK. It draws on this history to list the characteristics of the spiritual experience grouping these under headings - Metaphysical, Narrative, Intrapersonal, Interpersonal and Extrapersonal. It sees the qualities as being subjugated within western culture and examines their place in philosophies of education and the arts (drawing on Dewey, Turner, Beattie, De Botton and Nussbaum). The developments in music education are examined using these categorizations. It interrogates the fluid nature of the metaphysical and the uncoupling of this from the narratives of the great faiths, offering the possibility of a religionless spirituality. Finally it sees the development of a model that seeks to embrace these and sees this as guiding a context in which spirituality might flourish in music education.

• Rites of Passage and the Secondary School Music Program

June Countryman, University of Prince Edward Island

Leslie Stewart Rose -University of Toronto

Abstract

In this paper the authors ask what might change in our educational practice if we place students’ healthy development as the central goal of school music. We employ two theoretical frameworks for rites of passage experiences – Joseph Campbell’s Hero’s Journey (1949/2008) and Jane McGonigal’s (2011) premise of the positive benefits of gaming – as lenses for thinking about high school music programs as sites for contributing to optimal adolescent health. Writing at the nexus of practice and theory we analyze two approaches from our own high school classrooms through these theoretical frames. We make the claim that providing musical experiences that offer students rites of passage experiences holds potential for addressing students’ needs for autonomy, relatedness and competence, needs Ryan and Deci (2000) document as predictive of psychological well-being in all cultures.

• Implications of expectations in music education

Ketil Thorgersen, Stockholm University, Centre for Teaching and Learning in the Humanities

Abstract

Expectations play a vital role in any part of life, not at least in educational practices. This paper discusses expectation in formal music education from a post- or late-pragmatist, delezian perspective where expectation is considered neither solely social nor personal, but rather discursive. Music is considered a kind of aesthetic communication in the paper and different aspects of expectation are discussed in relation to music education. The term “possibilism”, borrowed from the Norwegian philosopher Næss plays an important role in understanding how music education should be concerned with training imagination and facilitate for a wider and richer set of expectations in order to help learners become interesting, aware, critical and happy affiliates of music.

• Who are Musickers?

Lauren Kapalka Richerme, Indiana University

Abstract

Despite calls for the inclusion of the body, emotion, and sociality into music education theory and practice, the complex interplay of these aspects of being remains largely unarticulated and ignored. Since philosophical inquiry seeks to question a discipline’s underlying beliefs and assumptions, investigating human ontology will help reveal often unstated principles that guide music education thought and action. Deleuze and Guattari assert the importance of ongoing interconnections, arguing that multiplicities rather than singularities comprise humans. In this paper, I draw on their ideas to propose a human ontology based on the inseparability of cognition, embodiment, emotion, and sociality, positing that these four aspects enable and influence musical experiences.



PHI
LO
SO
PHY

• **Towards A Transcultural Theory Of Democracy For Instrumental Music Education**

Leonard Tan, Indiana University Jacobs School of Music, USA

Abstract

At present, instrumental music education, defined in this paper as the teaching and learning of music through wind bands and symphony orchestras of Western origin, appears embattled. Among the many criticisms made against instrumental music education, critics claim that bands and orchestras exemplify an authoritarian model of teaching that does not foster democracy. In this paper, I propose a theoretical framework by which instrumental music education may be conceived democratically. Since educational bands and orchestras have achieved global ubiquity, I theorize broadly for both the East and the West and draw on ancient Chinese philosophy and American pragmatism as sources of inspiration to construct my theory. This theory comprises a quintet of themes that emerge from a comparative analysis of key philosophical texts by Confucian and pragmatist philosophers, namely, the people, participation, equality, cooperation, and conflict. This paper aims to address critical issues in instrumental music education with respect to democracy, complement extant music education philosophies, and serve as a first step towards a transcultural philosophy of music education relevant to the interconnected world in which we live.

