

International Society
for the
Philosophy of Music Education

The  th

Symposium
on the
Philosophy
of
Music Education

June 5-8, 2019
[pre-conference June 3-5, 2019]
Don Wright Faculty of Music at
Western University
London, Ontario, Canada



Betty Anne Younker
Dean, Don Wright Faculty of
Music, Western University

Welcome to the 2019 ISPME conference. We are delighted to serve as the host site and are excited to have you on our campus and in our Faculty. We have two buildings, one of which was officially opened in October 2018. The new and additional space provides opportunities to learn and teach with our 600 students who are in undergraduate and graduate programs across multiple disciplines, and with those enrolled in our various community-based programs.

In what could be perceived as interesting times for education in general and music education specifically, the call to think ethically and morally is increasingly critical. Making decisions that are grounded in ethical and moral reasoning require time and space, both of which are challenged as the amount of information available to us in short periods of time increases. The arts provide that such thinking in multiple ways, and conferences such as this provides the time and space.

I look forward to the dialogue as the next few days unfold.



Alexandra Kertz-Welzel
Chair, International Society
for the Philosophy of Music
Education

As chair of the International Society for the Philosophy of Music Education, it is my pleasure to welcome you to ISPME 2019. We are delighted to be at Western University, a place which has been a hotspot of philosophical research in North America in recent years. We certainly live in times when philosophical thinking is much needed. I hope that this symposium will empower us as international community of philosophers to understand what our mission in today's contested world is.

About ISPME

This international symposium brings together a diverse array of international philosophers, scholars, teachers, teacher educators, and performers interested in engaging in philosophical research regarding music education. The symposium seeks to encourage and stimulate discussions on a wide range of topics related to philosophy of music education from international and interdisciplinary perspectives. This includes in particular research concerned with intersections of philosophy of music education and music education policy, or comparative and international music education.

Current ISPME Board

Chair: Alexandra Kertz-Welzel
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PROGRAM

A shuttle service will be offered between central London and the conference site in the morning and in the afternoon.

All paper and panel sessions will end 5 minutes before the next program point is scheduled to start in order to secure transition time between the sessions. Paper presentations will be given within a strict 30-minute timeframe. Responses will be 10 minutes in length, which leaves 15 minutes for discussion. Panel sessions have no respondent, but 15 minutes should be left for discussion.

The keynotes will be held in the von Kuster Hall (VKH). The paper and panel sessions will be held in MB 242, MB 254, MB 227, and in VKH. All venues are in the Music Building.

WEDNESDAY JUNE 5

- 15:00 Arrival and registration (Atrium)
- 17:00 Opening of the Symposium (VKH)
Patrick Schmidt, ISPME Site Chair
Alexandra Kertz-Welzel, ISPME Chair
Betty Anne Younker, Dean, Don Wright Faculty of Music, Western University
Michael Milde, Dean, Faculty of Arts & Humanities, Western University
Title: Philosophy and Community: How can philosophy be heard?
Chair: Betty Anne Younker
- 18:30 Parallel paper sessions
- A. D. Bradley: We are All Haunted: Cultural Understanding and the Paradox of Trauma. Chair: J. Edwards. Respondent: B. A. Younker (MB 227)
- B. S. McNamara: Musical Democracy.
Chair: M. Fiorentino. Respondent: A. Showen (MB 254)
- C. C. Rolle: How shall we talk about music in the classroom?: On aesthetic argumentation and its importance to music education.
Chair: E. Teichman. Respondent: J. Abramo (MB 242)
- 19:30 Reception (Atrium)

THURSDAY JUNE 6

- 09:00 Parallel paper sessions
- A. M. Scarlato: Go Ask Alice: How is a Raven like a Band Director?
Chair: M. Lu. Respondent: F. Nevarez (MB 242)
 - B. J. Hess: "Putting a Face on It": The Trouble with Storytelling for Social Justice in Music Education. Chair: L. Eusterbrock. Respondent: D. Bradley (MB 227)
 - C. V. Fung: The Human Spirit and Music in a Classic Chinese Philosophical Perspective.
Chair: L. Curtis. Respondent: L. Tan (MB 254)
- 10:00 Parallel paper sessions
- A. G. Ripani: MUSIC EDUCATION: neither HAPPY, nor UNHAPPY.
Chair: I. Cicco. Respondent: P. Louth (MB 227)
 - B. H. Rinholm & Ø. Varkøy: Re-romanticizing the philosophy of music education: A return to a sense of awe and wonder.
Chair: C. Poblete. Respondent: L. Väkevä (MB 254)
 - C. T. von Wachenfeld & K. Thorgersen: The Devil has the Best Tunes: A Place in Music Education for the Burkean Sublime?
Chair: J. M. Song. Respondent: W. Perrine (MB 242)
- 10:55 Coffee break (Atrium)
- 11:15 Parallel paper sessions
- A. L. Forshaw: Dio Ganhdih's "Pussy Vortex" as a Site of Erotic Indigenous Resistance.
Chair: I. Hedin Wahlberg. Respondent: K. Thorgersen (MB 242)
 - B. A. Kertz-Welzel: Community or: the secret quest for belonging and transformation in music education. Chair: M. Persson. Respondent: G. Johansen (MB 227)
 - C. B. McNamara: Social justice in German music education policy. Tensions between theory and practice. Chair: O. Bray. Respondent: C. Aguilar (MB 254)
- 12:15 Keynote
Michael Apple: Can Education Change Society? Chair: Cathy Benedict (VKH)
- 13:15 Lunch (Atrium)

- 14:15 Parallel panel sessions
- A. F. Heuser, A. Kertz-Welzel, E. R. Jorgensen, M. Berger, D. Forrest: Philosophical Perspectives on Mentoring and Music Education. Chair: C. Conway (VKH)
 - B. L. Väkevä, P. Kanellopoulos, C. Benedict, P. Schmidt: Popular criticisms of democracy and music education: a philosophical exploration. Chair: G. Johansen (MB 227)
- 15:45 Parallel paper sessions
- A. C. Ferm-Almquist: Towards a possible geometry of (music) educational relations – situated (musical) bodies. Chair: L. Benjamins. Respondent: E. Gould (MB 254)
 - B. A. Ellerbe: Empathy in and through Music Education: Extending Artistic Citizenship. Chair: K. Bylica. Respondent: I. Yob (MB 242)
 - C. P. Louth: Emphasis and Suggestion versus Musical Taxidermy. Chair: C. Blumer. Respondent: P. Kanellopoulos (MB 227)
- 16:40 Coffee break (Atrium)
- 17:00 Parallel paper sessions
- A. S. Goodman: A Critical Theorist Approach to Inclusiveness in School Ensembles. Chair: E. Kinghorn. Respondent: G. Nicholson (MB 242)
 - B. A. Showen: Sounding the Anthropocene: A Cyborg History of the Orff-Schulwerk Instrumentarium. Chair: M. Arnold. Respondent: C. Benedict (MB 254)
 - C. E. Sarath: Healing the Aesthetic/Praxial Divide: Toward an Integral Philosophy of Music Education. Chair: C. Rolle. Respondent: Ø. Varkøy (MB 227)
- 19:30 Conference Dinner (Delaware Hall Building – Western University)

FRIDAY JUNE 7

- 09:00 Keynote
Rubén Gaztambide-Fernández: The Orders of Cultural Production
Chair: Patrick Schmidt (VKH)
- 10:00 Parallel paper sessions
- A. L. K. Richerme: The Diversity Bargain and the Discourse Dance of Equitable and Best. Chair: J. Edwards. Respondent: N. Niknafs (MB 242)
 - B. M. Lu & L. Tan: On the Usefulness of Nothingness (WU 無): A Daoist-Inspired Philosophy of Music Education. Chair: E. Teichman. Respondent: V. Fung (MB 254)
 - C. E. Gould: Education, Activism, Freedom: (im)possibilities of Justifying Music Instruction in US Public Schools. Chair: O. Bray. Respondent: R. Mantie (MB 227)
- 10:55 Coffee break (Atrium)
- 11:15 Parallel paper sessions
- A. N. Niknafs: Ingratitude and the Politics of (Un)Mutual Recognition in Music Education. Chair: S. Goodman. Respondent: A. Kertz-Welzel (MB 242)
 - B. M. Persson: Positioning as a constant process: Reproduction of and deviation from gendered power structures in the music classroom. Chair: M. Scarlato. Respondent: A. González Ben (MB 254)
 - C. M. Whale: Does music belong in a Liberal Education? Chair: A. Ellerbe. Respondent: P. Woodford (MB 227)
- 12:15 Parallel paper sessions
- A. R. Mantie: Seeking the Good Life of (Musical) Leisure. Chair: K. Bylica. Respondent: C. Rolle (MB 227)
 - B. M. Arnold: A Philosophical Investigation of Critical Interculturalism: Preparing Students for Challenges through Musical Collaboration. Chair: E. Sarath. Respondent: C. Bernard (MB 254)
 - C. D. J. Shevock: Music Education as Compostable Culture. Chair: E. Kinghorn. Respondent: D. Lines (MB 242)
- 13:15 Lunch (Atrium)

