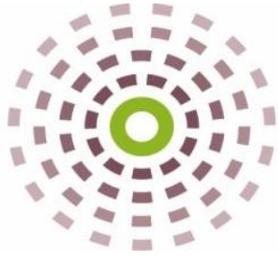


**SMEI**



Society for Music Education in Ireland  
Cumann Ceol Oideachais na hÉireann

**SOCIETY for  
MUSIC  
EDUCATION in  
IRELAND**

**RIAM**

Royal Irish  
Academy of Music

**8<sup>th</sup> Annual Conference in  
association with the  
Royal Irish Academy of Music**

**Royal Irish Academy of Music 2-3 November 2018**

# RIAM

Royal Irish  
Academy of Music

The RIAM is a dynamic, vibrant institution offering music education to all ages, fostering musical talent and producing graduates that have gone on to significant international careers, or who have contributed to our vibrant cultural community through work in other aspects of the music profession.

Numbers on all of our Degrees and programmes are small, as our focus is on giving the students a high level of attention in terms of lesson time, advice on their career path, and opportunities for performance.

Applications for all Degrees and Programmes are made directly to the Academy [excluding Bachelor of Music in Education – application must be made through the CAO]. Please visit our website [www.riam.ie](http://www.riam.ie) to review the admission criteria.

Application Closing Date:  
**December 1<sup>st</sup>**

**RIAM offers the following Degrees and Programmes at third-level:**

- Doctor in Music Performance
- Master in Music Performance
- Recital Artist
- Bachelor in Music Performance
- Bachelor in Music Composition
- Bachelor in Music Education
- Diploma in Music Teaching and Performance
- Access Programme
- Diploma in Community and Group Music Teaching

**RIAM Third-level OPEN DAY**  
**Saturday November 17th 3.00 - 5.00pm**



- Practical Instrumental Lessons
- Musicianship Studies
- Junior Certificate
- Leaving Certificate
- Pre-Instrumental Classes

**RIAM Junior Open Day**  
**Sunday November 18th 2.00 - 4.00pm**

For more information visit:

[www.riam.ie](http://www.riam.ie)



## Royal Irish Academy of Music

The Royal Irish Academy of Music is a home of musical excellence and dynamism, a place of teaching and learning which consistently achieves its objective of transmitting and maintaining the highest standards of performance and appreciation in all musical disciplines. Founded in 1848, the Academy is Ireland's oldest musical institution. It is an associate college of Trinity College, The University of Dublin.

As a national thirty-two county institution, the Academy embodies and reflects the traditions and heritage of Irish musicianship. The teaching staff includes many international and national prizewinners, members of the National Symphony Orchestra of Ireland and the RTÉ Concert Orchestra, and many individuals whose names have become synonymous with music education in Ireland.

Founded originally as a conservatoire to offer intensive part-time music education for young music enthusiasts, the Academy has grown into a national institution with a large junior school, a national music examination system, and a conservatoire with Bachelor, Master and Doctorate programmes in music performance and composition. Twenty-five years after the creation of these tertiary programmes, the Academy offers the finest Irish musical training to Irish students, and to students from all corners of the world. Recent performance projects with education leaders such as the Juilliard School of Music, the Guildhall School of Music and Drama, and the Liszt Academy, Hungary, have further enhanced its profile both nationally and internationally.

In recent years, students of the Academy have garnered prizes from some of the world's most prestigious international competitions including the Clara Haskil International Piano Competition, The Cardiff Singer of the World Competition, the China International Vocal Competition, the Cologne International Piano Competition, the Dublin International Piano Competition and the BBC Musician of the Year. On the international stage, former students are currently members of such leading orchestras as the London Symphony Orchestra, the Philharmonia Orchestra, Hong Kong Philharmonic Orchestra, as well as opera houses from the Royal Opera House at Covent Garden to La Scala, Milan.

In October 2018, the Irish Government announced a pledge of €9 million towards the €20 million re-development of the RIAM Westland Row site. This ambitious transformation of the Academy's campus will open up new opportunities for the expansion and improvement of its programmes.

Having reached the twenty-first century, the Royal Irish Academy of Music can claim to have had a role in the lives of over 1,000,000 musicians since our foundation, which represents a unique and powerful community of learning and appreciation.

## Welcome from Dr Lorraine O'Connell, Chairperson, SMEI

Dear SMEI Delegate,

On behalf of the Society for Music Education in Ireland, it is my pleasure to extend a warm céad míle fáilte to all delegates to the Eighth Annual Conference hosted by the Royal Irish Academy of Music. In addition to a strong representation of delegates from Ireland, we are honoured to welcome our overseas guests from UK, Europe, North America and Australia.

SMEI represents a wide range of individuals, groups and institutions involved in a variety of music education contexts in Ireland. Among SMEI's goals are: a commitment to raising the profile and status of music education in Ireland on a national and international level; the provision of a forum to share research and practice; and to act as an advocate for music education to government and associated agencies. This conference promises yet another exciting and varied weekend of papers, workshops, symposia and performances. Building on the success of previous conferences, it is our hope that over the next two days you will get the opportunity to engage in a mutual sharing of research and practice within both the national and international contexts.

It is with great pleasure that I welcome and thank our keynote speakers Professor Aaron Williamon and Professor Brian Irvine. On behalf of the SMEI executive committee, I wish to extend my sincere thanks to Deborah Kelleher (Director, RIAM) and especially to the conference organising committee, in particular Dr Susan McCormick, Dr Regina Murphy, Brendan Breslin, Laoise Doherty, Gráinne Deery, Maire Moran and all those who have helped to host this event. I look forward to meeting you over the coming days and hope that you enjoy meeting with music educators from different fields and beginning new enriching discussions and debates which will continue into the future.

With best wishes,

**Dr Lorraine O'Connell**  
**SMEI Chairperson**

## Welcome from Deborah Kelleher, Director, RIAM

It gives me great pleasure to welcome you to the Royal Irish Academy of Music for the eighth annual Society for Music Education in Ireland Conference. The SMEI's role in providing a forum for music educators to discuss issues of common concern and identify areas of mutual interest is vital for our sector to progress. I am delighted to see such an array of educators from across music education presenting topics that will provide light-bulb moments, provoke debate, and highlight new thinking. I would like to thank the RIAM conference team led by Brendan Breslin and Laoise Doherty for their diligent planning and enthusiasm. I hope that you have a stimulating experience in Westland Row.

**Deborah Kelleher,**  
**Director, Royal Irish Academy of Music**

## Society for Music Education in Ireland

The Society for Music Education in Ireland (SMEI) was established in June 2010 following extensive consultation and correspondence, and a series of planning meetings during 2009 and early 2010. The first meeting took place against the background of the 6th Annual Symposium on the Sociology of Music Education, held in Limerick, Ireland, July 2009. INA status was granted in August 2010, and immediately afterwards representatives of the group held a meeting at the ISME World Conference in Beijing.

SMEI's first annual national conference took place in November 2010, with this year being the eighth annual conference. For the first annual conference several messages of support and goodwill were received from music educators nationwide, while greetings from ISME members the world over helped situate the SMEI event within the broader international context and network. SMEI has hosted a range of high profile keynote speakers at its annual conference, providing a platform for the dissemination of research and practice in music education and has partnered with other associations such as Society for Musicology in Ireland, Arts Education Research Group (TCD), Council of Heads of Music in Higher Education and the Irish Council for Traditional Music. We look forward to future partnerships and collaborations.

The SMEI acts as an advocacy group for music education and we aim to raise the profile and status of music education in Ireland on a national and international level. Our aim is to present a strong, unified voice in support of music education activities, while recognising the diversity of individuals, organisations/associations and institutions involved in music education in Ireland. Since 2011 SMEI has submitted a number of responses to reports including Junior Certification Short Course in Artistic Performance and Consultation Document on Junior Cycle Music.

We also actively encourage professional development initiatives in music education and we would be delighted to hear from members about the way that they are developing their practice and engaging in music education.

The SMEI also represents Irish music educators as an ISME National Affiliate (INA) for the International Society for Music Education (ISME) and a number of our members participate in ISME events worldwide.

### SMEI Executive Committee 2017-2019

Dr Lorraine O'Connell (Chairperson), Dr Regina Murphy (Assistant Chair), Dr Shannon Burns (Secretary), Dr Marie-Louise Bowe (Membership Secretary), Dr Susan McCormick (Treasurer), Dr Jessica Cawley, Dr Adèle Commins, Miranda Cournane, Gerard Flanagan, Simeon Smith.

### Conference Committee 2018

Dr Susan McCormick, Dr Lorraine O'Connell, Dr. Regina Murphy, Brendan Breslin, Laoise Doherty, Gráinne Deery, Marie Moran.



Society for Music Education in Ireland  
Cumann Ceol Oideachais na hÉireann

## Acknowledgements

The conference committee would like to acknowledge the support of many colleagues for their time, support and practical help during the organisation of this conference.

The conference organisers and SMEI Committee are very grateful to the following for their help and support:

- Deborah Kelleher, Director, RIAM
- Student helpers from RIAM and DCU
- Caretaking and housekeeping staff at RIAM

## Practical Arrangements

### Registration

The times and venues for registration are as follows:

- Friday 2 November: 9am, Red Carpet Area, RIAM
- Saturday 3 November: 8.45am, Red Carpet Area, RIAM

To register outside the designated times, please see a member of the SMEI committee

Delegates will need to do the following during registration:

- Sign the registration form
- Collect conference pack and name badge
- Confirm attendance at conference dinner Le Pain Quotidien, Molesworth Street 7pm Friday (and pay €30, as appropriate)

### Sessions

Please ensure that you arrive promptly at all sessions. We would ask that session chairs and presenters adhere strictly to the timetable.

### Checking your presentation

Please arrive at least ten minutes before your presentation to familiarise yourself with facilities and to ensure that your files are prepared/uploaded (if using PowerPoint) and/or audio-video files.

### Tea/Coffee and Lunch

Tea/coffee is served during morning and afternoon breaks in the red carpet area. Tea/Coffee is included in the registration fee.

### Presentation of Honorary Life Membership and Conference Welcome

The presentation of the honorary membership of SMEI will take place on Saturday 3 November in the Katherine Brennan Hall at 12.15.

### AGM

The Annual General Meeting of SMEI will take place will take place on Saturday 3 November in the Katherine Brennan Hall at 2pm.

### Wi-fi access

Guest wi-fi will be available during the conference. Please contact the registration desk for details.

## Lunch

There are many cafés and restaurants nearby including:

il Caffé di Napoli, Westland Row: [www.napoli.ie](http://www.napoli.ie)

Kilkenny design, Nassau Street: [www.kilkennydesign.com](http://www.kilkennydesign.com)

Pavilion Bar, Trinity College Dublin: <http://www.ducac.tcdlife.ie/pavilion/>

Le Pain Quotidien, Molesworth Street: <https://www1.lepainquotidien.com/ie/en/>

Kennedy's Pub, Westland Row: <https://kennedypub.ie/lunch-menu/>

Honey Truffle Café, Pearse Street: <http://honeytruffle.ie/>

The Alex, Fenian Street: <https://www.thealexdublin.ie/wp-content/uploads/2017/10/Lunch-Menu-The-Alex-Website-1.pdf>

The National Gallery of Ireland, Merrion Square: <https://www.nationalgallery.ie/visit-us/eating-and-drinking>

The Davenport, Merrion Street Lower: <https://www.davenporthotel.ie/wp-content/uploads/2016/10/Lunch-Menu-The-Davenport.pdf>

Alliance Française Café, Kildare Street: <http://www.alliance-francaise.ie/cafe/>

O'Brien's, Nassau Street

Coffee House, Pearse Street: <https://coffeehouseworld.com/>

Science Gallery Café, Pearse Street (TCD): <https://dublin.sciencegallery.com/cafe/>

## Conference dinner

The conference dinner will take place in Le Pain Quotidien (Molesworth Street) at 7pm on Friday. If you would like to attend the dinner and have not yet booked, please do so at the registration desk. The cost of the dinner is €30.