PHI
LO
SO
PHY

• **The example as a basis for learning music**

Lia Lonert, Malmö Academy of Music, Lund University, Sweden

Abstract

This paper discusses the musical example from Wittgensteinian perspective and its subsequent development by Kjell S. Johannesen and Allan Janik. The paper elaborates on the thesis that practical knowledge is not based on rules but on a variety of examples or exceptions to the rule. Janik points out that the rules of practical knowledge is constitutive, the rules have a pattern-forming role, which enables us to perform an action, and not regulatory rules, that determine how an action should be performed. Moreover, it probes Wittgenstein's notion of family resemblance, and Cassirer's view that a similarity is not a characteristic but a way to consider the particular in several different objects. On the basis of these considerations the paper attempts to re-think music education within western classical tradition as a process of building an amount of examples, and possibly, as a process of learning through examples.

PHI
LO
SO
PHY

• **How Universal is Beethoven? Music, Culture and Democracy**

Mark Whale, Humber Institute of Technology and Advanced Learning, Toronto Canada

Abstract

The West-Eastern Divan Orchestra comprises of young musicians from Israel and Palestine – two cultures in conflict with one another. The co-founders of the orchestra, the renowned pianist/conductor Daniel Barenboim and the late literary theorist, Edward Said, emphasize that the orchestral experience involves a musical transformation of identity that is free from political intent. A number of commentators have argued that while politics is overtly absent from the orchestral interactions, it works covertly in the orchestral power relations. What appears to be the resolution of identity conflict is actually the absorption of diverse identities into one, Euro-American identity, constituted in the person of the orchestra's conductor, Barenboim, and the German musical tradition – particularly the music of Beethoven – that he considers universal. In his paper, Mark Whale examines the opposing claims of Barenboim and his critics in light of the philosophy of Martin Buber and the cultural theories of Terry Eagleton and asks to what extent music is translatable across cultures – how universal is Beethoven?

• **Technology and the Ethics of Music Education Practices**

Paul Louth Youngstown State University, Ohio USA

Abstract

This paper will discuss various connections among technology, music education practices, and social justice with the objective of problematizing technology as a potential hindrance to social and economic equity when it is accepted as merely a “means” to better or more current music instruction. The more desirable alternative, it will be argued, is that technology be perceived and presented to students as a medium with the potential to either challenge or reinforce dominant ideologies. The field of music education appears particularly susceptible to the mistaken view that although certain technological developments may seem inevitable, they must necessarily be embraced. This is evidenced by a marked lack of critical discussion regarding the use of commercial technologies in music classrooms. Further, an increasing number of secondary and post-secondary job postings seek music educators who are merely “fluent” or “comfortable” with the latest technologies. To fail to adopt a critical stance, however, is to submit to the ideological biases of technology. Several potentially negative outcomes are discussed, including the risk of deskilling, issues of access to expensive software, the continuing encroachment of private sector interests into public education, the risk of adopting a technical-rationalist conception of education, and the risk of de-politicizing music's many cultural values. The author concludes that the only way to ensure that technology can serve truly ethical aims in music education is to continually make it an object of inquiry.

PHI
LO
SO
PHY

• Music Teacher Quality and Expertise

Randall Allsup, Teachers College, Columbia University, New York, USA

Abstract

The Global Education Reform Movement, what Pasi Sahlberg (2011) euphemistically terms GERM, continues to drive debate about the role of public education in the preparation of 21st century workers with 21st century skills. GERM advocates seek to deprofessionalize teaching by reducing educators to mere functionaries, replaceable drivers of standardized content. These data-driven and often unelected technocrats (consider the way the Gates Foundations acts as an NGO in the United States) have renewed their attention on the teacher as the primary value-add in students' learning outcomes. "What is effective teaching?" they ask. – *Prove it*. What does good teaching look like? – *Show us*. I fear that music educators are insufficiently equipped to offer alternative evidence of teacher quality, evidence that is humanist and moral, evidence that comes from an understanding of education's largest aims. I join this debate, calling on a philosophy of education that is open, interpretive, and irreducible, one that is in tune with wider aesthetic changes that are occurring around us. I worry that music educators – at least in North America – are not only infected by GERM advocacy, but that we share an affinity for its closed forms and the certainty attached to these forms. Ours is an inheritance of routine expertise, those highly coded practices that are safe and predictable and secured through induction rather than education (Elliott, 1995). My presentation will share an excerpt of this larger critique, focusing with particular emphasis on the problem of routine expertise, how it jeopardizes not only the growth of our students, but obstructs interactions with difference, thereby narrowing possibilities for the enlargement and enrichment of the self.