- 14:15 Parallel panel sessions
- A. P. Kanellopoulos, J. Abramo, C. Benedict, R. E. Allsup: Music Education in Times of Darkness: the possibility of resistance. Chair: M. Berger (VKH)
 - B. D. Bogdan, J. Faflak, B. A. Younker: The Educative Value of Musical Enchantment. Chair: S. Garrepy (MB 227)

- 15:45 Parallel paper sessions
- A. B. Kigozi: Towards a sustainable philosophy of music education in Africa: the case of Buganda. Chair: C. Blumer. Respondent: S. Goble (MB 227)
 - B. M. Fiorentino: Critical Realism in Research on Race in Music Education. Chair: L. Benjamins. Respondent: A. Prest (MB 254)
 - C. J. Edwards: (Re)sounding a sound approach to music education. Chair: B. McNamara. Respondent: J. L. Aróstegui (MB 242)

16:40 Coffee Break (Atrium)

17:00 General Assembly (VKH)

18:30 Free Evening

SATURDAY JUNE 8

09:00 Writing for PMER (VKH)
E. R. Jorgensen, I. Yob, editorial members

- 09:45 Parallel panel sessions
- A. J. L. Aróstegui, R. E. Allsup, C. Conway, P. Woodford, B. A. Younker: Changing the world from Neoliberalism to Humanism, changing education from STEM to STEAM competences: Bias and Possibilities to transform curriculum and society. (VKH)
 - B. S. Garrepy, C. P. Lagos, E. S. Souza, A. Prest, J. S. Goble, A. Kertz-Welzel: Interrogating Language as Mediator of Discourse in International Music Education. Chair: B. McNamara (MB 242)

11:10 Coffee Break (Atrium)

- 11:30 Parallel paper sessions
- A. L. Benjamins: Contemporary Christian Music as Liturgy: An Examination of the Illocutionary Force of Praise Bands.
Chair: T. von Wachenfeldt. Respondent: M. Whale (MB 254)
 - B. W. Perrine: The Discarded Sonorous Image: Reconsidering Visions of Music Education. Chair: D. Shevock. Respondent: W. Churchill (VKH)
 - C. D. Lines: Access to Music for All? Arendt, Agency and Music Education.
Chair: G. Ripani. Respondent: C. Ferm-Almqvist (MB 242)
- 12:30 Parallel paper sessions
- A. J. Abramo: Equity without Identity: Social Justice in Music Education as Open Form.
Chair: L. Forshaw. Respondent: J. Hess (MB 242)
 - B. A. González Ben: Interrogating Universal Tropes in International Music Education: A Discourse Analysis of IBDP Music's Notion of Musical Culture.
Chair: B. Kigozi. Respondent: C. Aguilar (MB 254)
- 13:30 Closing session (VKH)
Alexandra Kertz-Welzel, ISPME Chair
Patrick Schmidt, ISPME 2019 Site Chair
Øivind Varkøy, ISPME 2021 Site Chair
- 13:45 Symposium ends

PAPER AND PANEL ABSTRACTS

WEDNESDAY JUNE 5, 18:30

We Are All Haunted: Cultural Understanding and the Paradox of Trauma

Deborah Bradley

In this paper, I explore the question: *what would it mean for history to be understood as the history of trauma?* First implied by Sigmund Freud (2003/1920) in "Beyond the Pleasure Principle," and later taken up by Cathy Caruth (1991, 1993, 1996), the question has broad implications for music education. The nature of trauma as an enigma, as something experienced but not fully grasped in consciousness that returns to "haunt" its survivors through repetitive phenomena such as flashbacks, nightmares, and unexplainable reactions to sights, sounds, smells, and other stimuli, has been documented to affect not only individuals who have experienced violent events but entire cultures that have experienced trauma such as war, natural disaster, genocide, colonialism, racism, and other forms of trauma (Schwab 2010; Simon, Rosenberg, and Eppert 2000) that are passed down through generations. Trauma as an enigma raises a variety of paradoxes emerging from its relationship to history and to pedagogy, and the relationship of trauma to cultural understanding. My exploration is guided by the question: *if history may be understood as the history of trauma, how does the nature of trauma as incomprehensible complicate our concerns for cultural or cross-cultural understanding, a stated goal of multicultural music education?*

Social justice in German music education policy: Tensions between theory and practice

Beatrice McNamara

Even though social justice is greatly endorsed by German cabinet-level ministries (BMBF 2018), when considering the statistical facts (Autorengruppe Bildungsberichterstattung 2016 and OECD 2016), it becomes clear how far apart policy and practice of music education actually are. In view of the prevalent connection between socio-economic and socio-cultural background and academic success in Germany, it is expedient to think carefully and critically about social justice as a guiding principle in music education and education policy in order to ensure a more equitable society (Reimer 2009).

In order to paint a clearer picture of the multifaceted perception of social justice as a concept, different theories of justice such as John Rawls' *Theory of Justice* and Amartya Sen's *Capability Approach* will be critically reflected on. Furthermore, this paper concentrates on social justice as concept of music education policy by examining the agendas of UNESCO and the German Music Council. Ensuing, historic and contemporary concepts that advocate social justice in school education will be introduced and reflected upon philosophically. In order to bridge the gap between policy theory and education practice, this paper will refer to IKARUS – a Munich-based project dedicated to ensuring social justice in music education. Furthermore, implications to clarify the role of music educators in between music education and policy are shown. In conclusion this paper will concentrate on how philosophically grounded thought and reflection could benefit music education policy discourse and legislation.

**How shall we talk about music in the classroom?
On aesthetic argumentation and its importance to music education**

Christian Rolle

The question the paper raises is relevant because criticism of the way music is discussed during lessons is widespread. To answer it we should consider the two questions: 'What really matters in music teaching?' and 'Why does music teaching matter?' Revisiting the ideas of *aesthetic education* and connecting them to an understanding of *music as practice* the paper tries to show that music attains its significance for education *as an experience*. It is the aesthetic way in to the world that makes musical practices significant in education. Based on this thought the paper attempts to explain and justify the thesis that *aesthetic argumentation* is encouraging as a medium for music education. In many cases, speaking is part of music as practice. And where people engage in argument over differences of opinion concerning music, there is a high probability that musical education processes are taking place.

Aesthetic arguments are never compelling, in actual fact. They do not prove anything; they campaign for perspectives that do not develop their powers of persuasion until they are accepted; they recommend points of view that are incomprehensible until those addressed engage in a new mode of seeing and listening. And this is about education. Obviously, the nature of the validity of aesthetic judgements can only be explained as part of a theory of their communicative justification. Moreover, it is important to consider that aesthetic argumentation can take place largely non-verbally. A theory of aesthetic argumentation has to consider non-verbal arguments. The stimulus for an argumentative class discussion can for instance be differences in appreciation of a piece of music or the disputed quality of various musical interpretations; it might also arise from collaboratively composing or arranging music.

THURSDAY JUNE 6, 9:00

Go Ask Alice: How is a Raven like a Band Director?

Mya Scarlato

This paper explores the performance-based, concert-driven nature of band programs in the United States in the context of Pierre Hadot's *Philosophy as a Way of Life* and Lewis Carroll's *Alice's Adventures in Wonderland*. Through an examination of Hadot's presentation of ancient Greek philosophy as a process for figuring out how to live well and Carroll's challenge of conventional education in Victorian Era England, the author wonders what band education might look like when the profession's obsession with futuristic performances and fixations on past traditions are laid aside; the article proposes that the profession of band would benefit from a more present-focused, process-oriented approach making music, akin to that of the general music classroom setting.