## Twitter

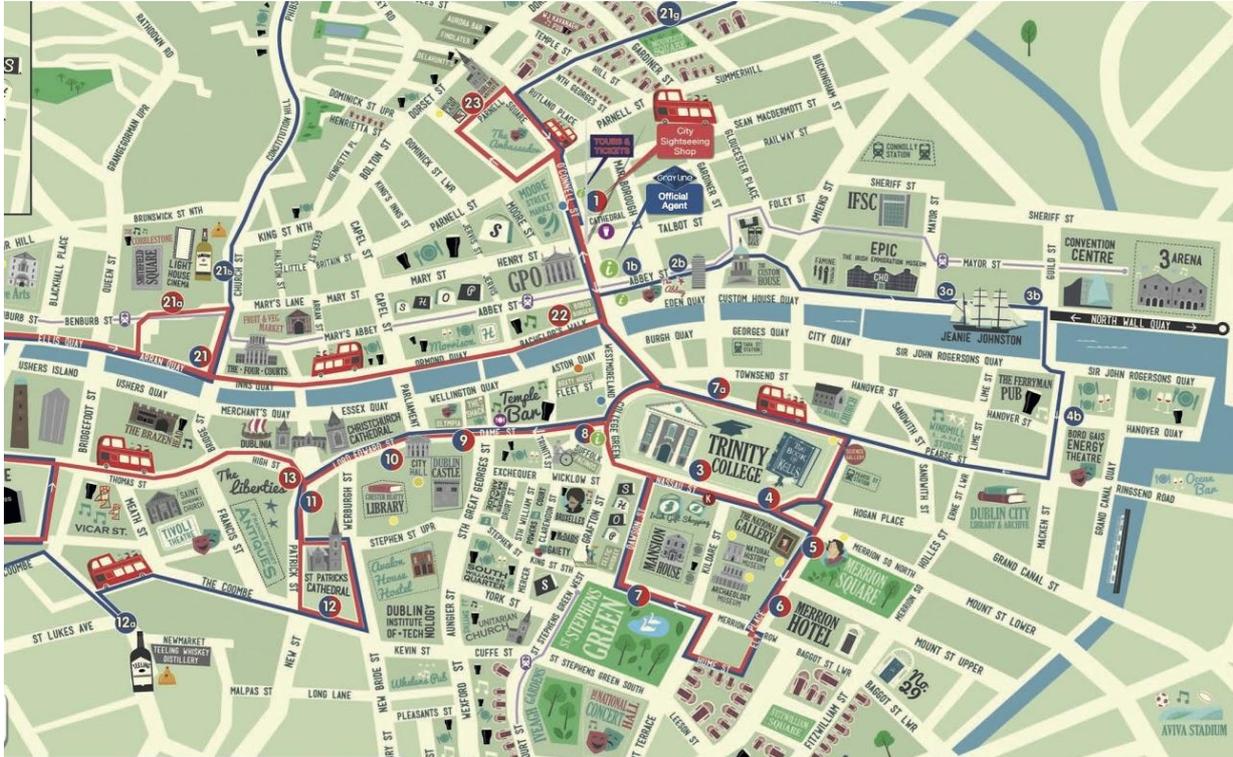
Please follow @SMEINews on Twitter and please feel free to tweet during the conference #smei2018.

## Transport

RIAM is next to Pearse railway (DART) station ([irishrail.ie](http://irishrail.ie)) - the DART will bring you along the coastline as far north as Howth, and as far south as Greystones (north Co. Wicklow). Dublin Bus ([dublinbus.ie](http://dublinbus.ie)) and Luas ([luas.ie](http://luas.ie)) will take you through the city centre, and out to the suburbs.

## Dublin City

RIAM is a short stroll away from Grafton Street, and many major tourist attractions. If you would like to explore Dublin during your stay you will find lots of suggestions for 'things to do' at <https://www.visitdublin.com>



## Performances

We are delighted to welcome the following performers and we gratefully appreciate their contribution to our conference:

Friday 2 November

- Sandyford Youth Band, 6pm, Recital Room

Saturday 3 November

- Accora Accordion Orchestra, 12.45, KBH

Coffee/Tea Breaks

- Schulyer Perry (cello)
- Davide Forti (cello)

## Keynote Speaker – Professor Brian Irvine MBE



Composer/conductor Brian Irvine is Professor of Music at Ulster University, Co - Artistic Director of the artist led production company Dumbworld and in 2015 was appointed as the first Music Laureate for the City of Belfast. He co- founded the music department at the South Eastern Regional College, was Music Director for the Prince's Trust Soundlive Music and was Composer in Residence with the Ulster Orchestra for four years. He has won many international awards for his music including two BASCA British Composers Awards (for the Welsh National Opera commission – The Tailor's Daughter and the large scale orchestral choral work - Anything But Bland) as well as the Radio 3 Jazz Award for best new work. In 2015 he was awarded the Paul Hamlyn Composers Award for Outstanding Innovation in Music Composition.

## Keynote Speaker – Professor Aaron Williamon



Aaron Williamon is Professor of Performance Science at the Royal College of Music, where he directs the Centre for Performance Science, a partnership of the RCM and Imperial College London. His research focuses on skilled performance and applied scientific initiatives that inform music learning and teaching, as well as the impact of music and the arts on society. Aaron is founder of the International Symposium on Performance Science, chief editor of *Performance Science* (a Frontiers journal), and a fellow of the Royal Society of Arts and the UK's Higher Education Academy. In 2008, he was elected an Honorary Member of the Royal College of Music.



Society for Music Education in Ireland  
Cumann Ceol Oideachais na hÉireann



## 8<sup>th</sup> Annual Conference of SMEI at the Royal Irish Academy of Music – 2-3 November 2018

Friday 2 <sup>nd</sup> November 2018			
Time	Registration (Room: Red Carpet Area)		
09:00-09:30			
09:30-10.30	<table border="1"> <tr> <td> <p><b>Session 1: Assessment (Room: Recital Room)</b> <i>Chair: Marie-Louise Bowe (Dublin City University)</i></p> <p><b>Jessica Cawley (University College Cork)</b> <i>A Reconsideration of Music Competitions: New Fieldwork from the Fleadh Cheoil na h'Éireann</i></p> <p><b>Rachael Jacobs (Western Sydney University)</b> <i>Shifting Borders in Creative Assessment: The Teacher as Curator and Critic</i></p> </td> <td> <p><b>Session 2: Pedagogy (Room: KBH)</b> <i>Chair: Gráinne Deery (Royal Irish Academy of Music)</i></p> <p><b>Aoife Chawke (Mary Immaculate College) and Gwen Moore (Mary Immaculate College)</b> <i>Breaking tradition: Investigating theoretical applications of alternative pedagogies in the piano lesson</i></p> <p><b>Gemma O'Herlihy (Cork School of Music)</b> <i>Developing Ear-Playing Skills in Beginner Pianists in the Piano Lab</i></p> </td> </tr> </table>	<p><b>Session 1: Assessment (Room: Recital Room)</b> <i>Chair: Marie-Louise Bowe (Dublin City University)</i></p> <p><b>Jessica Cawley (University College Cork)</b> <i>A Reconsideration of Music Competitions: New Fieldwork from the Fleadh Cheoil na h'Éireann</i></p> <p><b>Rachael Jacobs (Western Sydney University)</b> <i>Shifting Borders in Creative Assessment: The Teacher as Curator and Critic</i></p>	<p><b>Session 2: Pedagogy (Room: KBH)</b> <i>Chair: Gráinne Deery (Royal Irish Academy of Music)</i></p> <p><b>Aoife Chawke (Mary Immaculate College) and Gwen Moore (Mary Immaculate College)</b> <i>Breaking tradition: Investigating theoretical applications of alternative pedagogies in the piano lesson</i></p> <p><b>Gemma O'Herlihy (Cork School of Music)</b> <i>Developing Ear-Playing Skills in Beginner Pianists in the Piano Lab</i></p>
<p><b>Session 1: Assessment (Room: Recital Room)</b> <i>Chair: Marie-Louise Bowe (Dublin City University)</i></p> <p><b>Jessica Cawley (University College Cork)</b> <i>A Reconsideration of Music Competitions: New Fieldwork from the Fleadh Cheoil na h'Éireann</i></p> <p><b>Rachael Jacobs (Western Sydney University)</b> <i>Shifting Borders in Creative Assessment: The Teacher as Curator and Critic</i></p>	<p><b>Session 2: Pedagogy (Room: KBH)</b> <i>Chair: Gráinne Deery (Royal Irish Academy of Music)</i></p> <p><b>Aoife Chawke (Mary Immaculate College) and Gwen Moore (Mary Immaculate College)</b> <i>Breaking tradition: Investigating theoretical applications of alternative pedagogies in the piano lesson</i></p> <p><b>Gemma O'Herlihy (Cork School of Music)</b> <i>Developing Ear-Playing Skills in Beginner Pianists in the Piano Lab</i></p>		
10:30 – 11:00	Tea/Coffee & Performance (Room: Red Carpet Area)		
11:00 - 13:00	<table border="1"> <tr> <td> <p><b>Session 3: Teacher Education and Admissions (Room: KBH)</b> <i>Chair: Gerard Flanagan (Kylemore College)</i></p> <p><b>Dale Misenhelter (University of Arkansas)</b> <i>Relevance and Recall: Experiences Cited as "Memorable" in Tertiary Teaching Methods Course</i></p> </td> <td> <p><b>Session 4 WORKSHOP 1 (11:00-11:50)</b> <b>(Room: Recital Room)</b></p> <p><b>Julie K. Hagan (The University of Hartford)</b> <i>Inclusive Music Education: Teaching Transgender Students in the Choral Classroom</i></p> </td> </tr> </table>	<p><b>Session 3: Teacher Education and Admissions (Room: KBH)</b> <i>Chair: Gerard Flanagan (Kylemore College)</i></p> <p><b>Dale Misenhelter (University of Arkansas)</b> <i>Relevance and Recall: Experiences Cited as "Memorable" in Tertiary Teaching Methods Course</i></p>	<p><b>Session 4 WORKSHOP 1 (11:00-11:50)</b> <b>(Room: Recital Room)</b></p> <p><b>Julie K. Hagan (The University of Hartford)</b> <i>Inclusive Music Education: Teaching Transgender Students in the Choral Classroom</i></p>
<p><b>Session 3: Teacher Education and Admissions (Room: KBH)</b> <i>Chair: Gerard Flanagan (Kylemore College)</i></p> <p><b>Dale Misenhelter (University of Arkansas)</b> <i>Relevance and Recall: Experiences Cited as "Memorable" in Tertiary Teaching Methods Course</i></p>	<p><b>Session 4 WORKSHOP 1 (11:00-11:50)</b> <b>(Room: Recital Room)</b></p> <p><b>Julie K. Hagan (The University of Hartford)</b> <i>Inclusive Music Education: Teaching Transgender Students in the Choral Classroom</i></p>		

	<p><b>Marita Kerin (Trinity College Dublin) and Margaret O'Connor (Department of Education and Skills)</b>  <i>A school–university coteaching music partnership: the scholarship of reciprocity</i></p> <p><b>Gwen Moore (Mary Immaculate College), John O'Flynn (Dublin City University), Frances Burgess (Stranmillis University College), Jayne Moore (Stranmillis University College)</b>  <i>Exploring provision, attitudes and values in initial teacher education in music in Ireland and Northern Ireland</i></p> <p><b>Joshua A. Russell (The Hartt School, University of Hartford), Neal Humphreys (University of Hartford), Claire Paik (University of Hartford)</b>  <i>Sales or Substance: Examining the Admissions Process through the Music Educator, Admissions Officer, and University Music Faculty Lens</i></p>	<p><b>Session 5 WORKSHOP 2 (12:00-12:50)</b>  <b>(Room: Recital Room)</b></p> <p><b>Joshua Emanuel (New York University)</b>  <i>Easy Computer Music Programming with Scratch</i></p>
13:00 – 14:00	<p><b>Lunch</b> <b>Poster</b></p>	
14:00 – 16:00	<p><b>Session 6: Culture (Room: KBH)</b>  <b>Chair: Marita Kerin (Trinity College Dublin)</b></p> <p><b>Ellan Lincoln Hyde (The Melbourne Conservatorium of Music, The University of Melbourne)</b>  <i>Teaching Chinese Mainland Students in a Western Environment: An Analysis of Ethnographic Interviews of Chinese Students with a History of Musical Education</i></p> <p><b>Ailbhe Kenny (Mary Immaculate College)</b>  <i>Welcome Notes? Exploring the Musical Lives of Children living in Direct Provision</i></p> <p><b>Casey J. Hayes (Franklin College)</b>  <i>Safe Classrooms: A Fundamental Principle of Democratic Practice</i></p>	<p><b>Session 7 WORKSHOP 3 (14:00-14:50)</b>  <b>(Room: Recital Room)</b></p> <p><b>Sylvia O'Regan (Royal Irish Academy of Music)</b>  <i>The Secret of Breathing - the Final Piece of the Puzzle</i></p> <hr/> <p><b>Session 8 WORKSHOP 4 (15:00-15:50)</b>  <b>(Room: Recital Room)</b></p> <p><b>Vanessa L. Bond (The Hartt School, University of Hartford)</b>  <i>From Pre-notational to Advanced: Research-Based Sight-Reading Strategies for All Singers</i></p>