• Meaningful Listening: An Inclusive Concept?

Rebecca Rinsema, University of South Florida, USA

BILDUNG INC.

Abstract

In this paper I respond to Madsen and Geringer's (2001) "Attentive Listening Model of Meaningful Listening," advocating for a more inclusive approach to the concept of "meaningful listening." Central to this thesis is the idea that ordinary music listening experiences have the potential to be meaningful. An inclusive approach to meaningful music, as such, has implications for music education researchers and music educators alike. For music education researchers, an inclusive approach to meaningful listening has the potential to open up new avenues for research, including the investigation of a variety of cognitive states experienced while listening to music as opposed to merely the "attentive" state. For music educators, an inclusive approach to meaningful listening could encourage the development of listening pedagogies. Such pedagogies could encourage students' music listening experiences in ways that are yet to be discovered.

• The Aims of Music Education Reconsidered: Resuscitating Leisure and Recreation

Roger Mantie, Boston University

Abstract

I argue in this paper for a wholesale shift in understanding about the aims and purposes of music instruction in schools—understood here as K-12 music instruction as it is practiced in Canadian and American compulsory (or general) education. I hope that aspects of my argument may apply beyond this limited context, but I make no grand claims that this will be the case. Given present educational discourses in the United States—ones with relentless and seemingly insatiable demands for teachers to be held "accountable" for measurable learning outcomes that necessarily reduce educational endeavors to knowledge domains hierarchically ordered according to perceived importance for future "success" (occasionally described as personal, but then only as proxy for international competitiveness)—I believe that the time is ripe to adopt a perspective that rejects the very terms upon which educational policy discourse is built. While music teachers have little choice but to satisfy certain employment conditions to ensure job security (e.g., complying with accountability legislation requiring documentation of individual student growth), we would, I submit, accomplish greater good for individuals and for society as a profession by embracing practices oriented toward the goal of having our students view music not as a subject to be learned but as a way of living, one with the potential to enhance health and wellness.

• Practically speaking: a conceptual model for encouraging music participation for all ages.

Susan West and Georgia Pike, Australian National University

Abstract

This paper makes the case for a simple conceptual model for music making both in school and in the wider community based on practice developed over more than a decade. It has been developed in a program called the Music Engagement Program (MEP) at the Australian National University which now influences music participation and music education across the Australian Capital Territory. Its basic underlying organising feature is known as the *Music Outreach Principle* which developed from an alternative form of social-altruistic music participation focussed on encouraging engagement and the will to engage others. Over a ten year period, the application of the Music Outreach Principle have given rise to two associated concepts based on research and practice, including input from its users of all ages. *Common Artistry* is an overarching term referring to the widely accepted theory that human beings are, by nature, artistic and musical. *Selective Mutism for Singing* refers to the generalised fear of singing, a basic and universally demonstrated form of human musicianship no longer widely practised. These three concepts are brought together to provide a simple model that is easily understood by its users while providing a clear platform for musicians and non-musicians alike to reflect on their own music making and the way in which that music making is encouraged, or otherwise, in society.