“Putting a Face on It”: The Trouble with Storytelling for Social Justice in Music Education

Juliet Hess

Music educators and music education researchers often rely on the use of story when advocating for social change. We may use story to illustrate a need for resources, point to a systemic injustice, illustrate a need for policy change, or identify an exclusion. Allies often utilize stories of oppression to demonstrate the untenability of situations or dehumanization experienced by particular people or groups. Stories shared, in other words, typically describe difficult, oppressive, or traumatic situations that may accomplish advocacy or social change goals but may also inadvertently reinscribe oppressive relations. This paper considers several questions in relation to this practice: What does it do for dominant group members to hear stories of marginalization? How can telling stories ultimately reinscribe oppression? How could individuals who offer their stories benefit from sharing? What educational value does telling stories offer? If storytelling carries potential for reinscribing oppression, how else might educators advocate to meet the needs identified? To theorize this type of storytelling, I put Martin Buber's work on *I-Thou* in conversation with work of Homi Bhabha. Buber's theorizing allows the consideration of different types of relations, while Bhabha provides ways to explore the effects of what Buber terms an *I-It* relationship on individuals subject to systemic oppression. Ultimately, I explore how it might be possible to consider oppressive systems without acquiescing to the demand for story.

The Human Spirit and Music in a Classic Chinese Philosophical Perspective

Victor Fung

There is a spiritual aspect of humans that goes beyond the biological being. The aim of this presentation is to focus on the human spirit in relation to music and music education based on classic Chinese philosophical ideologies. Music by nature is predisposed in humans. Wherever there is human, there is music supported by a human spirit. There could be individual spirit (e.g., as in setting daily goals, tasks, and actions) and group spirit (e.g., found in communities, sports teams, and nations). In this presentation, everyone is in a team call “humans,” and the spirit of this team is the human spirit. This human spirit transcends time and space. Today, humans still live by some of the same human spiritual principles from thousands of years ago. Sincerity, kindness, benevolence, and being an exemplary person are key pillars of classic Confucianism, while non-egoistic action, observation, equality, and flexibility are key pillars of classic Daoism. They collectively capture an essence of the human spirit. In this thinking, one must have a humanly life, that is a life with a human spirit, throughout a musical life. Despite changes in the natural world and in human relationships, the human spirit should remain as a foundation for music education. The human spirit is the driving force that makes lives and musics meaningful. Out of the human spirit comes continuous lifelong development, proactivity, and flexibility, which create stronger impacts of music education that leads to a prosperous musical life and an overall better life.

THURSDAY JUNE 6, 10:00

Re-romanticizing the philosophy of music education: A return to a sense of awe and wonder

Hanne Rinholm and Øivind Varkøy

In this essay, we argue that the critique of the idea of music as artwork in the contemporary philosophy of music education is based on a dystopia about the tradition of Western classical music in general and Kant and Romanticism in particular. Against this dystopia, utopias of inclusion, pluralism, and diversity are presented, while marginalizing the idea of music as artwork by claiming that it reduces music to a collection of objects. The construction of this dystopia has been nourished by the idea of *musicking* and an 'allergy to aura' in our time. We argue that Small's musicking concept might have been interpreted too literally by its followers, to the extent that 'the baby might have been thrown out with the bath water'. Instead, rethinking the idea regarding the artwork as *part-subject-part-object* is suggested, which includes re-romanticizing and re-auratizing the world of music education.

MUSIC EDUCATION: neither HAPPY, nor UNHAPPY

Giulia Ripani

This paper analyzes the role of happiness and unhappiness in K-12 music education. According to Noddings, happiness should be promoted as an instructional goal in the present educational debate. However, the etymological analysis of the term, usage in common expressions, and conceptualizations of happiness from historical and international perspectives highlight its uncertain, subjective, and paradoxical quality. Therefore, happiness cannot be considered an educational aim, if music education seeks a secure role in the school curriculum. Drawing on existentialist contributions, I analyze the value of unhappiness in music education. Although unhappiness is not a desirable condition for students' accomplishments, I demonstrate that it is possible to integrate some of the existentialist themes into a deeper understanding of music instruction. Yet, the inadequacy of both happiness and unhappiness as educational goals encourages me to consider these antithetical terms as different aspects of the same instructional process. Working toward a synergistic proposal in which both happiness and unhappiness have a role in music instruction, I considered philosophical perspectives on the value of music education. While Reimer identified emotional development as an educational goal, I suggest that emotional growth is a means rather than an end for music instruction. Although Elliot proposed a music educational aim by suggesting *eudaimonía*, I argue that his perspective relies on a distorted conceptualization of this term. Drawing on Ancient Greek culture, I suggest that, through an education of opposite feelings, the aim of music education should be the development of *métron*, the acceptance of human and personal limits.

The Devil Has The Best Tunes...A Place in Music Education for the Burkean Sublime?

Ketil Thorgersen and Thomas von Wachenfeldt

Music has, through the ages and genres, sought to touch us and be meaningful on the most existential levels – even the darkest realms of the human psyche. In this paper we show examples of how evil, darkness, fear and pain has been dealt with in so called classical music, Scandinavian folk music and in heavy metal; three genres that represents different kinds of cultural capital, popularity and historicity, but still have a lot in common. The examples show how certain musical parameters have been used to convey the sublime in all these genres. The sublime in this case, is the sublime as described by 18th century philosopher Edmund Burke. Burke distinguished between the beautiful and the sublime in works of art and in nature; claiming that they are substantially different: The beautiful is associated with pleasure, smoothness, tinyness and cuteness, while the sublime always is associated with fear and terror, vastness and the uncomfortable. Of the two, the sublime is the strongest and provides the most existential experiences. So if the sublime has been important throughout different genres and epoches, and the sublime has the greatest potential for existential musical experiences, how come that the sublime has such a limited place in music education? Should music education be changed into an existential subject dealing with the sublime, and in that case how? Or is it just wrong to scare our children?

THURSDAY JUNE 6, 11:15

Dio Ganhdih's "Pussy Vortex" as a Site of Erotic Indigenous Resistance

Laurel D. Forshaw

Indigenous resistance to settler colonialism is an ongoing struggle for sovereignty—sovereignty over land, language, culture, education, and *bodies*. The logics of settler colonialism require that Indigenous bodies be controlled and regulated, and, consequently, Indigenous resistance, decolonization efforts, and calls for sovereignty necessarily involve discussions surrounding Indigenous bodies, gender identities, and sexuality. Indigenous queer hip-hop artist Dio Ganhdih's work lies at the intersection of queerness and Indigeneity. Bringing together Indigenous queer theory, itself an intersection of Indigenous and queer theories, the concept of decolonial love, and considerations of land, this paper, from a settler perspective, provides an analysis of Ganhdih's song "Pussy Vortex" that demonstrates an example of radical decolonial love seen through the lens of Indigenous queer theory.

Community or: the secret quest for belonging and transformation in music education

Alexandra Kertz-Welzel

The notion of community plays an important role in music education. Various kinds of musical ensembles or the notion of communities of practice in music education classes exemplify this significance. While music is certainly relational and music making is crucial for the development of groups, there is a tendency in music education and related fields such as community music to glorify community. Most often, community is seen as an ideal and a sanctuary where people find belonging or safety and individual transformation seems easily possible. In contrast to music education's and community music's often unreflective notion of community, research in political philosophy and sociology has long critically analyzed the notion of community and created various useful concepts. In view of the increasing interest in the political and social relevance of music education, including the

intention to transform individuals and the society, it might be time to start critically analyzing what community means in music education, which hopes it entails and which theories and concepts of political philosophy or sociology could help refining the notion of community in music education. This paper analyzes, from an interdisciplinary philosophical perspective, what the notion of community means in music education and how it could be improved, utilizing research in political philosophy and sociology. The focus is particularly on our interest in belonging and transformation, thereby philosophically questioning music education's potential to transform individuals and societies – and thus its political and social relevance.

Musical Democracy

Shawn McNamara

The music classroom offers an intriguing environment to explore the ambivalence, conflict, and resonance of human interaction in its multiplicity of forms between and among individuals and groups. The need for the inclusion of democratic principles into our systems of education has been consistently described and called for by education philosophers and music educators. Philosophical research on democracy and education (Dewey, 1913; Gutmann, 1993; Woodford, 2005) places dialogue as a primary component of any democracy, whether electing officials or in our daily communications. In our democratic engagements we often interact in a vocal way through the use of language however in a music environment we also communicate through the medium of expressed sound: music. The purpose of this paper is to explore conscious social reproduction (Gutmann, 1993) as an aim of democratic education, dialogue as the process of democratic education, and the mechanisms for democratic dialogue in the music classroom.