16.00-16:30	<b>Tea /Coffee &amp; Performance (Room: Red Carpet Area)</b>
16:30-17:45	<p>Welcome (Room: KBH )</p> <p><b>Deborah Kelleher (Director of Royal Irish Academy of Music)</b></p> <p>KEYNOTE 1 (Room: KBH)</p> <p><b>Professor Brian Irvine: <i>Adventures in Composition</i></b></p> <p><i>Chair: Lorraine O'Connell (Chairperson of Society of Music Education in Ireland, Dublin Institute of Technology Conservatory of Music and Drama)</i></p>
18:00	<p><b>Wine Reception</b></p> <p>Performance by Sandyford Youth Band (Recital Room)</p>
19:00	<p><b>Conference Dinner</b></p> <p>Le Pain Quotidien, Molesworth Street</p>

Saturday 3 <sup>rd</sup> November 2018					
8.45 – 9:15	<b>Registration (Room: Red Carpet Area)</b>				
9:15 –10.45	<table border="1"> <thead> <tr> <th>Session 9: Primary School (Room: KBH) <i>Chair: Regina Murphy (Dublin City University)</i></th> <th>Session 10: Creativity (Room: Recital Room) <i>Chair: Susan McCormick (Institute of Education/Trinity College Dublin)</i></th> </tr> </thead> <tbody> <tr> <td> <p><b>Simeon Smith (University of Limerick)</b> <i>Towards a Community Music Percussion Curriculum for Primary Schools in Ireland</i></p> <p><b>Jayne Moore (Stranmillis University College)</b> <i>The Value of Music in primary schools in Northern Ireland</i></p> <p><b>Aisling Beecher (Mary Immaculate College)</b> <i>Facilitating interlanguage development through music: A critical review of the literature</i></p> </td> <td> <p><b>Luca Marucci (Trinity College Dublin)</b> <i>The ‘process music’ approach: A study on risk-taking and playfulness in music education</i></p> <p><b>Eldad Tsabary (Concordia University, Montreal) and Donna Hewitt (University of New England, Sydney)</b> <i>“Getting it done” in electroacoustic studies: The effects of deadlines and structured guidelines on the creativity and motivation of electroacoustic music students</i></p> </td> </tr> </tbody> </table>	Session 9: Primary School (Room: KBH) <i>Chair: Regina Murphy (Dublin City University)</i>	Session 10: Creativity (Room: Recital Room) <i>Chair: Susan McCormick (Institute of Education/Trinity College Dublin)</i>	<p><b>Simeon Smith (University of Limerick)</b> <i>Towards a Community Music Percussion Curriculum for Primary Schools in Ireland</i></p> <p><b>Jayne Moore (Stranmillis University College)</b> <i>The Value of Music in primary schools in Northern Ireland</i></p> <p><b>Aisling Beecher (Mary Immaculate College)</b> <i>Facilitating interlanguage development through music: A critical review of the literature</i></p>	<p><b>Luca Marucci (Trinity College Dublin)</b> <i>The ‘process music’ approach: A study on risk-taking and playfulness in music education</i></p> <p><b>Eldad Tsabary (Concordia University, Montreal) and Donna Hewitt (University of New England, Sydney)</b> <i>“Getting it done” in electroacoustic studies: The effects of deadlines and structured guidelines on the creativity and motivation of electroacoustic music students</i></p>
Session 9: Primary School (Room: KBH) <i>Chair: Regina Murphy (Dublin City University)</i>	Session 10: Creativity (Room: Recital Room) <i>Chair: Susan McCormick (Institute of Education/Trinity College Dublin)</i>				
<p><b>Simeon Smith (University of Limerick)</b> <i>Towards a Community Music Percussion Curriculum for Primary Schools in Ireland</i></p> <p><b>Jayne Moore (Stranmillis University College)</b> <i>The Value of Music in primary schools in Northern Ireland</i></p> <p><b>Aisling Beecher (Mary Immaculate College)</b> <i>Facilitating interlanguage development through music: A critical review of the literature</i></p>	<p><b>Luca Marucci (Trinity College Dublin)</b> <i>The ‘process music’ approach: A study on risk-taking and playfulness in music education</i></p> <p><b>Eldad Tsabary (Concordia University, Montreal) and Donna Hewitt (University of New England, Sydney)</b> <i>“Getting it done” in electroacoustic studies: The effects of deadlines and structured guidelines on the creativity and motivation of electroacoustic music students</i></p>				
10:45 - 11:15	<b>Tea/Coffee &amp; Performance (Room: Red Carpet Area)</b>				
11.15-12.15	<p><b>KEYNOTE 2 (Room: KBH)</b></p> <p><b>Professor Aaron Williamon: <i>Better practice: The case for promoting health and wellbeing in music education and the profession</i></b></p> <p><i>Chair: Lorraine O’Connell (Chairperson of Society of Music Education in Ireland, Dublin Institute of Technology Conservatory of Music and Drama)</i></p>				
12.15-13.00	<p><b>Honorary Life Membership (Room: KBH)</b></p> <p>Performance by Accora Accordion Orchestra</p>				
13.00-14.00	<p><b>Lunch</b></p> <p><b>POSTER</b></p>				
14.00-14.45	<b>Annual General Meeting of Society for Music Education in Ireland (Room: KBH)</b>				

15:00 – 16:00	<p align="center"><b>Session 11 WORKSHOP 5 (15:00-15:50)</b> <b>(Room: Organ Room )</b></p> <p><b>Rachael Jacobs (Western Sydney University)</b> <i>Dance, diversity music and movement: Embodied approaches to cross cultural music</i></p>	<p align="center"><b>Session 12 WORKSHOP 6 (15:00-15:50)</b> <b>(Room: Recital Room)</b></p> <p><b>Fearghal Ó Conchubhair (American Kodály Institute)</b> <i>American Kodály Institute : Incorporating Music Learning Theory to Kodály Methodologies</i></p>
16.00-17.30	<p align="center"><b>Session 13 – Symposium (Room: KBH)</b> <b>Chair: Regina Murphy (Dublin City University)</b></p> <p><b>Sr. Bernadette Sweeney (St Agnes Community Centre for Music &amp; the Arts), Joanna Crooks (Scoil Úna Naofa Violin &amp; Orchestra Project), Seamus Doyle (St Agnes Community Centre for Music &amp; the Arts)</b> <i>Encouragement, Inclusivity, Community – Yes, We’re talking about music!</i></p>	<p align="center"><b>Session 14 – Workshop 7 (16:00-16:50)</b> <b>(Room: Organ Room)</b></p> <p><b>Rachael Byrne (Dublin City University)</b> <i>Playing with music: Play-based activities for music education in Irish primary schools</i></p>
17:40	<p><b>Conference Close (Room: KBH)</b></p>	

# PAPER PRESENTATIONS AND WORKSHOPS: ABSTRACTS

SESSION 1

Friday 9.30–10.30

## Assessment

**Jessica Cawley (University College Cork)**

*A Reconsideration of Music Competitions: New Fieldwork from the Fleadh Cheoil na hÉireann*

In past research, I cautioned teachers and learners not to overemphasise the importance of music competitions, as this can isolate, frustrate, and burn-out both the musical losers and victors (Cawley 2013). Instead of viewing competitions through rose-coloured lenses, as a music educator I have a natural tendency to view the Fleadh Cheoil competitions as a necessary evil. Because performance standards are at an all-time high, I suggested that music competitions are perhaps no longer needed to promote Irish traditional music, as they once were before and during the revival. I went so far to propose that Fleadh Cheoil na hÉireann should become a non-competitive recital platform, which is admittedly farfetched given the historical, cultural, musical, and economic significance that the event brings to local, national, and international communities.

I have been sceptical of competitions, but also of my own critical bias against the performance context. As an ethnographer, I have always aimed to capture the broader cultural and musical picture; in doing so, I have explored both the educational pros and cons that young music competitors may face. My writing has privileged the insider's view, mostly by leaning on my interviewees who have generously shared their learning experiences at the Fleadh Cheoil. As an ethnomusicologist, however, I am also acutely aware that in order to truly understand the Fleadh system "musically, culturally, socially, and educationally" one must experience it for oneself through active musical participation. And so, recently I re-entered the field with a new set of eyes, as a competitor in the solo flute and trio competitions. As explored in this paper, in addition to new cultural understanding, this experience made me reconsider the role of competition in Irish traditional music. I entered with trepidation, but was able to document overlooked issues of personal development, musical creativity, and insider/outsider dynamics within Comhaltas Ceolteoirí Éireann's structure.

**Rachael Jacobs (Western Sydney University)**

*Shifting Borders in Creative Assessment: The Teacher as Curator and Critic*

The Music teacher takes on a variety of roles in the process of facilitating and assessing performances. These roles have borders and boundaries which shift and change as the artistic process evolves. This paper reports on a study on the assessment of artistic performances, including Music performances, in Secondary schools in Australia. A range of metaphors have been derived from the data to illustrate the shifting borders that characterise teachers' roles. To begin with, the teacher is described as a curator who facilitates an exhibition of work created by their students. The students take on the role of the artist who must respond to the artistic brief set by the curator. As the creative process unfolds, the teacher moves into a supervisor's role which is characterised by collaboration and guidance, as they mentor the student

artists towards the creative outcome. Finally, the teacher must become the arts consumer, then critic. They assess students based on predetermined criteria that measures the successfulness of the art in achieving the aims of the artistic brief. This presentation will explore the tensions teachers experience as they navigate these roles, and provides discussion on ways to negotiate notions of creativity and the extent to which divergent responses are permitted or even encouraged in the performance assessment process.

## SESSION 2

Friday 9.30–10.30

### Pedagogy

#### **Aoife Chawke (Mary Immaculate College)**

*Breaking tradition: Investigating theoretical applications of alternative pedagogies in the piano lesson*

Studies show that piano teachers in Ireland frequently put tradition before innovation in the piano lesson (Taaffe, 2014; Bridge, 2005). Notation and sight reading become the focus of each lesson while other informal skills such as playing by ear, improvisation or chord playing do not get enough time or importance placed on them. Research in informal music learning practices (Green 2002; 2008) illustrate that musical development and participation in music learning is enhanced when informal learning practices, such as playing by ear are included. In this paper, we explore theoretical foundations and practical applications of two alternative approaches: 1) Green’s Hear, Listen, Play (HeLP) strategy; a non-formal ear-playing approach based on years of informal learning research and 2) Simultaneous Learning; Harris’s formal yet holistic approach which focuses on giving students a deep musical knowledge and understanding by identifying connections between relevant elements of music, e.g. scales, theory, repertoire.

Students’ voices and their learning experiences remain at the centre of this qualitative study; as they are arguably the most important stakeholders in their own education. The HeLP and Simultaneous Learning approaches were adopted in the lessons of 10 piano students aged 8-18 over a 6-8 week period. Case studies of these 10 piano students and their progress over the 6-8 week action research project were then investigated. Through this action research project, and pre and post-intervention interviews with the student participants, this study explores these two innovative pedagogical approaches in the piano lesson and suggests how the inclusion of formal and non-formal teaching and learning practices may give students a better-rounded and enjoyable musical learning experience, and the musical knowledge and skills necessary for independent, self-directed learning.

#### **Gemma O’Herlihy (Cork School of Music)**

*Developing Ear-Playing Skills in Beginner Pianists in the Piano Lab*

A traditional notation-based approach to musical learning is questionable as it does not foster a balance of musicianship skills for all children. Some music education researchers now advocate that well-rounded musicianship is best supported when aural approaches are at the heart of all instrumental learning. Often, for example, there has been a disconnect between music theory classes and instrumental lessons wherein aural skills are divorced from the former and, furthermore, the two are considered separate areas of learning. This disconnect is addressed by “sound before symbol” approach that can be embedded into

group lessons. It is untypical for pianists to engage in group learning, yet the piano laboratory at CIT Cork School of Music, which engages beginners in tuition alongside peers, has offered an opportunity to implement and investigate an aural-learning approach. This paper explores how, over time, playing by ear contributes to these learners' musicianship.

The research project on which this paper is based took place between September 2015 and May 2018. Phase 1 of the project gained the perspectives of eight piano teachers at the lab on the challenges associated with developing musicianship and how these might be addressed. Phase 2 was an investigation using an intervention drawn from the literature (e.g. see Cathcart, 2013; Green, Baker & Varvarigou, 2012; Grunow, Gordon & Azzara, 1999; Knerr, 2006). Twenty pupils from the piano lab learned repertoire by ear, alongside improvisation, notation reading and sight reading. Data were collected through videos, pupil-parent group interviews, questionnaires, and field notes.