Theory of "Bildung" - Philosophy of Education: On their Significance for Current Questions in the Philosophy of Music Education

Werner Jank, University of Music and Performing Arts Frankfurt am Main, Germany

Abstract

Early 19th century German theories of education are based on a dialectic duality of self and world (subject and object): "bildung" (education) is both the process and the result of the subject's dealing with an objective world, one whose meanings are to be understood. In opposition to this, the fathers of American pragmatism were, one hundred years later, to see *education* as a holistic process in which the individual constitutes those meanings relevant to his actions within a social context. This article delineates the developments taken from these differing premises in current writings on music pedagogy (in the German-speaking world in particular). The author surmises that these differing points of departure are an essential reason for the difficulties German-language (music) pedagogy has always had in the perception of North-American (music) pedagogy – and vice versa. Over the last few years, German language writings on the subject have evinced a progression towards praxeological and interactionist positions, which are ultimately part of the American pragmatist tradition. For this reason, the author concludes that an important part of current music didactics in Germany will be to newly define and evaluate the role of musical behavior within the context of musical activity in the classroom and in relation to the plurality of socially present musical use-practices.



Abstracts – Panels

• Anthony J. Palmer, Scholar, Music-lover, Composer, Teacher.

Panelists:

Deanne Bogdan, University of Toronto, emerita

Frank Heuser, UCLA

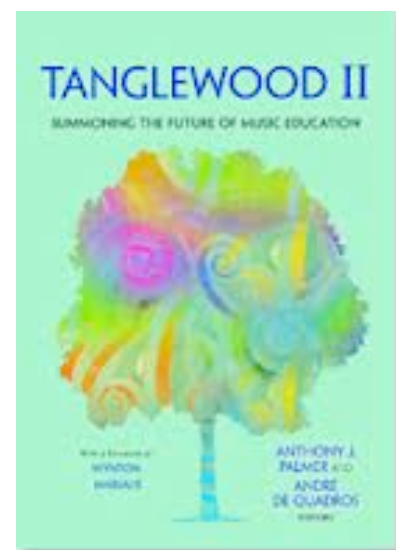
Estelle Jorgensen, Walden University

Andre de Quadros, Boston University

Patrick Schmidt, Florida International University

David Stevenson, Mount View High School, ME

Iris Job, Walden University



Earlier this year, Tony Palmer submitted his last paper for consideration to ISPME before he passed away on February 1, 2013. The paper is an optimistic and forward-looking extension of many of the themes he had written about over his long career as a professor of music education and which he had contemplated and practiced as a life-long lover of music and teaching. In this session, a panel of his colleagues, conversation partners, mentees and friends will reflect on these themes and Tony's significant contributions to them.

“A World Of Pluralism And Diversity”... What?: Perspectives On Diversity And Uniformity, Heterogeneity And Homogeneity – And The Question Of Content In General Music Education

Panel:

Hanne Fossum (Associate professor, Oslo and Akershus University College of Applied Sciences – Norway)

Eva Georgii-Hemming (Professor, School of Music, Theatre and Art, Örebro University – Sweden)

Frederik Pio (Associate professor, Aarhus University, Department of Education – Denmark)

Christian Rolle (Professor, University of Music Saar – Germany, and School of Music, Theatre and Art, Örebro University – Sweden)

Øivind Varkøy (Professor, Norwegian Academy of Music – Norway, and School of Music, Theatre and Art, Örebro University – Sweden)

Abstract:

It has been proclaimed that we live in an era of pluralism and diversity. It's quite common to speak about the basis of comprehensive approaches and forms of understanding of life's diversity being on the wane. Different values are set free from hierarchical conceptual models. Many stories about the world are said to be existing side by side. In many ways this is a reasonable description of the times we are living in.

At the same time we find some quite opposite tendencies in our societies – tendencies to uniformity, sameness and homogeneity – or worse: simplicity and naivity – or even worse: a sweet innocence (*sancta simplicitas*) – regarding understanding and thinking about life, society and culture. We face a rise in fundamentalist thought – may be as a consequence of disorientation and a feeling of uncertainty in an era of rapid changes and increasing diversity. We can observe a kind of technical and economical rationality putting its clammy hand over more and more areas of life. This affects a lot of thinking in a number of fields, including education, art, science, health, children, sports and nature.