THURSDAY JUNE 6, 14:15

Philosophical Perspectives on Mentoring and Music Education Panel

In the opening pages of *The Republic*, we find Socrates engaging in a somewhat confrontational yet supportive dialogue with a group of young men. It becomes clear that the master has little interest in telling his companions how to engage with the world, but instead wishes to help them cultivate critical thinking, explore ideas and examine underlying assumptions. Socrates and Plato represent an exemplary archetype for the master – apprentice relationship that remains an essential tool for many of the processes central to learning, especially in the arts. The mentorship offered by great teachers can result in nurturing and respectful bi-directional relationships. In music education, though, mentoring is rarely an explicit topic in research. Either, it seems too simple and a most natural part of becoming a teacher or researcher – or it might be too complex to approach it systematically. This is clearly in contrast to the large number of publications about mentoring in general. However, whether directly teaching individuals and groups or tacitly inspiring others to achieve greatness, mentoring has grown increasingly complex. The field has expanded beyond simply training school teachers and now includes preparing individuals to guide future educators and nurture scholars. All involved must acknowledge that mentorship can be fraught with ethical problems and issues of power resulting. This panel examines mentorship in music education from a variety of international perspectives including differences in mentoring musicians, educators and researchers by exploring general philosophical issues.

Perspectives on Mentoring Novice Music Teachers

Frank Heuser

Mentoring or: philosophical perspectives on a highly competitive academic world

Alexandra Kertz-Welzel

Reflections on mentoring

Estelle R. Jorgensen

Sharing knowledge and educating future colleagues: aspects of mentoring in South Africa

Martin Berger

Mentoring higher degree research students and supervisors

David Forrest

Popular criticisms of democracy and music education: a philosophical exploration panel

This symposium explores philosophical arguments against democracy as a contrast to a call for just and fair music education. We will investigate criticisms of democracy to illuminate what kind of rationales and counterarguments could be constructed for democratic policies of teaching music. This will form the basis for advancing a critical perspective on contemporary music education trends that devolve on the basis of anti-democratic rationales.

Music not for all: the epistemological argument against democracy and the prospect of music education just and fair

Lauri Väkevä

Neoliberalism, cultural organisations and music education: an unhappy marriage and a hatred of democracy

Panos Kanellopoulos

What is that music good for?: Repertoire as structures of violence

Cathy Benedict

Diluting Democracy: Policy, Governance and the Paradoxes of Participation

Patrick Schmidt

THURSDAY JUNE 6, 15:45

Towards a possible geometry of (music) educational relations – situated (musical) bodies

Cecilia Ferm-Almqvist

In my PhD-work (Ferm, 2004, 2006) I was interested in interaction that made musical among 10-12 years old possible. The phenomenon of music teaching and learning interaction showed to be constituted by five themes, namely how the teachers related to the incorporated musical knowledge of the pupils; in which ways the teachers were open to the initiatives of the pupils; how musical experience was made possible; how the acts of the pupils were handled; and finally, which symbols that were used in the interactions. The philosophical base for the study was mainly Merleau-Ponty's phenomenological thinking, where human beings are seen as living bodily subjects. The bodily aspect of interaction in the music classroom, was only one part, or aspect, of the result though. In later studies, focusing female guitar playing students in upper secondary school ensemble education, it has become obvious though, that girls behave, and are encouraged to behave in more immanent ways than boys. They seem to have been, and be, less encouraged to stretch their bodies, and become musical human beings. Instead they become the second musical sex (Ferm-Almqvist, 2017 a, b; Ferm-Almqvist & Hentschel, 2019). During my work with the problem of how to create space for girls playing the electric guitar in educational settings, I have continually been wondering about how to create educational rooms, and educational relations in ways that let all pupils, independent of sex, to run their projects, transcend as musical bodies, and become what they already are. I have been approaching this theme from different philosophical angles, and at the same time taken part of on-going studies regarding educational relations that have encouraged my wonder even more.

Empathy in and through Music Education: Extending Artistic Citizenship

Amanda Ellerbe

With some extension, the concept of artistic citizenship might help to characterize the potential for music education to effect social change. Empathy is considered by many to be a fundamental component of citizenship, and findings indicate it can be developed through group participation in music and through engagement with musical works. While Elliott et al. regard artistic citizenship as a means of exercising music in political ways, further investigation of the capacity for music to prepare students for social change might serve to more accurately describe artistic citizenship as a socio-musical endeavor. In this paper, I'll examine artistic citizenship for its limits, attempting to extend artistic citizenship to include its potential for citizenship in and through music education: music education for the expression of citizenship as well as for its development. I will suggest an extension of artistic citizenship that accounts for philosophical arguments that musical engagement can educate empathetic emotions and empirical research that suggests that participating in music might develop empathetic skills. Drawing from practice in music teaching and learning aimed at students' social-emotional engagement, I will describe how music education might serve as a pedagogy of empathy to better inform the acts of artistic citizenship for which Elliott et al. advocate.

Emphasis and Suggestion versus Musical Taxidermy: Neoliberal Contradictions, Music Education, and the Knowledge Economy

Paul Louth

For decades now education workers have been inundated with neoliberal policy initiatives described as enabling educational structures to adjust to a global knowledge economy. Located at the intersection of such educational “reform” and classical liberal economic theory is a fascinating paradox – the idea that knowledge should be centrally concentrated in the service of “liberalizing” education along free market lines. In this essay, I consider some of the implications of centralized knowledge for music education in light of this contradiction and the rhetoric that obscures it. To raise awareness of this paradox, I briefly summarize some of the literature on neoliberalism and state intervention before examining the ideas of an individual who was skeptical of central knowledge planning *despite* his pivotal role in the birth of modern educational “reform” – Peter Drucker. Specifically, building on and broadening Drucker’s vision of the knowledge worker, I suggest the concept of the “musical knowledge worker” as I explore what it might mean to prepare our students for 21st-century life. Finally, I ask whether music educators reinforce this contradiction if they champion music’s curricular legitimacy and relevance, yet fail to teach students to think musically for themselves as evidenced by prescriptive instructional methods or participation in the standardization of musical knowledge through failure to resist the totalizing ideology of the audit culture. Acknowledging this neoliberal contradiction, I suggest that there is room for a music education built on decentered knowledge and the concept of a 21st-century musical knowledge worker to coexist somewhat peacefully.

THURSDAY JUNE 6, 17:00

A Critical Theorist Approach to Inclusiveness in School Ensembles

Shawn Goodman

Hidden beneath the deceptive cloak of tradition, educators are often unknowingly complicit in supporting and perpetuating exclusionary ideology which serves to divide students, thereby limiting access to certain educational opportunities to the privileged few. Directors perpetuate practices of discrimination and exclusion in school music ensembles through auditioned ensembles and those that conform to socially constructed and outdated traditional instrumentations. These practices serve to divide and define students through a process of measurement, comparison, and valuation. Other exclusionary acts are committed solely on the basis of students’ chosen instruments. This paper provides a critical examination of the oppressive roles and exclusionary practices of the school ensemble director, specifically in relation to school orchestras and jazz ensembles, through an extension of Allsup and Benedict (2008), but also presents a way forward by identifying what elements of the large ensemble tradition are valuable and worth keeping, which are oppressive, and which are exclusionary. Then, a reimagining of large ensembles in schools that are more inclusive and less oppressive is presented.

Healing the Aesthetic/Praxial Divide: Toward an Integral Philosophy of Music Education

Ed Sarath

Musicians from highly diverse backgrounds commonly think about what they do in aesthetic terms. By aesthetic, I mean the principles and practices inherent in a body of creative work that are central to its perceived beauty, meaning, transformative capacities and other kinds of function in individual and collective life. Unfortunately, what I view as a uniquely narrow, philosophically flawed and racially discriminatory conception of aesthetics has been embraced in some sections of music education and runs counter to the artistic, pedagogical and social justice imperatives of the 21st century. I am talking the aesthetic model, and the notion of an aesthetic-praxial divide, that has been central to May Day Group from its inception and which extends from the work of Philip Alperson, Thomas Regelski, David Elliott and others. In this essay, I appropriate principles of an emergent consciousness-based worldview called Integral Theory to critique the prevailing model and lay groundwork for a more inclusive aesthetic paradigm that unites what have been dichotomized as aesthetic and praxial frameworks. A black music aesthetics is a particularly significant casualty, given the navigational tools and social justice ramifications of this important cultural location, of the MDG model.