### SESSION 3

Friday 11.00–13.00

#### Teacher Education and Admissions

##### **Dale Misenhelter (University of Arkansas)**

Relevance and Recall: *Experiences Cited as "Memorable" in Tertiary Teaching Methods Course*

One important but perhaps overlooked component of teacher training programs is identifying aspects of methods coursework (lessons, activities) that students specifically acknowledge and remember as valuable. As teachers, any long term benefit of our personal emphasis on conveying knowledge and skills would seem to be contingent upon student receptivity to these efforts on their behalf. Effective engagement and use of time during the often hurried coursework of undergraduate programs suggests we should provide and emphasize experiences young teachers will recognize as personally relevant with compelling recall of the experience.

In this study, undergraduate music education majors (N=76) were asked to describe specific memorable experiences in course work during and after semester long methods classes in music education. Written, open responses were requested without providing further questions or guidelines in order to gather the broadest and most candid possible replies. Analysis of response data indicates virtually all participants described "positive" experiences, although a qualitative distinction was not requested. Most students cited group activities of a communal nature (movement, learning folk dance, drumming circles, etc.) and music creative experiences. Other citations included class discussion and debates (learning community experiences). Generating in-class musical events commonly described, despite the undergraduate courses sampled having no specific public performance concomitant expectations. Examples with prerecorded music were less commonly cited, and experiences where peer teaching anxieties were in evidence were also less frequently described.

Previous studies have examined undergraduate fears and anxieties (Kaiser & Madsen, 1999), suggesting many worries about insufficient knowledge and procedural mistakes are understandable and will abate somewhat with experience in the field. The results from the current study imply that instilling confidence through positive, memorable participatory music classroom experiences is a logical, teacher behavior related alternative to more common performing outcomes.

**Marita Kerin (Trinity College Dublin) and Margaret O'Connor (Department of Education and Skills)**

*A school–university coteaching music partnership: the scholarship of reciprocity*

Extending Boyer's notion of *the scholarship of engagement* (1997) to include *the scholarship of reciprocity*, we reveal the impact of a three-year ethnographic coteaching music study involving primary school teachers (all from the same school) and undergraduate music education students, on the recent development of a sustained school–university partnership which includes collaboration in professional development and research (Kerin & Murphy, 2015; 2018). 'Coteaching offers a model of shared practice and shared responsibility where the pair working together are on an equal footing bringing perhaps different expertise to the co-teaching act' (Hall et al., 2018 p. 39). Employing cultural historical theory as an explanatory framework we critique the recent development of an inter-institutional relationship based on shared understandings of motives. We reveal how such a school-university partnership has the potential to simultaneously nurture in-service and pre-service teacher professional development and positively influence school culture.

This coteaching music alliance is based in an urban DEIS primary school. It involves a commitment to coteaching music on one afternoon each week throughout the year. Data is sourced from teacher and pre-service teacher interviews, confidence questionnaires and video footage.

Six years since the initiation of the coteaching music project, this presentation will expose for the first time, additional research findings involving two perspectives on the impact of the partnership – that of the school principal and university music education lecturer.

**Gwen Moore (Mary Immaculate College), John O'Flynn (Dublin City University), Frances Burgess (Stranmillis University College), Jayne Moore (Stranmillis University College)**

*Exploring provision, attitudes and values in initial teacher education in music in Ireland and Northern Ireland*

For many years, the teaching of music for primary generalist teachers has been a recurring concern across the globe. International studies reveal minimal provision of music courses within ITE (Hennessy, 2000; Holden and Button, 2006) as well as issues of confidence among generalist primary teachers to teach music at primary level (Seddon and Biasutti, 2008; de Vries, 2013). Moreover, a predominant emphasis on literacy and numeracy has raised concerns among music educators whereby 'non-core' subjects such as music within primary and post-primary education has given rise to attitudes of devaluation among teachers (Stein, 2002). To date no research has been conducted across the island of Ireland, that examines a) provision and practice in Music ITE (primary and post-primary) and b) prevailing challenges to both primary and post-primary levels of the sector. Therefore, this research project explored provision, attitudes and values relating to music and initial teacher education (ITE) in primary and post-primary contexts in Ireland and Northern Ireland from the perspectives of music education lecturers.

Employing an interpretivist approach which sought to obtain qualitative data, three focus groups were conducted with lecturers from ITE providers North and South of Ireland. Interviews were fully transcribed and analysed using thematic analysis. Findings revealed a variety of practice in terms of entry requirements and provision of music in ITE. Commonalities prevailed in terms of a perceived devaluing of music and the

arts within formal primary and post-primary education across both jurisdictions. Moreover, music content knowledge and pedagogical content knowledge emerged as significant challenging factors for both primary and post-primary music ITE while building confidence and rapport with pre-service primary generalist teachers was highly valued by participants. The paper will conclude with a number of recommendations for policy and practice.

**Joshua A. Russell (The Hartt School, University of Hartford), Neal Humphreys (University of Hartford), Claire Paik (University of Hartford)**

*Sales or Substance: Examining the Admissions Process through the Music Educator, Admissions Officer, and University Music Faculty Lens*

Institutions of music in both the northeastern United States as well as Ireland are faced with some potentially shared challenges such as a declining population of university aged individuals as well as the perceived stagnation of music curricula and pedagogies. To help mitigate waning or torpid student matriculation levels we sought to better understand potential student wishes and needs as well as institutional processes and professional needs as reported by music educators, admissions officers, and university music faculty. We hope to find an improved means of communication between these three stakeholder groups. Moreover, we will strive to improve the music admissions progression in both process and content as well as inform potential curricula decisions so that music programs may better meet the needs and wishes of students while maintaining quality of programs and subsequent professional standards. We believe that such information can be shared with and employed by a wide array of music program faculty and staff to improve the viability of their programs prior to reaching a state of moribundity.

We conducted parallel surveys with three different populations in order to obtain comparable data for each group. We surveyed members of the Music Roundtable (a collective of admissions officers in the United States), music educators in area public schools, as well as music faculty from four different institutions of higher education. Following this we conducted some simple comparative analyses to find where differences and similarities in opinions existed. We will share similarities as a means of encouraging improved practice and share differences in opinions in order to find how these differences can, or indeed, if they should, be brought into greater alignment in order to improve the college music admission process to move from simple sales to meaningful substance.

**Julie K. Hagan (The University of Hartford)***Inclusive Music Education: Teaching Transgender Students in the Choral Classroom*

Choral music educators have traditionally received training in a wide variety of topics including but not limited to: choosing quality repertoire, building tone quality, and rehearsal technique. However, few choral music educators have been formally prepared to work with transgender students. This lack of knowledge, paired with our society seemingly at a “tipping point” (Palkki, 2016) regarding transgender issues, would indicate the need for meaningful information and education for choral music educators.

Many choral music educators may very well desire a richer and deeper understanding of transgender issues but do not know where to find quality and trustworthy information. Paradoxically, one only has to peruse comments in online conversations (e.g., Facebook, choralnet) specific to transgender choral singers to realize the lack of compassion and empathy regarding this issue. It is therefore imperative that we as choral music educators develop a better understanding of said issues so that transgender students feel welcome and safe in our classrooms.

This workshop will draw from the author’s research in an American choral classroom with multiple known transgender students. It will provide choral music educators with the specific vocabulary and knowledge necessary for understanding and shaping an inclusive classroom. Further, we will discuss the ways in which both the philosophy and pedagogical choices of the teacher in this study have evolved given the transgender students in her program, including a discussion of both individual voicing and the voicing of her ensembles. The perspectives of the students in the program will also be shared in the hope that we can learn, grow, and in short, remain relevant in our approach to choral music making in the 21st century.

**Joshua Emanuel (New York University)***Easy Computer Music Programming with Scratch*

Computer programming is gaining a greater emphasis in school technology classes as more careers require this type of skill. With new approaches and designs for programming languages, creating small programs is easier than ever. One of the key elements in designing a program is sound. Whether it is using sound to enhance a program or designing a program to create sound, learning to code has a place in the music classroom. Scratch is a programming language developed at MIT to teach children to code using visual objects instead of lines of text. By using this free, web-based program, students and teachers can create animations, videos, games, and even musical instruments.

Scratch is used in the Nanuet School District in Nanuet, NY, USA by the technology department to teach basic computer programming and was adapted to the 6th grade general music curriculum. As Scratch is a program that students are familiar with, they are continuing to develop the skills they already learned from other subjects, providing a cross-curricular approach. Music students in Nanuet use Scratch to create their own interactive virtual instrument.

The purpose of this workshop is to provide practicing teachers with the rationale, skills, and resources to introduce basic computer programming into their music curricula. Participants will learn the basics of using Scratch to program sound and music. Upon seeing the simplicity and depth of the program, they will be able to show colleagues how to begin creating programs for various purposes.

This session will be a hands-on tutorial in which participants will explore programming with Scratch for various purposes. The presenter will share examples of how he uses Scratch in his middle school classroom to design virtual instruments that can be used to compose, improvise, and perform. The workshop will guide attendees through the steps required to program an interactive drum set, then allow time to experiment and create. At the conclusion of the workshop, participants will share out the instruments they coded. They will leave the session having completed a virtual musical instrument. Participants are encouraged to bring their own laptops.

## SESSION 6

Friday 14.00–15.30

### Culture

#### **Ellan Lincoln Hyde (The Melbourne Conservatorium of Music, The University of Melbourne)**

*Teaching Chinese Mainland Students in a Western Environment: An Analysis of Ethnographic Interviews of Chinese Students with a History of Musical Education*

This paper shall present the conclusions of a case-study investigation of Chinese mainland university students' reflections on their childhood and teenage musical education. By utilising a qualitative, cross-disciplinary approach (i.e. a sociological, ethnographic, ethnomusicology matrix of theories), I shall outline the major factors which influence these students' perception of their musical education. This

research is particularly relevant to teaching practice and pedagogy in small population Western countries facing an increase of Chinese mainland and Chinese heritage students. The primary factors behind these students' technicality or understanding of music's role in their broader education and life experience stems from some decidedly different cultural factors as compared to the Western teaching and heritage of, especially, Irish teachers. An understanding of these factors can contribute to the development of tailored teaching techniques and teacher/parent interactions for Chinese mainland students.

Based on the preliminary results of my research, I shall explain the following observable trends: 1) The correlation between the length of time an instrument is played and the effect interviewed students believe this musical study appears to have had on both their general studies and their life more broadly; 2) How the 'status' of the instrument the student chose or were given to play appears to correlate with students' ongoing appreciation of their musical education; 3) The phenomenon of Chinese mainland parents' competitiveness with members of their peer group as a key element of having their children learn an instrument; 4) How these results correlate to broader sociological studies of the current generation of Chinese nationals; 5) How knowledge of these sociological trends in mainland China can inform the approach of Western professionals taking on Chinese immigrant or heritage students with an established history of musical education.

### **Ailbhe Kenny (Mary Immaculate College)**

#### *Welcome Notes? Exploring the Musical Lives of Children living in Direct Provision*

There have been multiple legislative, political, academic and media debates on the complex issues at stake for asylum seekers in Europe and beyond. However, the cultural and educational needs of asylum seekers have been largely ignored. Furthermore, the experiences of children of asylum seekers have not received sufficient research focus. This paper explores the musical lives of children of asylum seekers living in Ireland. Unlike many European countries, a multicultural society within Ireland is a relatively new phenomenon and this has brought about many challenges. The current direct provision accommodation system for asylum seekers in Ireland continues to be heavily criticised. This paper presents findings on a case study seeking to examine the musical values, identities and educational needs of these marginalised children living within these communal accommodation settings. The study focussed on one centre in the Mid-West of Ireland and engaged with children between the ages of 7 and 12. Qualitative data was collected through (1) music education workshops, (2) observations, and (3) focus group interviews with some of these children. The methodological approach taken highlights the participatory role children can play in research in order to ensure findings are informed from “the bottom-up” and challenge the oft-existing power imbalances within research. Drawing on socio-cultural theory, findings reveal important insights about how the children make and learn music individually and collaboratively, its social and cultural uses, where music education takes place for them, the children’s musical behaviours, interactions and identities, as well as the role of music in their lives. In doing so, the paper contributes new understandings on child migrant experiences of musical learning in a particular context. Furthermore, the research aims to contribute ground-up perspectives, new knowledge and novel approaches to researching the lives of children of asylum seekers where the child’s voice is the priority.

### **Casey J. Hayes (Franklin College)**

#### *Safe Classrooms: A Fundamental Principle of Democratic Practice*

As current and future educators, one of the motivating factors in pursuing a career in education may have been our sense of safety and acceptance within our learning environment. Pedagogical theories abound with the creation of judgment-free zones in every aspect of education relating to individual expression, gender, sexual orientation, ability, and circumstance. Anti-bullying and creative oppression are current “buzz words” within the educational paradigm as teachers and administrators have come to realize that all students have worth and are capable when free from judgment. This is especially relevant to creative problem solving. For the music educator, this is nothing new. Educators outside of the creative arts may have only recently experienced the role that unconditional acceptance of the individual plays within the learning space (Maslow 1993). The creative arts classroom, in particular the music classroom, by its very nature can allow the student to learn, create, and explore in a unique and often un-traditional manner. Unfortunately, in many instances, music students are faced with challenges that may be a direct result of their own gender identities as well as societal expectations of their exterior genders. As a greater understanding of gender identity continues to come to light, historic stereotypes are set aside, allowing each student to express him- or herself in the context of an individual and not a gender.