In this panel, this tendency of uniformity and homogeneity of ideas – within in a culture of proclaimed diversity and heterogeneity – is addressed and discussed from different angles. Starting with some very broad perspectives on technical rationality, the discussion is ending up focusing ideas of *content* in general music education as well as in music teacher education. The participants in this panel are renowned researchers and music education philosophers that will present ideas connecting to current discussions in Scandinavian countries as well as in Germany in which they all take part. Viewed from an international perspective these critical reflections are not unique. Thus, when the questions on diversity and plurality in music education are discussed, it has the prospective to be of interest to international music education philosophy.

Short individual papers will be presented from the participants in the panel. Then we hope for a fruitful discussion within the panel as well together with the audience.

Knowledge-Power / Mastery-Institution' (Music Educators' Reflections on Foucault, Rancière, Badiou & Derrida

Eleni Lapidaki, Aristotle University of Thessaloniki, Greece

Lauri Väkevä, Sibelius Academy, University of Arts Helsinki, Finland

Patrick Schmidt, Florida International University, Miami, FL USA

Panos Kanellopoulos, University of Thessaloniki, Greece

Abstract

Both progressive and critical approaches to educational theory and practice have been keen in emphasising the existence of an integral relationship between knowledge, equality and emancipation. According to this narrative, liberating people from the darkness of ignorance is a means of achieving a wider distribution of power; at the same time knowledge, via its role in contributing to the development of critical understanding functions as a means for emancipation. In terms of theory, poststructuralism has sought to untie the straightforward character of this set of conceptual relationships (Foucault's analysis of knowledge/power, Rancière's equality and emancipatory politics, Badiou's 'proletarian aristocracy' and 'communist invariants,' and Derrida's "l'avenir de l'autre" or radical "hospitality"); but at the same time, in terms of practice, the emergence of knowledge economy has not only smashed the validity of the Enlightenment educational narrative, but also has managed to subvert the radical potential poststructuralist readings of post-enlightenment educational visions, turning knowledge into a commodified entity in the service of an entrepreneurial regime where '*all is management*' (Straume 2011, 242).

Walkerline has argued that progressivism has functioned as a tool for rendering invisible one of the most pervasive products of oppression, the feeling of powerlessness, "because within the naturalized discourse it is rendered 'unnatural,' 'abnormal,' 'pathological'—a state to be corrected" (1986, 59). In a similar vein, Deborah Bradley uses Ellsworth's (1989) argument against critical pedagogy, stating that 'the key assumptions, goals, and pedagogical practices in the literature of critical pedagogy – *empowerment, student voice, dialogue*, and even the term *critical* – «are repressive myths that perpetuate relations of domination» (298)' (Bradley 2012, 424). More generally, in contemporary music education scholarship, the dominance of academic rationalism (Morton 2012, 480-483), has led to the development of rather restrictive views of (a) music education's contribution to self-actualization as well as of (b) the social efficiency of music curriculum (see Morton 2012). In this panel we embark on a collective effort to revisit the assumptions that underpin academic rationalism in both in progressive and critical versions, posing once again the issue of the relationships between Knowledge-Power and Mastery-Institution, in order to shed fresh light on contemporary problems of music education using Foucault's, Rancière's, Badiou's & Derrida's particular ways of thinking.

• **Musical Spirituality In Listening, Learning, And Performance**

Iris Yob, Susan Laird, Deanne Bogdan,

Abstract

This alternative session explores the idea of “musical spirituality” from three different perspectives. In her article “Musical Spirituality: Reflections on Identity and the Ethics of Embodied Aesthetic Experience in/and the Academy” (2003), Deanne Bogdan offers a non-doctrinal conception of musical spirituality as “embodied aesthetic experience,” in which peak experiences of the aesthetic are virtually indistinguishable from spiritual transformation. Within this quasi-Deweyan framework, several loosely interrelated notions such as transcendence, synchronicity, the interdependence of mind and body, and comparative states of knowing/unknowing figure significantly. In a subsequent article, “The Shiver-Shimmer Factor: Musical Spirituality, Emotion, and Education (2010), Bogdan refines her definition of musical spirituality by enunciating three possible “moments” entailed in what she calls “the shimmer factor.” In this session Bogdan, Iris Yob, and Susan Laird conduct further investigations into their individual concepts of musical spirituality by building on ideas articulated in each of their previously published articles. Iris Yob applies her inquiry into the pedagogy of the sublime in “If We knew What Spirituality Was, We Would Teach for It” (2011) to musical listening as a spiritual experience; Deanne Bogdan explores “the shimmer factor” from the perspective of the professional pianist; and Susan Laird extends her 2007 ISPME keynote address, “Musical Hunger: A Philosophical Testimonial of Miseducation” (2009) to her self-study of her own musical education as an amateur clarinetist, and which was precipitated by her research for and delivery of that 2009 address. The three presentations invoke transformation as an implied critique of patriarchal forms of musical spirituality.