The heart of the integral framework is the interplay of first-person, second-person, and third-person perspectives, which correlate roughly with spiritual, creative/cultural, and scientific epistemologies, in human development and the evolution of knowledge systems. Whereas the prevailing MDG aesthetic model is confined to object-mediated, third-person and process-mediated second person criteria; the integral aesthetic model embraces first-person spiritual dimensions within a first-second-third person aesthetic synthesis that circumvents the aesthetic-praxial divide and welcomes a wide range of aesthetic perspectives—including African American, Asian, indigenous, matriarchal, feminist, queer and technologically-mediated models—into the mix.

Sounding the Anthropocene: A Cyborg History of the Orff-Schulwerk

Austin Showen

My paper offers a critical history of the Orff-Schulwerk instrumentarium in which I suggest that the instrumentarium is intimately connected to and complicit with the European colonial project, Nazism, racist ideologies, and the assemblage of planetary forces—both human and nonhuman—that have produced the current geological epoch known as the Anthropocene. I demonstrate these points by illustrating the instrumentarium's emergence through 1) the affective force of co-assembled materials that coalesced in and alongside the development of the Schulwerk in the post-Weimar/pre-Nazi socio-cultural milieu in Germany; 2) Carl Orff's ideological and aesthetic commitments to the "elemental," primitivism, and the "Volk" as expressed in German nationalist art; and 3) the wider networks of relations that tie the instrumentarium's heterogeneous materials together, such as global trade networks in former colonies from which Orff and associates gathered the instruments for the Schulwerk, and which continue to produce the instruments today. Therefore, I describe the instrumentarium as literally and figuratively *sounding the Anthropocene*—a phrase I coin to conceptualize how musical phenomena have shaped and been shaped by intertwined natural-cultural forces. Using Donna Haraway's notion of the "cyborg" alongside supporting concepts from feminist, new materialist, and posthuman philosophers, I argue that the accumulated force of these factors continues to resonate problematically through the body of the instrumentarium in material-discursive-affective arrangements that figure the instrumentarium as a universal, natural and/or neutral artistic medium in music education, thereby

effacing the heterogeneous musical cultures, planetary forces, objects, and practices that compose the fabric of the instrumentarium.

FRIDAY JUNE 7, 9:00

The Orders of Cultural Production

Ruben Gaztambide-Fernández

In this keynote, Gaztambide-Fernández will elaborate on what it means to engage the concept of cultural production as an analytic framework for making sense of creative symbolic practices within educational contexts. Building on his critique of the “rhetoric of effect” in arts education, Gaztambide-Fernández will introduce the notion of cultural production as a framework for both analysis as well as thoughtful arts education practice and advocacy. The talk will present the outlines of a framework based on the idea that cultural production can be understood as well as engaged through five different but intersecting “orders” or dimensions of practice: the spatiotemporal order, the material order, the symbolic order, the relational order, and the affective order. Understanding these “orders” also opens up possibilities for thinking otherwise about the arts in education and for using cultural production as a pedagogical framework.

FRIDAY JUNE 7, 10:00

Education, Activism, Freedom:

(im)Possibilities of Justifying Music Instruction in US Public Schools

Elizabeth Gould

Articulating a rationale to justify music instruction in public schools, a philosophy of music education, is crucial to its introduction, adoption, and longevity in any school system. Initial philosophies would seem to be utilitarian by default, explicating how music instruction benefits the system, those who learn within it and in the best instances, those beyond. In this presentation I examine racialized histories of the founding of public school music education in the US through what Angela Davis characterizes as a “philosophy of history,” to argue that an ethical philosophy of music education is motivated and framed by the concept of education as activism; in Maxine Greene’s terms, education as a practice of freedom. Deploying M. Francyne Huckaby’s promiscuous Black feminism in the context of Black feminist theory, I juxtapose Greene’s concept of freedom as a quest, an “existential project,” with Davis’s concept of freedom as a “struggle for liberation” in which the theory of freedom cannot be isolated from or contradict its practice—as a means to open potentialities of/for the music education profession to account for and exceed the white supremacy on which it was founded, and by which it continues to be funded.

On the Usefulness of Nothingness (WU 無): A Daoist-Inspired Philosophy of Music Education

Mengchen Lu and Leonard Tan

In 1952, John Cage wrote *4'33"* which famously asked the performer *not* to play a single note: *tacet*. This provocative work raises a number of questions. In music—and by extension, music education—what does it mean to *not* do something? What does it mean to make *no* sound? More fundamentally, what is the nature of *non*-action, *non*-sound, and even *nothingness* in and of itself? Since Cage was influenced by Eastern philosophy, we journey to Asia in search of insights into nothingness and associated notions of absence and negation. In particular, we draw on the writings of Daoist philosophers, principally Laozi, to examine a quartet of philosophical terms, namely, *wu* (無: nothing/ness), *wuwei* (無為: non-action), *wusheng* (無聲: non-sound), and *wuaile* (無哀樂: neither sorrow nor joy). Using these ideas, we propose a Daoist-inspired philosophy of music education, one that emphasizes the usefulness (*yong*用) of nothingness (*wu* 無).

The Diversity Bargain and the Discourse Dance of Equitable and Best

Lauren Kapalka Richerme

Contemporary music education leaders suggest ambiguous definitions of “diversity,” often assuming it both unquestionably good and compatible with equity. The purpose of this philosophical inquiry is to explore the assumptions underlying such discourse. First, I use the legal history of diversity in education to examine the American National Association for Music Education’s statements on equity, access, inclusivity, and diversity. Second, drawing on Green’s educational systems framework, I analyze the political strength of arguments surrounding diversity and equity. Third, considering instances when white parents deem diversity “best” for their children, I investigate the advantages and limitations of what Warikoo calls the “diversity bargain.” Finally, I posit implications for practice. Designed to benefit all students, diversity initiatives conflict with efforts aimed at equity. Music education diversity and equity rhetoric relies on either a troubling misreading of a politically strong state rationale or on the weak political positions of societal interests or educational goods valuable for their own sake. Rather than focusing on diverse content, teachers and students might experiment with how artistic expressions enable the exchange of individuals’ stories and insights. The music education profession might also provide attention to equity apart from diversity.

FRIDAY JUNE 7, 11:15

Ingratitude and the Politics of (Un)Mutual Recognition in Music Education

Nasim Niknafs

A neoliberal institutional spirit, and more specifically what Bauman calls a ‘society of performance,’ can exclude and marginalize some teachers and students by not only not recognizing their needs and longings, but instead soliciting their moral obligation. In this presentation I demonstrate another side of an otherwise amiable feeling —gratitude— to think more critically about the misuse of a sentiment or more precisely, sugar-coating a situation, that only impairs the learning environment. Engaging with Zygmunt Bauman’s understanding of ‘society of performance,’ in this presentation I metaphorically consider both music educators and students migrants in the classroom space and day-to-day interactions and question some of the taken-for-granted music education practices that subliminally impose feelings of gratitude, redundancy and dehumanization on both students and music

educators. Moreover, by probing Lauri Väkevä's (Hegelian) recognition in music education, I examine the at times inherent condescending music education ethos that leave some students and teachers feeling obliged to relentlessly adopt a sense of gratefulness, and to feel an indebtedness to the hierarchy and the opportunities afforded to them as non-citizens. I argue instead for ways to push against such circumstances and strive and constructively struggle for a kind of recognition that is beneficial for *all* the members of a society regardless of their legal or assumed status, and offer ways to avoid the hysteria of performance as defined by Bauman and increase instead the thoughtful and care-full pedagogy that could highlight the moral obligation.

Positioning as a constant process:

Reproduction of and deviation from gendered power structures in the music classroom

Mikael Persson

In this paper I would like to discuss different ways to understand students' agency in the music classroom in order to facilitate analysis of both *deviation from* and *reproduction of* gendered structures in the music classroom. In order to discuss this, I will present two different discourses available for the individual music teacher to make sense of both deviation from and reproduction of gendered structures within the music classroom. The first of these is derived from a market discourse, promoting an understanding of agency to infinite which helps explaining deviation from gendered structures. The second one is rather theoretical and is derived primarily from post-structuralist thinkers such as Foucault, Laclau and Mouffe and are rather pointing towards a rather narrow understanding of agency which is helpful to understand reproduction of gendered structures in the music classroom. I am persuaded that there is a need for a theoretical approach that completes both these tasks. Failing to do so will risk opening a space for two very extreme and unfortunate understandings of agency to gain ground among both scholars and among music teachers. There are many different ways to solve this issue, but I will argue that a combination of theoretical approaches from the fields of positioning theory, discursive psychology and conversation analysis could be helpful. In order to discuss these issues, I will start by using a situation from my own thesis. The theoretical approach is also described in my thesis.