Certainly, national organizations such as the Gay, Lesbian and Straight Education Network (GLSEN) and Parents, Families and Friends of Lesbians and Gays (PFLAG) have heightened the awareness of anti-bullying and verbal abuse toward the LGBTQQ (Lesbian, Gay, Bisexual, Transgender, Queer, Questioning) community throughout our educational system. However, within the music classroom, students are constantly faced with issues that not only facilitate or challenge creative expression, but are also an extension of their own and/or society's expectations of gender expression. As we encourage the individual to create, how do we, as educators, create an educational environment that supports each student and assures that he or she is free to make creative choices in the music classroom regardless of sexual orientation and/or gender identity/expression? How do we ensure that our music room is a "Safe Space"? This "diverse formatted" discussion will look at present practices within the Western educational system and suggest ways in which music educators may create a more welcoming environment for their LGBTQQ students. Discussion and activities will center around the understanding of the current language utilized by sexually marginalized communities, current practices within the music space and curricular recommendations to not only make the marginalized student more comfortable within the music classroom, but to educate our future generations on the rich history and contributions of the world's LGBTQQ community.

## **SESSION 7: WORKSHOP**

**Friday 14.00–15.00**

### **Sylvia O'Regan (Royal Irish Academy of Music)**

*The Secret of Breathing - the Final Piece of the Puzzle*

In my experience of teaching singing, clients often come to me with vocal problems, some severe, after many years of using their voice incorrectly. When I ask them to explain what their understanding is of how the voice works, it almost invariably turns out that they are actually extremely confused about the mechanism, particularly the breathing. Of course, that is why they've reached the point of no longer being able to sing well, or at all, in some cases.

In the workshop, I propose to show how very simple it really is to achieve the correct breathing, that there is no mystery, and that even a baby can do it, without being taught! In fact, all babies do it, at all times - simply, and correctly! I will show how your neighbour's dog, who barks all night long, knows how to do it, and he never even read a book on it. Not only that, but he can bark all day too, and continue into the next night, and so on. No hoarseness or voice loss there! Imagine a golden retriever on 'vocal rest'! After working with me, for a short time, on the breathing, I have seen them bury their faces in their hands, declaring: 'But, it can't be this simple - I've spent thousands!' My answer always is: 'Oh, but it IS that simple!' And the proof is that they can now sing.

In the workshop I will demonstrate with some of my singing students who are at various stages in their studies and their vocal development. I have two very talented Masters students at the RIAM, whose technique is becoming quite solid now, and some more junior students, who are where they should be, but with much more development to take place. Another current student of mine, Benjamin Russell, an alumnus of the RIAM, who is working under principal contract in Germany, will also take part. I will also invite 'guinea pigs' to take part - hopefully, willing members of the 'audience' present, who are eager to

learn. All the time, I come into contact with aspiring singers, and vocal educators, who are doing their very best, and who have read and studied much on the subject of 'breathing'.

Is it often presented as something completely separate for singing, than for speaking, activity or rest. The material is often very complex and conflicting, leading to confusion, and, in some cases, it is just plain wrong! It grieves me to witness the outcomes of this misinformation: ruined voices and the destroyed futures of talented young people. I witness, far too regularly, great young talents singing in a mediocre way which won't take them far, when some small adjustment to the correct way of using the breath, could produce greatness. I am on a mini mission to try to show how correct breathing is the key - the final piece of the puzzle!

## **SESSION 8: WORKSHOP**

**Friday 15.00–16.00**

**Vanessa L. Bond (The Hartt School, University of Hartford)**

*From Pre-notational to Advanced: Research-Based Sight-Reading Strategies for All Singers*

The development of notation reading skills can be nurtured in choral singers of any age and ability level. Following a sound-before-sight philosophy, choral directors, as well as music educators in other specialties, can lead students from a pre-notational level into beginning sight-reading and beyond. Using appropriate scaffolding, engaging musical puzzles, and games, one can entice singers into constructing notational literacy knowledge and skill. In this workshop session, attendees will experience sight-reading strategies first-hand as the presenter models processes for various abilities and age groups, and connects suggested strategies to the research literature. Workshop objectives include leading music educators to use strategies for sight-singing success and apply them throughout a rehearsal process, and making connections between the research literature on sight-singing and instructional. Although the choral classroom will be the focus of this session, strategies shared will have application to primary music classes and instrumental ensembles.

## **SESSION 9**

**Saturday 9.15–10.15**

**Primary School**

**Simeon Smith (University of Limerick)**

*Towards a Community Music Percussion Curriculum for Primary Schools in Ireland*

I have worked as a percussion tutor in primary schools throughout Ireland for almost 20 years, delivering literally thousands of workshops with tens of thousands of children from Junior Infants to 6th Class.

I am not a qualified music teacher, and don't teach the official primary school music curriculum, though there are some elements of crossover between it and my work.

While the feedback to my work has mostly been very positive, I have noticed that, sometimes, mainstream teachers fail to recognise that there is a thought-out process underlying the work. This has encouraged me to develop a 'samba curriculum' that outlines the materials I plan to deliver with each classroom group,

from Junior Infants to 6th class. I believe that if my colleagues can see that there is a framework and a process underlying the work, it will be easier for them to support my work in the classroom.

This curriculum includes:

The philosophy behind my teaching

The role of games and exercises

What different rhythms and patterns can achieve in terms of musical skills, co-ordination, teamwork, etc.

The role of assessment activities

Suitability and unsuitability of particular instruments for different activities and age groups.

A repertoire of pieces of music suitable for different ages and abilities.

I will start to road-test this curriculum in September 2018. My presentation will outline the curriculum and the initial feedback to it, I see the SMEI conference as an excellent opportunity to get feedback from my peers in music education.

### **Jayne Moore (Stranmillis University College)**

#### *The Value of Music in primary schools in Northern Ireland*

This paper explores the value placed on music education in primary schools in Northern Ireland. Influences of popular culture, educational philosophies, the economy, and the development of the statutory requirements have had an effect on the hierarchical positioning of subjects and the type of knowledge which is deemed to be worthwhile in the curriculum. As a consequence, music is often granted low status within the curriculum. This small scale study provides valuable insights not only into the intrinsic and instrumental benefits of musical engagement, but also into the link between self-perception and musical ability, noting the common societal view that a person is either 'musical' or 'non-musical'. Findings from this study indicate that there are two musical perspectives in primary schools underpinned by two distinct beliefs. Firstly, there is the traditional approach to learning music as a subject-based discipline, where the mastering of technique and the transmission of knowledge are the goals. Secondly, there is the more progressive skills-based approach, which nurtures an understanding of music through immersion in practice, with knowledge being created in context. Both approaches are to be found in music education in the primary school but in different contexts and used by different types of teacher. Other main issues arising from the data include the invisibility of music in classrooms and the promotion of musical performance as part of the public image of schools, and the ongoing impact on the curriculum of the unregulated school transfer procedures in Northern Ireland.

Keywords: Primary education, Key Stage 2, curricular and extra-curricular musical activity, musical pedagogy, perceptions of musical self

### **Aisling Beecher (Mary Immaculate College)**

#### *Facilitating interlanguage development through music: A critical review of the literature*

This current research study aims to examine the effect that the use of song-singing in Irish has on the development of children's interlanguage in Irish in an early immersion context. This ethnographic case study attempts to bridge the gap in our understanding of how music, and particularly song-singing, impacts

on second/immersion language acquisition and development during a child's second year in an Irish-medium immersion school (Gaelscoil). Discourse analysis was used to identify children's language requirements and demands and to compose simple, melodic songs using formulaic sequences to support their interlanguage development.

This paper will critically review the role of music (song-singing in particular) in facilitating interlanguage development. The efficacy of music as a vehicle for first and second language acquisition will be considered with particular focus on children's innate disposition toward rhythm and melody. A song's potential to facilitate language-use and repetition in meaningful contexts will be critically discussed in the context of immersion education and the hedonic value associated with singing will also be explored. The paper will conclude by examining how the current study will be informed and shaped by this literature.

## SESSION 10

Saturday 9.15–10.45

### Creativity

#### **Luca Marucci (Trinity College Dublin)**

*The 'process music' approach: A study on risk-taking and playfulness in music education*

How can we as professional musicians and educators find a balance between cultural traditions, teaching practice, beliefs and equality in music education? In this paper I present the findings from my PhD research, a practice-based, cross-cultural study conducted in Italy and Ireland (Winner of Best Practice Award 2018). The aim was to investigate the creative, critical-thinking, communicative and collaborative process in the music classroom and music ensemble, at post-primary level. The practical fieldwork consisted in exploring a teaching practice which I define as 'process music'. This approach does not see teaching music as reaching 'pre-set outcomes' in the classroom, but as a way to support students' subjectivity and autonomy as indicators of capabilities.

First, I point out some of the criticalities I see in contemporary music education. Second, I advance a paradigm shift based on the 'Capability Approach' framework that could help re-thinking both theory and practice in music education. Third, I reflect on findings from my PhD study which saw me designing, teaching and analysing my teaching music practice, as well as that of other teachers, with reference to the 4Cs (Communication, Collaboration, Creativity and Critical Thinking). Results point to 'process music' as an agency-oriented approach that was able to highlight the students' uniqueness, risk taking and playfulness. I finish by highlighting the limitations and possibilities of contemporary music teacher CPD, challenges for practitioners and the role of policies in the development of innovative teaching practices.

#### **Eldad Tsabary (Concordia University, Montreal) and Donna Hewitt (University of New England, Sydney)**

*"Getting it done" in electroacoustic studies: The effects of deadlines and structured guidelines on the creativity and motivation of electroacoustic music students*

As researchers, composers, students, artists, productive human beings, we are mostly familiar with the sensation of an approaching deadline: perhaps a change in our efficiency, decision making ability,

organization, excitement, and stress levels, among others. Studies have shown that deadlines have diverse positive and negative effects on motivation and creativity (Chae, Seo, & Lee, 2015; Maier & Branzei, 2014; Dougherty, 2008; Gersick, 1995). Additionally, highly structured conditions have been shown to increase creativity (Sagiv et al., 2010). We have conducted a study for investigating the effects of deadlines and varying degrees of structural guidelines, on the creativity and motivation of students of electroacoustic music composition, performance, and aural perception at Concordia University (Montreal) and the University of New England (Parramata). Using anonymous questionnaires, our educational qualitative study collected the views of 35 students regarding the effects of assignment deadlines and structured guidelines on the students' creativity (defined as "the ability to generate ideas") and motivation (defined as "the energy to get it done"); the relationship between motivation and creativity in this context; and the unique aspects of creativity within electroacoustic composition, performance, and aural training—such as "domain-relevant skills" (Amabile, 1985). The study also questioned how students' creativity, motivation, and the self-perceived quality of their produced works may have been affected by teachers' leniency towards deadlines and prescribed requirements. The collected data was compiled, coded, and analysed using grounded theory principles (Charmaz, 2014). We found that approaching deadlines affected students' focus of attention from detail to macrostructure and from divergent to convergent thinking. Deadlines had varied effects on the students' sense of engagement and the nature of their motivation to complete the work. We will present the findings, analysis, and proposed implications of this study in light of the aforementioned literature and other studies that investigate the effects of intrinsic and extrinsic motivation on creativity (Amabile, 1985; Byron, Khazanchi, & Nazarian, 2010).

## KEYNOTE 2

Saturday 11.15–12.15

### **Aaron Williamon (Royal College of Music)**

*Better practice: The case for promoting health and wellbeing in music education and the profession*

Few pursuits are as dynamic and enjoyable as making music. Physical and mental wellbeing can shape how musicians pursue their art and the pleasure they take from it. The results of recent research, however, suggest that pain and ill health are widespread among musicians and that healthy approaches to training and working in music are far from uniform throughout the profession. Musical Impact, a Conservatoires UK project funded by the UK's Arts and Humanities Research Council, set out to generate new knowledge of the physical and mental demands of music making, to gain insight into chronic and acute health problems experienced by musicians and their impact over time, and to examine effective strategies for health promotion. The research was divided across three core strands: (1) Fit to Perform, a longitudinal study of physical and mental fitness for performance, (2) Making Music, an investigation of the physical and mental demands of practising and performing and (3) Better Practice, a study of health promotion in music education and the profession. This presentation focuses on Fit to Perform and, in particular, the results of a large-scale study (n=483) of advanced music students' perceptions and attitudes towards health, as well as indicators of their health-related fitness.

