



Society for Music Education in Ireland
Cumann Ceol Oideachais na hÉireann

SOCIETY for MUSIC EDUCATION in IRELAND

**5th Annual Conference in association with
Conservatory of Music and Drama
Dublin Institute of Technology
6-8 November 2015**



DIT Conservatory of Music and Drama 1890-2015

In 2015, DIT Conservatory celebrates 125 years of setting national standards of excellence in music education in Ireland. On 15th October 1890, the Dublin Municipal School of Music opened its doors at the Assembly Rooms in South William Street with classes in flute, piccolo, clarinet, horn and drums. It quickly expanded to include the full range of instruments, voice and drama, and in 1963 became known as the College of Music. New opportunities followed in 1978, when the College of Music became part of Dublin Institute of Technology (DIT).

Today, the renamed DIT Conservatory of Music and Drama provides high quality, performance-based arts education encompassing a vibrant Junior Conservatory, third-level degree programmes and a large music research centre. The Conservatory offers programmes in classical, jazz and Irish traditional music performance, composition, musicology, music education, opera, drama and, in association with partner colleges, rock and popular music, music theatre, and scoring for film and visual media. The Conservatory shortly embarks on another exciting chapter with the move to a stunning purpose-built facility for the creative and performing arts within the new DIT Grangegorman campus.

Welcome from Dr Cliona Doris, Acting Head,



On behalf of DIT Conservatory of Music and Drama, I extend a warm welcome to our music education colleagues. DIT is delighted to be hosting the Fifth Annual Conference of the Society of Music Education in Ireland. It is all the more special as this year the Conservatory celebrates 125 years of providing music education in Ireland.

I extend the Conservatory's appreciation to Dr Lorraine O'Connell and Dr Mary Lennon in organising the conference and I congratulate them and the SMEI conference committee on producing such a fine programme. It is a particular pleasure to welcome the conference's distinguished keynote speakers, Professor Martin Prchal (Royal Conservatoire in The Hague) and Professor Randall Everett Allsup (Teachers College, Columbia University).

I wish you an engaging and inspiring conference and trust that you will return to your music education roles refreshed and heartened by this weekend's proceedings.

With best wishes,

Cliona Doris

Dr Cliona Doris

Head of Conservatory

DIT Conservatory of Music and Drama

Welcome from Dr Gwen Moore, Chairperson, SMEI



Dear SMEI delegate,

It is my honour as Chairperson to welcome you to the 5th Conference of the Society for Music education in Ireland hosted by DIT Conservatory of Music and Drama. As a non-profit organisation, the SMEI represents a network of individuals, groups and institutions involved in music education in Ireland. In addition to acting as an advocate for music education to government and associated agencies, the SMEI provides a forum for members to share research and practice. Interest and scholarship in matters pertaining to music education within the Irish context have greatly increased over the course of the past two decades. Building on the success of our past conferences, this conference promises yet another exciting weekend of papers, workshops, symposia and performances. It is with great pleasure that I welcome our keynote speakers Professors Martin Prchal and Randall Everett Allsup to this unique platform and context. On behalf of the SMEI executive committee, I wish to extend my thanks to the keynote speakers, the conference organising committee, in particular Dr Lorraine O'Connell, Dr Clóna Doris, Dr Mary Lennon and all at DIT Conservatory of Music and Drama for hosting this exciting event. I look forward to meeting you over the coming days and hope that you enjoy many discussions.

With best wishes,

Dr Gwen Moore
Chair, SMEI

SMEI 2015 Organising Committee

Dr Lorraine O'Connell, Dr Mary Lennon, Dr Clóna Doris, Dr Gwen Moore,
Dr Róisín Blunnie, Gráinne Deery, Dr Áine Mangaoang. **Technician:** Christine Maynard (DIT)

SMEI National Committee 2013-2015

Dr Gwen Moore (Chair), Dr Thomas Johnston, Dr Regina Murphy, Michelle Finnerty, Dr Lorraine O'Connell, Yvonne Higgins, Julie Tiernan, Dr Mairead Berrill, Dr Patricia Flynn, Gráinne Deery, Dr Daithí Kearney, Simeon Smith, Dr Róisín Blunnie, Dr John O'Flynn, Dr Áine Mangaoang

Practical Arrangements

Registration

The times and venues for registration are as follows:

- Friday 6th November: 1pm – 4 pm, Main foyer,
- Saturday 8th November: 9am – 1pm, outside Room 4027
- Sunday 9th November: 9am – 11am, outside Room 4027

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 (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 outside Room 4027 and is included in the registration fee. Lunch on Saturday is also included and will be served in the Restaurant.