Does music belong in a Liberal Education?

Mark Whale

Does the discipline of music belong in the context of a liberal studies department whose stated aim is to teach students how to think? Commentators justify liberal arts courses as means of teaching critical thinking skills including analysis, synthesis and problem solving. Their justification deprives these courses of the sense of their intrinsic purpose, and renders courses such as music, that are not readily means of teaching critical thinking skills, obsolete. In my paper, I broaden the concept of critical thinking, equating it with Dewey's notion of education and "associated living" as "continual reorganizing, reconstructing and transformation [of experience]." Critical thinking, as the continual testing of one's experience in relation to the experiences of others, is not a skill that is applied to subjects in education and to life. In contrast, it constitutes them. Drawing on the writing of Dewey, Buber, Nietzsche and Bernstein, I explore the notion of critical thinking in music, as something that both creates it and is engendered by it and whose purpose is simultaneously its own and the student who engages it.

FRIDAY JUNE 7, 12:15

**A Philosophical Investigation of Critical Interculturalism:
Preparing Students for Intercultural Challenges through Musical Collaboration**

Melissa Arnold

In this paper, I explore the concept of critical interculturalism as a means to combat the misrepresentations of cultures and philosophies. I begin by defining interculturalism, which I clarify by leaning on Appiah's (2006) cosmopolitanism that is then tapered with Schepen's (2017) dotted lines. Following this, I discuss Freire's (1965/2013) three stages of consciousness—semi-intransitivity of consciousness, naive transitivity and critical transitivity—and explain how critical consciousness, specifically, is valuable as it involves critically reflecting on a problem and taking action based on that critical reflection. Next, I define critical interculturalism and apply it to the classroom according to the following three components: Critical engagement with self, critical interpersonal engagement, and critical engagement with problems. Finally, I provide a scenario in which this pedagogy may be applied in a general music classroom.

Seeking the Good Life of (Musical) Leisure

Roger Mantie

Leisure studies scholar Martin Davies states, "Leisure is valuable...because it enables us to conjecture a way we would like to be, another way of being, but a way in which we can never totally be." In this paper I explore what the notion of "the good life" might mean for music learning and music making in contemporary society, arguing that leisure provides a heuristic ethical concept through which people can question the meaning and purpose of their own lives. Although music exists for many and diverse purposes, music making as leisure enacts a deliberate stance that recognizes the wellness potential of music making, the importance of self-care practices as lifelong obligation, the value of thinking of our lives as an ongoing work of art that balances equilibrium with desire, and the importance of resisting motives of neoliberal forces that, with a touch of irony, reduce the majority of human beings to capital and labour so that a privileged few might enjoy the potentials of leisure.

Music Education as Compostable Culture

Dan Shevock

Musics are interconnected with material nature, and climate change is the 21st Century's defining challenge. The guiding question is: How might redesigning music education around permaculture ethics sustain and regenerate culture and nature? This essay incorporates permaculture ethics—earth care, people care, and fair share—into praxial music education. To accomplish this, terms such as culture and compost will be defined and placed in relation to musics as practices. Next, each ethic will be described within permaculture including contextualization within music education. Compostable culture, as presented in this essay, then stands at odds with scholarship that would hide the damage of advanced capitalism by talking of problems of hierarchy without addressing social inequality—that would focus on difference and hybridity, which advanced capitalism thrives on, without addressing the chasm growing between social classes.

FRIDAY JUNE 7, 14:15

Music Education in Times of Darkness: the possibility of resistance panel

In this panel we offer four distinct perspectives into how music education might play a role in reshaping and reaffirming the notion of education as a common good, performing actions that by interrogating resist conformity to the neoliberal deluge and its emergent bonding with conservative populist ideologies. Our premise is that this cannot be done through regression to any sort of 'lost' tradition (a view that assumes a reified view of the past, as well as the existence of a set of universally valid ways of educating the young). Rather, it must be done through advancing radical forms of music education action that materialise 'prefigurative' pedagogies (Miner, 2013). This action, however, must advance side by side with critical approaches to practices and ideas that shape contemporary education and music education discourse. In our own dark times, education seems to (and has in many instances been forced to) neglect its role in sustaining public spaces and the intellectual infrastructure that might allow the young to pursue freedom of thought. Privatization of educational services in the context of market-oriented practices (Anton, Fisk & Holmstrom, 2000), restrictive views of accountability and performativity (Ball, 2003), imposition of methodolatry (Regelski, 2002), exclusionary practices masked as a "common sense," 'natural' side-effect of pursuing 'excellence', instrumentalization of educational ends, have all prevailed in our contemporary dark times.

One cannot consider a question that seeks to address a common good without returning to the work of Hannah Arendt (1958, 1968a, 1968b, 1968c, 1968d, 2005). In Arendt's view, "When men are deprived of the public space-which is constituted by acting together and then fills of its own accord with the events and stories that develop into history-they retreat into their freedom of thought" (1968d, p. 9). What would our response be to this assertion? Could the "melancholy of inner exile" (Sjöholm, 2015, p. 26) be a way forward for music education? And in which sense? How are we to think of the loss of the wonderful ambivalence that the word school (scholae/σχολή) induced through its connection with σχολή (unchartered-free time) (Masschellein & Simons, 2011)? Could music education enable us to shape relationships with and through music that create a common world?

Re-sistence in the Age of Co-option by the Political Right

Joseph Abramo

Can Creativity Ensure Criticality?

Randall Everett Allsup

Resisting Friendship

Cathy Benedict

Creative music education practice as "a struggle on two fronts"

Panagiotis A. Kanellopoulos

The Educative Value of Musical Enchantment Panel

For the past two decades philosophy of music education has benefited from the impact of poststructuralist/postmodern thought, particularly its focus on inclusivity, multicultural diversity, and decentering the role of classical music in the curriculum. Concurrently, there has grown up a Cartesian hierarchy between meta-critical discursive analysis and the “direct” felt experience of music –or “musical enchantment” -- “charm,” “attraction,” “obsession,” “delight,” “attachment,” “fascination,” “fervour,” “devotion,” “identification,” “*in love with*,” as mainly something to be deconstructed. Our panel regards musical enchantment as a state of active cognition, illustrating “the logical priority of direct response” (Bogdan, *Re-Educating the Imagination*, Heinemann, 1992), where aesthetic experience grounds, rather than is instrumental to, critique. This session asks, “What is the educative work of musical enchantment, in which the most profound aesthetic experiences “are not those that we have but rather those that have us, overwhelming the experiencer to the point where one cannot properly talk about the appreciative knowledge of the experience”? (Richard Shusterman, “Aesthetic Experience: From Analysis to Eros” [*Journal of Aesthetics and Art Criticism*, 64, no 2: Spring 2006, 223]). Equally important, “What are the risks to music education pedagogy of regarding as secondary the subjective visceral emotional states of students -- and their teachers -- in loving the music they love?” Today Deanne Bogdan looks at two classical music pianists and one ensemble “in love” with the music they perform; Joel Faflak focuses on loving Musicals; and Betty Anne Younker considers the implications for music education of students loving “classical” and “other” kinds of musics.

On Being in Love with Classical Music: Three Professional Examples

Deanne Bogdan

More than a Feeling: The Musical Moment in Film Musicals

Joel Faflak

What Does Love Have to do with it?

Considering our Responsibility as Music Educators

Betty Anne Younker

FRIDAY JUNE 7, 15:45

(Re)sounding a sound approach to music education

Jashen Edwards

21st century music educators and their students are teaching and learning in precarious and discordant times. This has resulted in a surge in discourse about music education's role in facilitating open, inclusive, and socially just pedagogies that purposefully 'take account of issues of oppression' (Wright, 2010), counter hegemonic 'structural inequity and systemic injustice' (Hess, 2018), and promote conceptions of 'democracy and dissensus' (Schmidt, 2008). This paper explores the role sound may play in confronting such issues as sound is primordially linked to how one senses and shapes their worldview. Could sound currents streaming everyday through student's lived experiences at home, school, on the streets or in cyberspace be a conduit for creative and critical engagement with issues important to them? How might such sounds inspire students' collective imaginations or socio-political consciousness' or acquaint teachers about the inner complexities of students' lived experiences? Could sound matter musically, pedagogically, socially, or politically?