The results show that music students have higher levels of wellbeing and lower fatigue than comparable samples outside of music. However, they also reveal potentially harmful perceptions, attitudes and behaviours toward health. Specifically, engagement in health responsibility and stress management was low, which along with high perfectionistic strivings, limited use of coping strategies, poor sleep quality, and

low self-rated health, paints a troubling picture both for the musicians and for those who support their training. The findings point to the need for more (and more effective) health education and promotion initiatives within music education and the profession; in particular, musicians should be better equipped with mental skills to cope with constant pressure to excel and high stress levels. In part, this calls for musicians themselves to engage in healthier lifestyles, take greater responsibility for their own health, and be aware of and act upon health information in order to achieve and sustain successful practice and performance. For that to happen, however, music educators, administrators and policy makers must play an active role in providing supportive environments where health and wellbeing is considered integral to expert music training. In this way, we can begin to position health and wellbeing as a driver, rather than the consequence of, music making and performance enhancement, equipping young musicians with the skills necessary for building and sustaining long, successful careers.

## **SESSION 11 Workshop**

**Saturday 15.00–16.00**

### **Rachael Jacobs (Western Sydney University)**

*Dance, diversity music and movement: Embodied approaches to cross cultural music*

The world changing. Spaces between nations are rapidly shrinking, the world is experiencing the largest movement of people in history and local populations are becoming more multicultural. In response, our classrooms and curriculum must embrace cultural diversity and decolonise long held hegemonies that privilege western art forms. Bollywood is a film and dance genre, using strong movement patterns that reflect a vibrant culture, creating a highly engaging visual feast. But can Bollywood be used to teach music theory? Research on embodied learning has been found it to be highly effective in music education, allowing learners to experience rhythm and musical expression with their whole being. This workshop has been created from a research project that trialled the use of cultural dance forms to teach music in challenging learning environments, most of which were racially diverse, in low socio-economic areas of Australia. Students were previously disengaged in their music classes, but the use of movement and embodied learning allowed students to experience musical concepts with their whole being. The session will combine dance, movement, theatricality and reflections on the research to give an overview of the ways that teachers can use cultural art forms to teach music in a highly engaging way. This workshop will also build understandings of Asian theatre and enhance cultural sensitivity in the multicultural classroom. Participants will grow in their understanding of Asian cultural traditions and Indian customs. Participants will dance, sing and melodramatically act their way through this cross-cultural experience. This workshop is highly recommended for music teachers, community music practitioners, and anyone interested in embodied pedagogies in music.

**Fearghal Ó Conchubhair (American Kodály Institute/Royal Irish Academy of Music)***American Kodály Institute : Incorporating Music Learning Theory to Kodály Methodologies*

Participants of this workshop will be introduced to Edwin E. Gordon's Music Learning Theory (MLT) and how it compares to, and can be used to enhance and expand, traditional Kodály methodology, helping us to develop our current curriculums. In addition to exploring MLT's general theoretical principals and skill sequences, participants will experience practical applications of the theory through classroom activities modeled by the presenter. These will include songs, chants, movement activities, rhythmic and melodic learning sequence activities and a host of other practical materials and strategies for development of skills and assessment for the music class. AKI uses world folk songs to teach our curriculum and implementing MLT materials gives a more diverse and inclusive vision of world folk music.

Ways of planning and implementing instruction that blends MLT and Kodály methodologies will be explored, based upon the methodology used by the American Kodály Institute, designed by founder Amy Branum-Huggins. Innovations such as the use of AKI beat-functional rhythm syllables, parallel teaching of duple (simple) and triple (compound) meters through performance and comparison of beats and beat divisions, use of rhythmic and melodic patterning, use of songs in various meters and modes from the beginning of instruction, activities for audiation of home tone and identification of scale/mode in song repertoire, use of natural (non-altered) solfa syllables for all scales and modes activities will be discussed and demonstrated.

Participants will go home with a wealth of materials, activities, and teaching strategies to use in their music classes, as well as food for thought in regard to enhancing and expanding their music curricula.

**Sr. Bernadette Sweeney (St Agnes Community Centre for Music & the Arts), Joanna Crooks (Scoil Úna Naofa Violin & Orchestra Project), Seamus Doyle (St Agnes Community Centre for Music & the Arts)***Encouragement, Inclusivity, Community – Yes, We're talking about music!*

In Crumlin since 2006 music has to a remarkable extent embraced a community. A Dublin City councillor Pat Dunne proudly posted on Facebook on July 6th 2018 : "Crumlin be proud! Last night I and a packed audience were entertained by our own local orchestra in Christ Church Cathedral. What other areas can claim a full orchestra made up of local children, parents and grandparents?"

What has made this possible? The four As – **Awareness, Access, Availability, Affordability**. For most of us growing up, opportunity knocks, but it is a parent or teacher who opens the door. St Agnes School Violin & Orchestra took off dramatically in September 2006 when 400 children in the course of ONE week started to learn the violin. The Project spread its wings and has not looked back.

Its existence in the heart of Crumlin has made everyone **aware** of instrumental music tuition on their doorstep. Taxi drivers know about it. The school project ensured that no child was disadvantaged by the inability of a family to support an out-of-school activity. No family had to overcome a financial obstacle. Music tuition and instruments were **available** in school, with class group lessons during the school day.

Now for children from other schools, tuition is available in St Agnes Centre for Music & the Arts which opened in 2013. **Affordability** –children and students who are present / past pupils of St Agnes Primary/Scoil Colm/ Scoil Úna Naofa (the Irish name of the amalgamated schools) receive tuition and instruments at no cost from Junior Infants to Leaving Certificate if their families support them in taking this opportunity and sticking with it. At €5 per week, music is affordable through the Centre for Music & the Arts out of school time for everyone. For many music has in the most real sense changed their lives. In 2013 the doors of **St Agnes Community Centre for Music & the Arts** opened in single storey buildings behind Scoil Úna Naofa. It is open to everyone in the community. St Agnes CCMA offers a wide range of musical options, instrumental, vocal and traditional as well as music for mothers and babies, a **Memory Lane Choir, Crumlin Community Choir**, Irish dancing. St Agnes CCMA is a registered Charity and the umbrella for **St Agnes Musical Society, St Agnes Parents String Orchestra, St Agnes Chamber Orchestra, Scoil Úna Naofa Orchestra, Scoil Úna Naofa Violin & Orchestra Project** and **St Agnes Summer Strings Intergenerational Music Camp**.

Ask a parent what their child's involvement in music means to them? "***I would never have dreamed that my child could do this***". Ask an adult what the orchestra means to her, "***It's the encouragement and the training.***" Ask a teacher recently involved, "***It's the sense of community***".

We all need a sense of belonging as an essential part of a team at every age and stage in our lives – it is part of our human nature – in a modern society music can bring us together.

## SESSION 13 Workshop

Saturday 16.00-17.00

### Rachael Byrne (Dublin City University)

*Playing with music: Play-based activities for music education in Irish primary schools*

Play-based educational approaches are becoming increasingly prevalent around the world. In line with cognitive and (social) constructivist theories, such approaches are thought to enhance pupils' learning and development (Sugrue, 1997). In the Irish context, similar trends are evidenced in the prominent role afforded to playful teaching and learning within new primary school curriculum proposals (NCCA, 2018). Grounded in both theory and practice, the goal of my research is to explore the use of play-based methods to support the teaching of music in Irish primary schools. In keeping with the philosophies of Kodály, Orff, Dalcroze and Kokas, it is suggested that strategies and activities related to the use of singing games, dramatic play, movement, free-play/exploration and gamification could be associated with a play-based approach to music education for primary schools. In light of this, today's workshop involves participation in activities anticipated to be useful for Irish primary school teachers seeking to adopt a play-based approach to music education with their pupils. However, I am conscious that such an approach must offer scope for freedom and creativity and thus, cannot be limited to certain activities or strategies. Therefore, the next stage of the research will involve collaboration with a group of Irish primary school teachers as they share and reflect on their practices and experiences realising a play-based approach to music education within their own contexts. Given increasing emphases on play-based learning, it is expected that this research will add to the literature regarding the development and application of a play-based approach to music education within a group of Irish primary school classes.

## POSTER PRESENTATIONS

### **Jakub Adamczewski (Adam Mickiewicz University in Poznań)**

*The Finnish way of musicmaking. A typical day in early years music education in Vasa Övningsskola*

The aim of my poster presentation is to highlight the meaning of music activities in early childhood education. All the personal thoughts and information are mostly based on the Finnish educational system and the examples coming from my teaching practice at Vasa Övningsskola. The system itself according to Pasi Sahlberg is “in very good condition by international standards (...) with many practitioners, school leaders and teacher leaders” (Sahlberg, 2015, p. 49). Music education has an enormous impact on the child’s development at early school age. The way we teach and the teacher’s personality play a key role in the process of self-learning. This presentation contains both theoretical and practical aspects of music education in Finnish primary schools. The conclusion is supported by personal experience and observations from a Finnish primary school, which help to precisely describe music education in this particular system. The speaker will present activities and ideas used in music education in early school age. The “musicmaking” proces is going to be presented with reference to the national curriculum of Finland (Finnish National Board of Education, *National Core Curriculum for Basic Education* 2014, 2016). Vasa Övningsskola is a Teacher Training School, the place where theory and practice meet. Teachers who are practitioners in early childhood education grades play important role at the University. Future teachers develop their music skills and knowledge in a twofold way; they learn theory during the lectures and gather experience while having school practice. The idea of this poster is to show what are the current trends in Finnish music education. Apart from that the author will try to highlight the common space for music theory and practice.

### **Mary Amond O’Brien (Aspiro Choir and RTÉ Cór na nÓg)**

*Operation Singing Nation: no child left behind.*

Instantly cost-effective, accessible and inclusive, a focus on the voice as a musical instrument has the potential to guarantee access to and participation in music education to every child and young person in Ireland. In sixty-five years of Irish reports advocating the importance of music education, nowhere has the voice on its own been proposed or advocated as a guaranteed pathway to access and participate in music education. A lasting outcome of working with non-auditioned children since 1997 is the evident power of group singing to transform singers, personally and educationally. Engagement in CPD and providing CPD to teachers and choir leaders, has been key to developing my own group singing facilitation, and its vision-inspired revelations.

In this poster, I will outline my recent MA case study research aimed at fulfilling the professional development needs of teachers in Ireland to facilitate group singing. The study identified and realised two key actions - determining teachers’ needs and providing for these needs through a summer course. This research also engaged participants in understanding their own experiences of this training and vocal facilitation in the classroom. I will outline participants’ learning outcomes and feedback one of which was appreciation for the ‘simple and effective’ teaching strategies learned and the positive impact of the children’s choir-in-

residence on 'raw learning, real teaching and thinking on your feet' as part of the summer course. It will explore further avenues for exploration in this area including how on-going guidance and mentoring from inspirational tutors with an unfailing passion and belief in the transformative power of group singing is key to empowering a nation of teachers towards the implementation of Operation Singing Nation: no child left behind.

**Giovanna Carugno ("Giuseppe Martucci" Conservatory, Salerno, ITALY)**

*Teaching music history at the primary school: notes from the project "Meeting Domenico Scarlatti"*

This poster aims at illustrating the results of a pilot research project on music history pedagogy, focusing on the Baroque composer Domenico Scarlatti. The literature in the field of music history pedagogy for the primary school is scarce and fragmentary. Only few studies underline the importance to start learning music history during early childhood (Galli, 2001) and the key-role played by historical sources (Mattozzi, 1992). The project pursued the objective to determine whether a mixed pedagogical approach, combining storytelling, music listening activities and the use of historical sources could bring about a degree of involvement that facilitates the memorization of information, finding the right way to stimulate the curiosity and creativity of the children. The project involved a small class of children aged 6-7, attending an Italian primary school, and it was carried out in three different phases. In the first one, the music teacher held a lesson entirely dedicated to the composer Domenico Scarlatti, telling the students a magic story about him and showing them some historical sources, such as copies of musical manuscripts. These activities were followed by listening to Scarlatti's keyboard pieces, live played by a professional musician on the harpsichord. After that, the children were asked to draw a portrait of Scarlatti and to indicate what they have learnt about the composer. The data were collected by considering the indications provided by the teacher of the class in her logbook, the drawings made by the students and their comments recorded during the activities. The project results show that most of the children enjoyed the music history activities and remembered the main information about Scarlatti, his life and works. Therefore, some children expressed their interest in repeating the didactic experience and in learning to play the harpsichord.