NAMES and INSTITUTIONS

Paper Presentations - Moderators

1. **Rebecca M. Rinsema**: Meaningful

Listening: An Inclusive Concept?

University of South Florida, USA

Respondent Christian Rolle, University of Music Saar – Germany, and School of Music, Theatre and Art, Örebro University – Sweden

2. **Lia Lonnert**: The Example as a Basis for Learning Music

Malmö Academy of Music, Lund University, Sweden

Respondent: Bruce Carter, Independent Researcher, Council Member, National Council on the Arts

3. **Jon Bassett**: Theoretical Bases For The Valuation Of Musical Materials: A

Philosophical Inquiry

Florida College, USA

Respondent: Ryan Shaw, Michigan State, USA

4. **David Lines**: Music Education and Gilles Deleuze: Provocations for change?

University of Auckland, New Zealand

Respondent: Eva Georgii-Hemming, School of Music, Theatre and Art, Örebro University – Sweden

5. **Mark Whale**: How Universal is Beethoven? Music, Culture and Democracy

Humber Institute of Technology and Advanced Learning, Toronto Canada

Respondent: Lauri Väkevä

6. **Jim Imhoff**: The Feeling of What We Know Musical Knowledge and Embodied

Epistemology"

Boston University, USA

Respondent: Øivind Varkøy

7. **June Countryman and Leslie Stewart**

Rose: Rites of Passage and the Secondary School Music Program

University of Prince Edward Island and Ontario Institute for Studies in Education, University of Toronto, Canada

Respondent: DaVaughn Miller, Livingstone College, Salisbury, NC

8. **Susan West and Georgia Pike**: Practically speaking: a conceptual model for encouraging music participation for all ages.

Australian National University, Australia

Respondent: Patrick Jones, Syracuse University Setnor School of Music, NY, USA

9. **Paul Louth**: Technology and the Ethics of Music Education Practices

Youngstown State University, Ohio USA

Respondent: Ketil Thorgersen, Stockholm University, Centre for Teaching and Learning in the Humanities

10. **Lauren Kapalka Richerme**: Who Are Musickers?

Indiana University, USA

Respondent: Joseph Abramo, University of Connecticut, USA

11. **June Boyce-Tillman**: Spirited Education - Religionless Spirituality and Music Education

University of Winchester, UK

Respondent: Panos Kanellopoulos,

University of Thessaly, Greece

12. **Alexandra Kertz-Welzel**: Lessons From Elsewhere? Comparative Music Education In Times Of Globalization

Ludwig Maximilian University - Munich, Germany

Respondent: Cecilia Ferm Thorgersen, Institution for Art, Communication and Education. Luleå University of Technology, Sweden

13. **Roger Mantie**: The Aims of Music

Education Reconsidered: Resuscitating

Leisure and Recreation

Boston University, USA

Respondent: Elizabeth Gould, University of Toronto, Canada

14. **Joseph Abramo**: The Epistemology and Pedagogy of Sound and Listening: Nancy,