I will entertain these questions through the lens of Canadian Composer R. Murray Schafer - a pioneer in soundscape composition pedagogy, and London-based Sound Artist Salomé Voegelin whose sound art philosophy posits "listening as a socio-political practice of sound." Intersecting their philosophies is the notion that curiosity, imagination, and creative play is fundamental, indeed vital to human sociological experience. Voegelin elucidates three qualities of sound and the experience of listening: sonic sensibility, discovery drive, and the Voegelin "clash." These qualities may support a model for a sound philosophy and practice that invites students *sonic lifeworlds* through *creative musicking activities* into a *dynamic and dialogical acoustic space*.

Critical Realism in Research on Race in Music Education

Matthew Fiorentino

The phenomena of race and racism present epistemological implications that require researchers' contemplation. The question of whether research on race necessitates a constructivist stance, to account for local contexts, or a structuralist stance, to think in terms of systems and social fabrics remains open-ended. Bonilla-Silva (2014) suggests that to understand race, researchers must acknowledge the social construction and materiality of race simultaneously. Bonilla-Silva (2014) writes, "the task of analysts in studying racial structures is to uncover the particular...mechanisms responsible for the reproduction of racial privilege in a society" (p. 9).

Critical realism is characterized by ontological realism and epistemological relativism (Maxwell & Mittapalli, 2010). Critical realism acknowledges that the knowledge produced through research is subjective and theory-laden; however, theory-laden and socially constructed though it may be, this research is of a "real" world (Danermark et al., 2002). Some scholars contend that constructivism and structuralism are distinct paradigms, with constructivism arising out of and after the "interpretive turn" (Allsup, 2014; Lincoln & Guba, 2011). However, research on race and racism requires researchers to explore the turn itself. In this paper, I explore an example of critical realism at work in research (Fitzpatrick, Henninger, and Taylor, 2014) to illustrate the paradigm's potential. Broadly, I propose that

critical realism is a potent philosophical paradigm from which to conduct research on issues related to privilege and oppression.

Towards a sustainable philosophy of music education in Africa: the case of Buganda

Benon Kigozi

Since the introduction of Western music education for which the local communities had no cultural relationship with, the Western model came into conflict with the indigenous spirit of *Okugunjula* which represents the cultural content and approaches of education that had prevailed for many years. Basing music education on Western philosophies alien to Africans has created challenges on the musical education curriculum, policy and the modern classroom. Western approaches have promoted individualism in an African society that is communal, and promotes collectivism. *Okugunjula* as a philosophy addresses the holistic, integrated and cultural approach of music education with reference to the oral, informal, formal and non-formal acquisition of skills and knowledge. *Okugunjula* was originally carried out outside the formal education framework within the community. Inherent in this philosophy is the act of preparing, training and transforming a learner into a mature and responsible citizen of the land. A child had to be inducted into the heritage of their predecessors manifested in the musical arts including music, poetry, art, drama, dance and stories including mythologies, legends, genealogies, proverbs and oral history of the land.

This paper is not calling for an African music oriented curriculum in the philosophy of music education, but rather an evaluation of the philosophical principals that guide the *Okugunjula* as a process of Buganda's indigenous music education based on African concepts and aesthetics. It suggests ways for an amalgamation of the African and Western core values sensitive to the perceived sustainable African philosophy of music education for Buganda.

SATURDAY JUNE 8, 9:45

Changing the world from Neoliberalism to Humanism, changing education from STEM to STEAM competences: Bias and Possibilities to transform curriculum and society panel

What do Slack, Alibaba, YouTube, and Airbnb have in common? An immediate answer is that all of them are companies developed thanks to the digitization of the economy. In addition, they have in common that their presidents have a degree in Humanities: Stewart Butterfield (Slack) in Philosophy; Jack Ma (Alibaba) in English Philology; Susan Wojcicki (YouTube) in History and Literature; and Brian Chesky (Airbnb) in Fine Arts. This situation is far from being a coincidence but, rather, it seems to be a tendency even in the business world to promote and closely articulate the Humanities with Science and Technology as one of the keys to human development which corresponds with the needs of a society that cannot be based just on an economic rationale. In our current world and in the coming one, where the emergence of Artificial Intelligence promise to change the labour market and the distribution of time allotted to work and leisure, we need, in addition to scientists and technicians, the arts, humanities and social sciences, in order to capture and understand the nuances and interpretations of human behaviour.

In this task, education plays a fundamental role. The definition of the curriculum “to boost the knowledge economy” in advanced societies has led in the last decade to place emphasis on subjects related to science and technology (the so-called STEM subjects), thus prioritizing some competencies over others. However, in recent years there has begun an emergence to encourage the arts and humanities in general, both because of the possibilities they have to foster creativity and innovation characteristic of a knowledge economy and because of broadening the horizons of the curriculum so that they go beyond the economic. So education should respond to the demands of society immersed in a global world made up of citizens, with rights and duties, but who are much more than just qualified workers and, of course, than passive consumers of products. In this panel we will discuss the possibilities and limitations of this articulation between STEM subjects and the Arts as well as their societal and educational implications.

Arts Education Policy in Relation to STEAM: The State of the Art

Colleen Conway

Art and Science, and the Power to Destroy

Randall Everett Allsup

If only a STEM based education, what, if anything, is missing in our actualization as human beings?

Betty Anne Younker

Toward a Return to a Broader Understanding of Educational Excellence in Music Teaching and Learning

Paul Woodford

SATURDAY JUNE 8, 11:30

Contemporary Christian Music as Liturgy: An Examination of the Illocutionary Force of Praise Bands

Laura Benjamins

This paper examines the genre of contemporary Christian music (CCM) within worship contexts in terms of the formative, purposeful, proselytizing nature of its language. CCM comprises many contemporary worship services today, reflecting contemporary music trends and popular music instrumentation. While some similarities to popular musicking may be drawn, it is necessary to also examine the particular nature and effect of CCM lyrics on those engaging with and listening to CCM performances. This paper connects contemporary Christian musicians' musicking practices to speech act theory, suggesting that liturgical speech acts as an illocutionary force enacted in CCM should have the constitutive power to shape participants and the greater congregation's spiritual formation. This examination of CCM practices includes an analysis of worship as formation and dialogue, proposing that participants' musical learning and musicking practices are strengthened through dialogical listening and encounter in worship.

The Discarded Sonorous Image: Reconsidering Visions of Music Education

William Perrine

Within the philosophy of music education, the assumptions undergirding aesthetics as a philosophical discipline originating in the Enlightenment continue to cast a long shadow. For the purposes of this paper, I have taken Aaron Copland's description of the *sonorous image* as a framework for understanding views regarding the nature of the composer, the musical work, the listener, and the audience that have established deep roots in modern culture and music education practice. I argue that both aesthetic theory and contemporary critiques of this theory are not only historically contingent but share commonalities making them incomplete approaches to understanding music as a socio-cultural phenomenon. Instead, I argue for the possibility of philosophical alternatives, in this case an intellectual tradition grounded in pre-modern sources that allow for an open take on both the cosmos generally and music education in particular. I begin my paper by an extended imaginative journey into the pre-modern cosmos to better understand how art and beauty functioned in this area, using the academic work of C.S. Lewis as a guide. I then enlist the support of Charles Taylor in grappling with how the image presented by Lewis *felt* as a lived reality in the medieval world, as compared to the secular social imaginary of the modern era. In this context, sonorous image is a product of the secular modern imagination. In discussing the paradigm shift represented by the transition from the medieval to modern eras, I suggest that such social shifts can bring the loss of things of intrinsic value in addition to social progress. The current paradigm shift away from the Enlightenment social imaginary, then, brings dangers as well as possibilities. I conclude by arguing that, within a diverse society, the classical intellectual tradition that preserves the best of the past, with its openness to transcendence, remains a viable option from which music educators can consider their professional work.

Access to Music for All? Arendt, Agency and Music Education

David Lines

While many claim that music education should be accessible, the reality of private music education provision can be very different. This paper argues that recent movements towards 'informality' in music education have been an attempt to redress unequal music education provision and allow students with an interest in popular and contemporary music more educational access and voice. The paper then turns to Arendt's concepts of natality, plurality and freedom, noting that these expressions of the human condition emphasise the need for people to present their actions in public spaces. Arendt allows us to reframe polarising debates about informal and formal music education as expressions of teacher and student agency. With this in mind, I turn to three recent music education research projects which provide examples of how a focus on agency can assist in such reframing. These examples show us how the act of opening up spaces of agency can move to powerful forms of access and participation within a context of plurality and diversity.