**Aoife Chawke (Mary Immaculate College)**

*Pedagogical approaches in piano: An investigation into their role in students' perceived learning experience and skill attainment*

Research shows that where piano education is primarily exam focused examination syllabi can sometimes become the sole curriculum and pedagogical focus for the teacher and student (Lennon, 1996) and can often lead to a lack of creativity in the music lesson (Bridge, 2005; Taaffe, 2014). Studies also show that piano students often abandon music playing after lessons and examinations have been completed leading to short encounters with music learning (Robinson and Pitts, 2016). In contrast, research in informal music learning practices (Green, 2002; 2008) illustrates that participation in music learning is enhanced when informal learning practices, such as playing by ear are included. This study aims to address this problem by exploring innovative pedagogical approaches in the piano lesson, and the role that examinations and the inclusion of formal and non-formal teaching and learning practices plays in students' perceived learning

experiences and skill attainment.

In this qualitative study I examine case studies of 10 piano students aged 8-18 who participated in an action research project with me as their piano teacher over a 6-8 week period. Two alternative approaches for teaching repertoire were adopted; one formal and one non-formal. These were then compared to traditional pedagogical approaches. Data were collected through pre and post-intervention interviews with the student participants and a diary of each participant's progress was kept, in addition to audio recording the lessons. The findings suggest ways in which the current syllabi can be enhanced through pedagogy; giving the student a more well-rounded musical learning experience, and the musical knowledge and skills that are necessary for independent, self-directed learning.

**Paul Clesham (University College Cork)**

*Considering influences of musical pathways/enculturation in composers and arrangers of Irish traditional music and Western art musical traditions*

Cross cultural collaboration between Irish traditional and Western art musical worlds has been prevalent over the past half century and appears to have grown in popularity due to the growing number of composers and arrangers who intertwine both of these traditions in their musical and compositional practices. This poster outlines the aims and methods of a research study that examines the influences of musical pathways and experiences on the works of selected composers and arrangers of Irish traditional music and Western art music intertwined.

Ideas of musicality and bimusicality in music educational contexts (O'Flynn 2005) will be explored in relation to compositional works of various composers of note. The various musical pathways (Berrill 2009) of various composers/arrangers and their significance to compositional and performance practices along with narratives of composition will be addressed.

The musical enculturation of Irish traditional musicians (Cawley 2013) explores numerous ways in which Irish traditional musicians learn. The concept of enculturation in relation to various composers/arrangers will be addressed in relation to the interfacing of both of these musical traditions through compositional practices. The interaction of formal vs informal educational approaches (Folkestad 2006) presents a wide range of educational capabilities also.

This poster provides context to the research study and considers the themes emerging that connect the aesthetic and educational values of creative and compositional practices, with particular focus on how they interact, co-exist and combine to create new cross-cultural works drawing on Irish traditional practices.

## DELEGATE BIOGRAPHIES

### **Jakub Adamczewski (Adam Mickiewicz University in Poznań)**

Mr Jakub K. Adamczewski is a PhD student in Multicultural Education and Social Inequality Research Department at Faculty of Educational Studies, Adam Mickiewicz University in Poznań. As the children psychologist, pedagogue he is working in a Primary School at the moment. He is the author of many publications about music education, Finnish educational system and school architecture. His academic work focuses specifically on the multicultural school and creativity in teaching languages and music. He participated in exchange programs at Stranmillis University College (2016) and Åbo Akademi in Vasa (2017). He loves travelling around the world and wherever he cannot resist visiting a local school.

### **Mary Amond O'Brien (Aspiro Choir and RTÉ Cór na nÓg)**

Mary began her career in choral music education in 1997 with the formation of Aspiro who have an outstanding track record locally, nationally and internationally. Believing in the innate musical potential of all young people and within a policy of equity and inclusiveness, no auditions are held for membership, which makes this successful young choir unique. Focusing mainly on performance Aspiro has also won many awards at Ireland's major Choral Festivals. Aspiro's performances have been acclaimed by the Irish Times and Irish Examiner as "remarkable." Mary is also choral director of RTÉ's Cór na nÓg. She has studied with world renowned choral specialists Dr. Doreen Rao and James Jordan, has received many Arts Council Awards in support of her continuing professional development and is in much demand as a guest director and workshop facilitator. Mary has just completed an MA in Choral Conducting in the Royal Irish Academy of Music.

### **Aisling Beecher (Mary Immaculate College)**

Aisling Beecher is a primary school teacher in a Gaelscoil, who delights in bringing her love for music to her pupils. Her research interest for her PhD stems from her positive experiences in the classroom of using songs to enrich the Irish language learning experience and to facilitate Second Language Acquisition. Aisling was awarded the College Medal and the Music Medal at her Bachelor of Education graduation from Mary Immaculate College in 2011. She studied for her Masters in Education at Frostburg State University, Maryland, U.S.A, where her research focused on literacy and children's literature. Aisling is a doctoral student at Mary Immaculate College, under the supervision and guidance of Dr. T.J. Ó Ceallaigh, and Dr. Gwen Moore.

### **Vanessa L. Bond (The Hartt School, University of Hartford)**

Dr. Vanessa L. Bond is an Associate Professor of Music Education at University of Hartford's The Hartt School where she teaches undergraduate and graduate courses in music education and serves as the Coordinator of Student Teaching. She specializes in early childhood/elementary general music education, choral music education, and world music pedagogy, teaching a wide range of courses within Hartt's program. In her research, Dr. Bond focuses on the musical lives of young children (with special interest in the application of Reggio Emilia early childhood approach principles to music education), culturally responsive teaching, the choral experiences of underrepresented populations, and mentoring. She has presented this work at conferences throughout the United States and abroad. Her publication record includes articles in the Journal of Research in Music Education, Early Childhood Education Journal, Journal of Music Teacher Education, Update: Applications of Research in Music Education, General Music Today, and the Choral Journal.

### **Rachael Byrne (Dublin City University)**

Rachael is a practicing primary school teacher and a doctoral student in the School of Arts Education and Movement, Dublin City University. She is passionate about the provision of quality music education in Irish primary schools. In 2015, Rachael was granted leave from her teaching post to pursue studies in Kodály music education at The Kodály Institute, Hungary. Since returning to Ireland, she has explored the potential to use play-based methodologies to support the teaching and learning of music in the Irish primary school context. Taking an active role in professional development within her school, Rachael has collaborated with colleagues in planning for music education, facilitated workshops and has taken part in music co-teaching experiences with newly qualified teachers as part of the Droichead framework. Rachael recently presented a poster of her work at the International Society for Music Education world conference in Baku, Azerbaijan.

### **Giovanna Carugno ("Giuseppe Martucci" Conservatory, Salerno, ITALY)**

Giovanna Carugno graduated in Piano and Harpsichord performance and achieved a MA in Early Music and a MA in Chamber Music from the "Licio Refice" Conservatory of Frosinone. After specializing in Music Education at the University of Padua and in Music Therapy at Roma Tre University, she obtained a postgraduate diploma in Methodology of Research in Music Education from the Accademia Filarmonica of Bologna. She was lecturer in Arts Therapies at Roma Tre University and currently she is adjunct professor of Performing Arts Studies at the University of Parma and adjunct professor of Music Education at the "Giuseppe Martucci" Conservatory of Salerno.

### **Jessica Cawley (University College Cork)**

Dr Jessica Cawley is an active performer, educator, and researcher in the area of Irish traditional music and education. She holds a Bachelor of Music in Music Education from the University of New Hampshire (2006), and an M.A. in Ethnomusicology from the University of Limerick (2008). Jessica's PhD research at the University College Cork explored *The Musical Enculturation of Irish Traditional Musicians*. In 2013, she established the non-profit organization, Creative Tradition, which currently leads school and community programmes, including two Club Ceoil's in Knocknaheeny and Blarney. In 2017, she was awarded the Irish Research Council's Post-Doctoral Fellowship to continue her research at University College Cork. Her first book, *Becoming an Irish Traditional Musician: Learning and Embodying Culture*, is in revision stages with Routledge and due to be published in late 2019. She is the current acting coordinator of Music Generation Cork City.

### **Aoife Chawke (Mary Immaculate College)**

Aoife Chawke received a first class BMus honours degree from the Cork School of Music where she specialised in Instrumental Teaching, Class Teaching and Research. She is currently a second year Postgraduate Research student at Mary Immaculate College, Limerick under the supervision of Dr Gwen Moore. Aoife's main research interests include: music education; music pedagogy and pedagogical approaches; students' musical development; and instrumental music examination syllabi and curricula. Her current research investigates pedagogical approaches in the piano lesson and their role in students' perceived learning experience and skill attainment.

### **Joanna Crooks (Scoil Úna Naofa Violin & Orchestra Project)**

Joanna Crooks was a founder of Dublin Youth Orchestras, and its Administrator until 1997. She established the DYO Chamber Music summer courses in 1984, was a founder of the Irish Association of Youth Orchestras in 1994 and devised and managed the earliest Festival of Youth Orchestras. In 1996 she succeeded Loretta Keating as General Manager of the National Youth Orchestra of Ireland, retiring in 2006, to initiate St Agnes Violin & Orchestra Project in St Agnes' Primary School Crumlin, Dublin 12. She served as a member of the Board of the European Federation of National Youth Orchestras and of Jeunesses Musicales World Orchestra.

### **Seamus Doyle (St Agnes Community Centre for Music & the Arts)**

Seamus Doyle began his musical life in his school brass band, and went on to study music at Waterford Institute of Technology, studying double bass with Professor Thomas Martin of Guildhall school of music, London. He was a member of the National Symphony Orchestra from 1983 to 1993 before being appointed Principal Double Bass in the RTÉ Concert Orchestra. He teaches double bass at the RIAM, and has worked with as bass tutor or teacher with the NYOI, DYO and DIT.

### **Paul Clesham (University College Cork)**

Paul Clesham is a performer, educator and arranger specialising in Irish traditional music and Western Art music. He holds a B.A (Music & Irish), a BMus and an MA in Ethnomusicology from University College Cork. During his undergraduate studies, he was awarded a scholarship to study in Wesleyan University, Connecticut for a semester, along with being awarded the Mary V Hart Memorial Prize and the Seán Ó Riada prize. Paul has recently commenced a PhD in Music in UCC in October 2018 and was the recipient of an Excellence Scholarship from the College of Arts, Celtic Studies and Social Sciences at UCC for his PhD research. His current research is based on the interface of Irish traditional music and Western Art musical traditions. He performs and teaches music regularly nationally and internationally on the concertina, fiddle, melodeon and piano and is also a co-ordinator of the Early Start Programme in Irish Traditional Music at UCC.

### **Joshua Emanuel (New York University)**

Joshua Emanuel is a music educator, percussionist, music technology specialist, and composer from Suffern, NY. He received his B.M. in music education from the Crane School of Music at SUNY Potsdam and his M.S. in music technology from Indiana University Purdue University Indianapolis and has taught students ranging from kindergarten to undergraduate music majors. Joshua's work focuses on the use of technology in music education as a tool to allow students to create and experience music. As a presenter, Joshua's work has been shared at conferences across the United States and around the world. Joshua currently teaches middle school general music at Nanuet Public Schools in Nanuet, NY. He is also pursuing his PhD in Music Education at New York University.

### **Julie K. Hagan (The University of Hartford)**

Dr. Julie K. Hagen is assistant professor of choral music education at The University of Hartford's The Hartt School where she teaches the choral methods sequence and undergraduate conducting. Prior to her arrival at the University of Hartford, Dr. Hagen was an associate professor at Concordia College in Moorhead, Minnesota, where she taught courses in the choral music and general music sequence and conducted the Bel Canto Women's Choir. Before working in higher education, Dr. Hagen was a public school music educator in upstate New York, having taught elementary general music and high school choral music for 11 years. Dr. Hagen holds degrees from Ithaca College (BM, MM) and Michigan State University (PhD).

### **Casey J. Hayes (Franklin College)**

Dr. Casey J. Hayes is an Associate Professor of Music at Franklin College, in Franklin, IN, where he Chairs the Music Department, holds the AJ Thurston Endowed Chair of Music and conducts the college's four choruses. Hayes is also the Artistic Director of Quarryland Men's Chorus, the Gay Men's Chorus of Bloomington, Indiana. Casey received his Ph.D. in Music Education from the Steinhardt School of Education, New York University. His studies of the LGBTQ+ Choral Movement led him to be the Music Director of the New York City Gay Men's Chorus, as well as Musical Director of The New York City Ambassador Chorus, which is the outreach arm of the NYCGMC. In 2007, Casey founded the Gay Men's Chorus of Manhattan, an ensemble focused upon raising funds for Not-for Profit organizations in need; the first community chorus of its kind in America. His pioneering work continues to inspire others.