Derrida, and Dewey

University of Connecticut, USA

Respondent: Hanne Fossum, Oslo and

Akershus University College of Applied

Sciences – Norway

15. **Geir Johansen**, Brit Ågot Bröske

Danielsen, Ellen Stabell: The Assessment Of Talent Education In Music

Norwegian Academy of Music, Oslo, Norway

Respondent: Sandra Stauffer, Arizona State University

16. **Werner Jank**: Theory of "Bildung" -

Philosophy of Education: On their

Significance for Current Questions in the Philosophy of Music Education

University of Music and Performing Arts Frankfurt am Main, Germany

Respondent: Cathy Benedict, Florida International University

17. **Ketil Thorgersen**: Implications of

expectations in music education

Stockholm University, Centre for Teaching and Learning in the Humanities

Respondent: Frank Heuser, UCLA

18. **Altovise Gipson Colon**: Spaces of Affirmation and Resistance for African-

American Music Teachers

The Graduate Center, CUNY. NYC, USA

Respondent: Deborah Bradley, University of

Toronto, Canada

19. **Janice Smith and Michele Kaschub**: Somatic, Feelingful, and Cognitive Engagement with Music: Beyond the Elements

Aaron Copland School of Music, New York, USA

University of Southern Maine, USA

Respondent: Hal Abeles, Teachers College Columbia University, NYC, USA

20. **Cecilia Ferm Thorgersen**: Music Is A Language of us All – Challenges And

Possibilities About Organizing Of Music Education In Swedish Schools In Line With

Curricula Based On Hannah Arendt's Thinking About Democracy

Institution for Art, Communication and Education. Luleå University of Technology, Sweden

Respondent: Frederik Pio, Department of

Education, Aarhus University, Denmark

21. **Leonard Tan**: Towards A Transcultural Theory Of Democracy For Instrumental Music Education

National Institute of Education, Nanyang Technological University, Singapore

Respondent: Roger Mantie, Boston University, USA

22. **Randall Allsup**: Music Teacher Quality and Expertise

Teachers College, Columbai Unisersity, NYC, USA

Respondent: Bennett Reimer, Northwestern, IL USA

23. **Eric Shieh**: Reconsidering the Bubble in Music Education: The Case of Venezuela's El Sistema

Metropolitan Expeditionary Learning School, New York City, USA

Respondent: Betty Anne Younker, University of Western Ontario, Canada



NAMES and INSTITUTIONS

Panel Presentations -

1. Anthony J. Palmer, Scholar, Music-lover, Composer, Teacher
Deanne Bogdan, University of Toronto, Emerita
Frank Heuser, UCLA
Estelle Jorgensen, Walden University
Andre de Quadros, Boston University
Patrick Schmidt, Florida International University
David Stevenson, Mount View High School, ME
Iris Yob, Walden University

2. "A World Of Pluralism And Diversity"... What?: Perspectives On Diversity And Uniformity, Heterogeneity And Homogeneity – And The Question Of Content In General Music Education

Hanne Fossum (Associate professor, Oslo and Akershus University College of Applied Sciences – Norway)
Eva Georgii-Hemming (Professor, School of Music, Theatre and Art, Örebro University – Sweden)
Frederik Pio (Associate professor, Aarhus University, Department of Education – Denmark)
Christian Rolle (Professor, University of Music Saar – Germany, and School of Music, Theatre and Art, Örebro University – Sweden)
Øivind Varkøy (Professor, Norwegian Academy of Music – Norway, and School of Music, Theatre and Art, Örebro University – Sweden)

3. Knowledge-Power / Mastery-Institution' (Music Educators' Reflections on Foucault, Rancière, Badiou & Derrida)

Eleni Lapidaki, Aristotle University of Thessaloniki, Greece
Lauri Väkevä, Sibelius Academy, University of Arts Helsinki, Finland
Patrick Schmidt, Florida International University, Miami, FL USA
Panos Kanellopoulos, University of Thessaly, Greece

4. Musical Spirituality In Listening, Learning, And Performance

Iris Yob, Center for Faculty Excellence, Walden University
Susan Laird, University of Oklahoma, USA
Deanne Bogdan, Ontario Institute for Studies in Education of the University of Toronto



Special Thanks To:

Professor Lori Custodero - for always helping to guide and lead
Chiao-wei Liu
Carla Becker
Amy Morrison

TEACHERS COLLEGE
COLUMBIA UNIVERSITY

ispme.net

Program Design - Cathy Benedict