SATURDAY JUNE 8, 12:30

Equity without Identity: Social Justice in Music Education as Open Form

Joseph Abramo

This paper aims to articulate the assumptions of social justice work in music education and to suggest an alternative conception of equity. Borrowing from autoethnography methodology, these assumptions are articulated through two personal stories. The first is a moment when I raised concerns about the racial insensitivity of concert programming at my university. The second is when a colleague suggested that our faculty rock band should not play the song "Sweet Home Alabama" because it might make students of color uncomfortable. Through these stories, I suggest that the argument for social justice in music education is created upon at least four assumptions: First, that people have identities, and these identities are signifiers and manifestations of larger sociological categories. Second, these identities create and reveal issues of power. Third, these issues of power are manifest through symbolic relations. Finally, these issues of power are resolved through appeals to official institutions. These assumptions might constitute the "closed form" of social justice in music education. Using Spivak's concept of subalternity, I suggest an "open form" of social justice, where music educators focus on the subaltern-- those who do not have access to economic and material resources. This is in contrast to identity-based notions of social justice and focus on symbolic violence and other representations of inequality that constitute the closed form of social justice work.

Interrogating International Music Education's Universalist Tropes:

A Discourse Analysis of IBDP Music's Notion of Musical Culture

Antía González Ben

By claiming to embrace cultural difference at its core, the International Baccalaureate Diploma Programme (IBDP) Music curriculum positions itself as fundamentally different from traditional music curricula. Attracted by this promise, U.S. schools dedicate significant time and money to adopt the IBDP Music curriculum. However, the extent to which IBDP Music embodies a radical departure from traditional approaches to music education has not been thoroughly investigated. Using the notion of musical culture as a focal point, I investigate whether IBDP Music's curricular promises and discursive practices support or contradict each other. Through a critical discourse analysis of the 2014 *DP Music Guide*, I examine IBDP Music's curriculum as a culturally and historically situated discursive artifact that produces acceptable forms of musical knowledge.

First, I expose musical culture's underlying dualism, and IB's project to include musical expressions from all around the world produces exclusion. Next, I demonstrate how IBDP Music's construction context as secondary draws on formalistic approaches to the study of music. Next, I interrogate IBDP Music's emphasis on musical cultures as distinct, evidencing this curriculum's reliance on a nineteenth-century, Euro-American conception of culture. Finally, I examine IBDP Music's conceptualization of musical cultures as comparable, exposing this curriculum's embracing of a notion of music as universal. My analysis suggests that IBDP Music's curriculum may not provide a radical departure from traditional approaches to music education.

Interrogating Language as Mediator of Discourse in International Music Education Panel

Many scholarly books have been written about the relationship of music to language – if music is indeed a language, and if so, what constitutes its syntax, implied meanings, and so forth? However, a void exists in the literature in language's relationship to *music* – specifically, the ways in which different languages, their syntax, and the culturally-constructed meanings encapsulated within them – contribute to the perception of the value, purpose, and intent of music education. Post-structuralists such as Derrida (1998) and Foucault (1972) have placed language in a liminal space, as a sort of conveyor of culturally-constructed meanings that can change based on the context. Since philosophizing is inherently about interrogating the assumptions behind beliefs, the place of language as constructor of discourse about music is rife for examination. When music educators don't critically evaluate how we speak about music teaching and its value, we run the risk of assuming that other systems hold the same values as our own, when in fact they may not. When we discover that they do not in fact, resemble our own, we often construct oversimplified views or erroneous stereotypes, which run contrary to our interconnectedness and damage ability to learn one from another. Through interrogation of language as the mediator of discourse via culture, this panel seeks to examine assumptions regarding various musical pedagogies, their implementation, and further internationalize music education – not through erasing borders and individual cultures, but rather, through sorting through diverse threads of music education in philosophy, policy, sociology, ethnology, pedagogy, and linguistics, in order to provide a greater path for flow of ideas and discourse and destruction of harmful hegemonies.

Music as language: A gaze to the musical repertoires of music teachers in Chile

Carlos Poblete Lagos

Teacher vs. Educator: Conceptual assumptions shaping professional identities in music education

Euridiana Silva Souza

The importance of language and music in revitalizing Indigeneity: Cultural restoration through music education

Anita Prest and J. Scott Goble

Global terminology and the internationalization of music education

Alexandra Kertz-Welzel

Stacey A. Garrepy, Panel Organizer

KEYNOTE SPEAKERS



Dr. Michael Apple
University of Wisconsin,
Madison

Michael W. Apple is the John Bascom Professor of Curriculum and Instruction and Educational Policy Studies at the University of Wisconsin, Madison. He also holds Distinguished Professor appointments at the University of Manchester and Northeast Normal University in China. A former elementary and secondary school teacher and past-president of a teachers union, he has worked with educational systems, governments, universities, unions, and activist and dissident groups throughout the world to democratize educational research, policy, and practice.

Professor Apple has written extensively on the politics of educational reform, on the relationship between culture and power, and on education for social justice. Among his recent books are: *The Routledge International Handbook of Critical Education*; *The Routledge International Handbook of Sociology of Education*; *Global Crises, Social Justice, and Education*; and most recently *Knowledge, Power, and Education*; and *Can Education Change Society?* His books and articles have won numerous awards and have been translated into many languages. Professor Apple has been selected as one of the fifty most important educational scholars in the 20th Century. His books *Ideology and Curriculum* and *Official Knowledge* were also selected as two of the most significant books on education in the 20th Century.



Dr. Ruben Gaztambide-Fernández
The Ontario Institute of
Education (OISE), University
of Toronto

Dr. Gaztambide-Fernández's research and scholarship are concerned with questions of symbolic boundaries and the dynamics of cultural production and processes of identification in educational contexts. He draws on cultural studies, decolonial/postcolonial and feminist theory, and critical sociology to inform his understanding of curriculum and pedagogy as encounters with difference. He is the Principal Investigator of the Urban Arts High Schools Project, a study of specialized arts programs in public schools across the United States and Canada, and the author of *The Best of the Best: Becoming Elite at an American Boarding School*, an ethnographic study of processes of elite identification and the production of privilege.

Currently, he is the Director of the Youth Research Lab at the Centre for Urban Schooling of the Ontario Institute for Studies in Education, where he is Principal Investigator of the Youth Solidarities Across Boundaries Project, a participatory action research project with Latinx and Indigenous youth in the city of Toronto. At the YRL, he also oversees and supports several youth participatory action research projects, including the editorial board of *in:cite*, a youth-run online research journal, as well as a study of the practices of participatory facilitators. His theoretical work focuses on the relationship between creativity, decolonization, and solidarity.



Dr. Michael Milde
Faculty of Arts & Humanities,
Western University

Michael Milde is Dean of the Faculty of Arts & Humanities at Western University in London, Canada (since 2011), and a member of Western's Department of Philosophy (since 1992). When I get the chance to step out of the dean's office, I take the opportunity to think about social contract theory and its connections to constitutional law, and to think about the role of the judiciary in a well-functioning democracy.

LAND ACKNOWLEDGEMENT

Western University is situated on the traditional territories of the Anishinaabeg, Haudenosaunee, Lunaapeewak and Attawandaron peoples, who have longstanding relationships to the land and region of southwestern Ontario and the City of London. The local First Nation communities of this area include Chippewas of the Thames First Nation, Oneida Nation of the Thames, and Munsee Delaware Nation. In the region, there are eleven First Nation communities and a growing Indigenous urban population.

Western values the significant historical and contemporary contributions of local and regional First Nations and all of the Original peoples of Turtle Island (North America).

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ABOUT WESTERN UNIVERSITY AND THE DON WRIGHT FACULTY OF MUSIC

Founded in 1878, Western University ranks as one of Canada's top research-intensive universities.

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The Don Wright Faculty of Music provides a learning environment that contributes to the understanding and transformation of culture and society through the study of music. We are dedicated to providing experiences within and across disciplines through curricular and pedagogical engagements that reflect and enhance scholarly, artistic and ethical commitments.

Through music we seek to understand and make transparent our humanity within cultural and social realms; it articulates the human condition. We embrace the core traditions that formed faculties of music, and continue to pursue pathways that represent diversity and intersections within the disciplines, which provides opportunities for interdisciplinary study.



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