### **Donna Hewitt (University of New England, Sydney)**

Dr. Donna Hewitt is an academic, vocalist, electronic music composer and instrument designer. Donna's research has been primarily exploring mediatized performance environments and new ways of interfacing the voice with electronic media. She is the inventor of the eMic, a sensor enhanced microphone stand for electronic music performance and more recently has been creating wearable electronics for controlling both sound and lighting in performance. She is a founding member of Macrophonics, a mediated performance collective. Her work has attracted funding from the Australia Council for the Arts, most recently with all female collective Lady Electronica. Donna has held academic positions at the Sydney Conservatorium of Music and Queensland University of Technology and is currently the Convenor of Music and Bachelor of Music Co-ordinator at the University of New England.

### **Neal Humphreys (University of Hartford)**

Neal Humphreys is the Assistant Director of Admissions at the University of Hartford's Hartt School where he oversees graduate admissions as well as school-wide audition requirements and activities at all levels. He is a primary contact point for students and families who demonstrate interest in studying music at the Hartt school.

### **Rachael Jacobs (Western Sydney University)**

Rachael Jacobs is a lecturer in Creative Arts Education at Western Sydney University. A former primary and secondary teacher (Dance, Drama and Music), she is now a leading researcher in arts assessment and embodied pedagogies. Rachael leads arts projects that teach literacy and language skills to newly arrived refugees in Western Sydney, using Music and Dance as transformative pedagogies for language acquisition. She is the current Director of Research for Drama Australia. She is a community activist, a freelance writer, practicing dancer and choreographer. She is the convenor of the community group, Teachers for Refugees and runs her own intercultural dance company.

### **Ailbhe Kenny (Mary Immaculate College)**

Dr Ailbhe Kenny is a Senior Lecturer at Mary Immaculate College where she is Head of the Department of Arts Education & Physical Education (Acting). She holds a PhD from the University of Cambridge, is a Fulbright Scholar and EURIAS fellow. Previous positions held include Research Fellow at Dublin City University, Primary Teacher, and Arts and Education Officer at 'The Ark'. Ailbhe has led numerous professional development courses and is actively involved in university-community projects, including directing the MIC Children's Choir. She regularly publishes in international journals, handbooks and edited volumes on music, arts and teacher education. Ailbhe is the author of *Communities of Musical Practice* (2016) and co-editor of *Musician-Teacher Collaborations: Altering the Chord* (2018), both published by Routledge.

### **Marita Kerin (Trinity College, Dublin)**

Marita Kerin is Assistant Professor in Education at Trinity College Dublin. Her research interests include coteaching as a mechanism for professional collaboration and the pedagogy of performance.

### **Ellan Lincoln Hyde (The Melbourne Conservatorium of Music, The University of Melbourne)**

Ellan Lincoln-Hyde holds a Bachelor of Performance/Bassoon and a Master of Music/Musicology from The Melbourne Conservatorium of Music. She is currently residing in Beijing as a Yenching Academy Scholar studying a Master of China Studies/Literature and Culture at Peking University. Ellan is a bassoon and music theory teacher and research musicologist whose work focuses broadly on China's relationship with the Western Classical tradition. She has worked for the Australian Federal Ministry for the Arts, Opera Australia and the Australian Ballet and worked as programming director for Advent Festivals, global symposiums, musicals and charity concerts across Australia and in Beijing. Ellan is also the founder/director of a twice annual charity concert series which raises funds for the education of female students of the Afghan Institute of Music, Kabul. Ellan begins her PhD in the history of Chinese Western classical music education at SOAS, London in 2019.

### **Luca Marucci (Trinity College Dublin)**

Luca Marrucci is a professional musician, music teacher and researcher. After graduating in Classical Guitar at the A.Casella Conservatory of Music (L'Aquila), and Musicology at La Sapienza University (Rome), he has performed internationally for a number of years in Italy, Belgium and China. As a registered music teacher he has taught guitar, music theory and composition for over a decade. His passion for music pedagogy brought him to embark in a practice-based doctoral research at Ca' Foscari University and Trinity College Dublin. In 2018, he was conferred a PhD in Music Education (Best Practice Award 2018). Currently he lives in Ireland, where he works as a choir conductor and a Research Fellow (Trinity College). His research interests are creativity, music pedagogy and Process Music.

### **Dale Misenhelter (University of Arkansas)**

Dr. Dale Misenhelter is Professor of Music Education at the University of Arkansas. He is a researcher in teacher education, aesthetic response, and social functions of music, with articles in *The Journal of Research in Music Education*, *Update: Applications of Research in Music Education*, *Contributions to Music Education*, *Teaching Music*, *The Orff Echo*, *The Southern Journal of Music Education*, and has served as editor of *The Arkansas Music Educators Journal*. He has taught all levels of public school, has completed courses in Kodaly training, and holds three levels of Orff certification. He was recently a Visiting Professor at the University of Hartford for the 2016-17 academic year.

### **Gwen Moore (Mary Immaculate College)**

Dr Gwen Moore is the Director of Teaching & Learning and Senior Lecturer in Music Education in Mary Immaculate College. Gwen holds a Bachelor in Music Education from Trinity College Dublin, a MA in Music Education from University of Limerick and a PhD in Music Education from the Institute of Education, University College London. Gwen is Director of Teaching and Learning at MIC. She was Chair of the Society for Music Education in Ireland ([www.smei.ie](http://www.smei.ie)) from 2013-2017 and a member of the ISME National Affiliate Council (2016-2017). Prior to her appointment at MIC in 2006, Gwen taught music and guitar at primary, secondary and higher levels of education. In 1999, she devised and presented her own guitar tuition series for RTE television *EZ Guitar* and composed and performed the theme music 'Catalonia' that accompanied the series. In 2010 and again in 2014, Gwen was a finalist in the Shannon Consortium Award for Excellence in Higher Education Teaching and Learning.

### **Jayne Moore (Stranmillis University College)**

After having taught in primary schools in Northern Ireland both as class teacher and music specialist, Dr Jayne Moore is now based at Stranmillis University College, Belfast. She is a Senior Lecturer in Music and contributes to the undergraduate B Ed primary programme and the Post Graduate Certificate in Education (Early Years). She is programme coordinator for the B Ed primary degree and manages elements within the College's extra curricular music programme. Her research interests include the value of music in the curriculum, curriculum music and teaching approaches, teachers and perceptions of musicality.

### **Fearghal Ó Conchubhair (American Kodály Institute/Royal Irish Academy of Music)**

Fearghal holds a BMus from the CIT Cork School of Music, Kodály Certification from the American Kodály Institute and a Masters of Education (M.Ed Kodály emphasis) from Loyola University Maryland, USA. He is also a doctoral candidate at the Royal Irish Academy of Music, studying choral conducting (DMusPerf). Fearghal was founder and conductor of the multi award winning Cork Institute of Technology Chamber Choir. He is also the conductor of the Lismore Choir in Co. Waterford and the St Declan's boys' national school, Waterford, Clontempo Choir, the Wexford Gateway Orchestra, and has conducted Trinity Orchestra Dublin. While studying in America, he was fortunate to work with the Children's Chorus of Maryland and the American Kodály Children's Choir. Fearghal has worked in many primary schools in Cork and Waterford for the past number of years giving musicianship classes. He also continues to give Kodály based workshops for the Waterford Teachers Centre. Fearghal has also lectured on the Early Years Education degree course at the Cork Institute of Technology. He is currently on the musicianship faculty at the RIAM.

### **Margaret O'Connor (Department of Education and Skills)**

Margaret O'Connor is a primary school principal and research collaborator on a coteaching music school – university partnership

### **Gemma O'Herlihy (Cork School of Music)**

Gemma O'Herlihy teaches piano and piano ensemble at CIT Cork School of Music. She studied at the Music and Arts University of the city of Vienna, Leeds University, and Maynooth University. Gemma is also a music education researcher at University College London Institute of Education, UK, with interests in the sound before symbol theory. More specifically, her work examines how the development of musicianship is influenced when beginner pianists are taught ear-playing skills through a repertoire of songs prior to reading them.

### **Sylvia O'Regan (Royal Irish Academy of Music)**

Sylvia O'Regan, MA BA H DipEd LTCL FTCL, is a Lecturer in Singing in the Royal Irish Academy of Music, with over 35 years' teaching experience. She has taught in many schools and colleges in Ireland and the UK, such as Dublin Institute of Technology, Dundalk Institute of Technology, St Columba's Collage and Wesley College, Dublin. She has given educational workshops throughout Ireland, as part of the NCH Education Programme and, in addition to working with choirs and their directors, she has been consultant Vocal Expert to choral groups, including Anuna and British Youth Choir on their Summer Schools. She has given master classes in singing at the NCH, and at the Yorke Trust, Norfolk, UK. Sylvia's singing students have won many prizes in competitions both national and international, as well as having lead roles in student productions and professional principal contracts with Wiesbaden Opera, Germany and Opera Collective Ireland. Sylvia studied with Suzanne Danco in Italy on scholarship, and sang solo professionally throughout Ireland and the UK, as well as in North America. She has recorded for RTE radio and Television, as well as for Canadian, South American, and Dutch radio.

### **Claire Paik (University of Hartford)**

Claire Paik is the Recruiting Coordinator in the admissions office at The Hartt School at the University of Hartford. With a background as a musician, she assists prospective students with navigating the application and audition process, and introduces them to the school's programs and faculty. She received her B.Mus. and M.Mus. from McGill University.

### **Joshua A. Russell (The Hartt School, University of Hartford)**

Dr. Joshua A. Russell is Associate Professor of Music Education at the Hartt School of the University of Hartford where he currently is Director of the Music Education Division. He teaches undergraduate and graduate courses in music education and string pedagogy and is the director of the Hartt String Project. Dr. Russell received a Bachelor of Arts degree (Music Composition) and a Bachelor of Secondary Education (Music Education) from Shepherd University, a Master of Music degree from Northwestern University, and a Doctor of Philosophy degree in music from the University of Colorado at Boulder. Dr. Russell's research interests include musician health, teacher education, string education, and psycho-social/cognitive development in musical learning and teaching. In addition to authoring numerous papers, he recently published *Statistics in Music Education* (Oxford University Press).

### **Simeon Smith (University of Limerick)**

Simeon Smith is a native of Dublin, Ireland, but grew in the western City of Galway. He has achieved a BA in Arts and an MA in Community Development, both from NUI Galway, and in 2007 achieved a primary qualification as a counsellor in Reality Therapy/Choice Theory. Simeon has been playing samba and teaching for over 25 years, and is a founding member of MaSamba Samba School. Over this period, he has received formal and informal training from many of the top practitioners in the field, and facilitated many top samba artists to visit and teach in Ireland. Through this, he has developed a huge musical repertoire, covering many of the popular styles of Afro-Brazilian music. Simeon has just resumed his study at third level, having completed year one of a PhD in Arts Practice, at the Irish World Academy, University of Limerick.

### **Sr. Bernadette Sweeney (St Agnes Community Centre for Music & the Arts)**

Sister Bernadette Sweeney has a BA with Music from University College Dublin. She studied voice with Dr Veronica Dunne. She has been Chairperson of the National Children's Choir for many years. As principal of three schools, she has initiated choir and instrumental music wherever she went. She initiated St Agnes School Violin & Orchestra Project in 2006 in cooperation with Joanna Crooks, giving every child in the school the chance to learn a string orchestral instrument with no cost to family for tuition or instruments. Under her wing, a school orchestra developed at primary level, students continued their studies as they moved to secondary school, an adult community string orchestra and an adult musical society as well as a thriving summer music camp developed. In 2013 she founded St Agnes' Community Centre for Music & the Arts with the support of the Religious Sisters of Charity. This extends a wide range of musical opportunities to the community at every age and stage of life, and expands rapidly from year to year. It is a registered charity and Company limited by guarantee.

### **Eldad Tsabary (Concordia University, Montreal)**

Dr. Eldad Tsabary is the coordinator of electroacoustic studies at Concordia University, co-director of the Performing Arts Research Cluster (Le PARC) of Concordia's Milieux Institute for Arts, Culture, and Technology, and coordinator (interim) of Concordia's Faculty of Fine Arts Interdisciplinary Studies Area. He is founder and director of Concordia Laptop Orchestra (CLOrk) which specializes in collective improvisation and interdisciplinary collaborative performances in which students function as co-creators/co-researchers. CLOrk's notable performances include a collaboration with singer Ariane Moffatt at Montreal's Mus@e d'Art Contemporain and a performance at Akousma festival 2016. In the past decade, Eldad has also spearheaded research and development of a new sound-focused aural training method for electroacoustic musicians, which is inspired by perception studies and is based on a transformational, democratic educational model. Eldad received his doctorate in music education from Boston University. He is the current president of the Canadian Electroacoustic Community (CEC).