Wi-fi access

Username: smeiguest

Password: Crescendo2015 (The password is case sensitive)

Conference dinner

The conference dinner will take place in Taste Café, 39-40 South William St, Dublin 2. 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

Session Chairs

The Conference Committee extends a sincere thank you to the session chairs:

Dr Adèle Commins	Dundalk Institute of Technology
Ian Dakin	DIT Conservatory of Music and Drama
Gráinne Deery	Royal Irish Academy of Music, SMEI Committee
Dr Clíona Doris	DIT Conservatory of Music and Drama
Dr Mark Fitzgerald	DIT Conservatory of Music and Drama
Dr Patricia Flynn	St. Patrick's College, Dublin City University, SMEI Committee
Dr Kerry Houston	DIT Conservatory of Music and Drama
Dr Thomas Johnston	St. Patrick's College, Dublin City University, SMEI Assistant Chair
Dr Daithí Kearney	Dundalk Institute of Technology, SMEI Committee Assistant Secretary
Dr Mary Lennon	DIT Conservatory of Music and Drama
Dr Áine Mangaoang	St. Patrick's College, Dublin City University, SMEI Committee
Dr Wolfgang Marx	UCD School of Music
Dr David Mooney	DIT Conservatory of Music and Drama
Dr Gwen Moore	Mary Immaculate College, University of Limerick, SMEI Chair
Dr Lorraine O'Connell	DIT Conservatory of Music and Drama, SMEI Committee Treasurer
Dr John O'Flynn	St. Patrick's College, Dublin City University, SMEI Founding Chair

Performances

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

Friday 6th November

- ***DIT Traditional Ensemble***, 3.30pm, Room 4068:

Saturday 7 November

- ***Laois Harp Ensemble, (Music Generation)*** 11am, School of Media Open Space
- ***Christian Collins (BIMM)***, 3.30pm, Room 4027
- ***Clare McEvoy (Voice) & Jimmy Goeijenbier (Piano) (DIT Conservatory of Music and Drama)***, Performance during presentation of Lifelong Membership of SMEI, Room 4027

Sunday 8 November

- ***Aoibhneas: Kevin Corcoran (Piano), Emma Kendrick (Flute), Kathleen Nic Dhiarmada (Voice)***, 11.00, Room 4068

As performances take place during coffee breaks, please make your way into the performance venue once you get your tea/coffee.

Acknowledgements

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

- Dr Clóna Doris, Head of Conservatory of Music and Drama
- Dr Kerry Houston, Head of Academic Studies, DIT Conservatory of Music and Drama
- Mr Ciarán Stone, Estates Services Supervisor, DIT Aungier St
- The porters and cleaning staff, DIT Aungier St
- Christine Maynard, Technician, DIT
- Fiona Howard, Administration, DIT Conservatory of Music and Drama
- Conservatory of Music and Drama student helpers
- Chris Brownhill, Aramack Catering, DIT Aungier St
- Aoife Lucey, Communications Manager, Music Generation

Keynote Speakers

Professor Martin Prchal



Martin Prchal is vice-principal at the Royal Conservatoire in The Hague since 2011. Trained as a musician of Czech origin in the US, the Netherlands, the Czech Republic and the UK, he holds teaching and performance diplomas (violoncello) and a MA degree in musicology. Following a career as a performing musician and various assignments in the fields of international relations and pre-college training at the conservatoires of Utrecht, Groningen and The Hague, he became Chief Executive of the European Association of Conservatoires (AEC) in 2001, a post he held until 2010. During his time with the AEC, Martin developed expertise on issues related to professional music training in Europe, and the Bologna Declaration and its implications for higher music education that is internationally acknowledged. His current post at the Royal Conservatoire, one of the finest institutions for higher music education in the Netherlands, includes responsibilities for curriculum development, quality assurance and external relations.

Professor Randall Everett Allsup



Randall Everett Allsup holds degrees in music performance and music education from Northwestern and Columbia University. Randall graduated from Teachers College in 2002 and was later awarded “Outstanding Dissertation of the Year” by the Council on Research in Music Education for *Crossing Over: Mutual Learning and Democratic Action in Instrumental Music Education*. Before returning to Teachers College as assistant professor, now associate, Randall was coordinator of music education and director of bands at Hartwick College, Oneonta, NY. He has taught courses in music education and conducting at the Chinese Culture University, Taiwan, and in 2009, he was awarded a Fulbright grant to teach and conduct research at the Sibelius Academy, Helsinki, Finland. At Teachers College, Randall teaches courses in creativity and problem solving; democracy and music education; philosophies of music education; and doctoral seminar. He is the proud recipient of the Outstanding Teaching Award at Columbia.

Randall grew up among the cornfields of central Illinois, outside of Kankakee, and he was the first in his family to graduate from college. Armed with a Pell grant and plenty of student loans, he attended Northwestern University as a saxophone major. Randall’s interests in issues surrounding social justice and democracy were sharpened by coursework with Maxine Greene and his work in schools in neglected neighbourhoods of New York City, teaching music at Cardinal Hayes High School in the South Bronx and through the Our Children’s Foundation in west Harlem. In 2006, Randall hosted and organized the first-ever “International Conference on Music Education, Equity, and Social Justice” at Teachers College. Today, he remains a passionate advocate of the transformative affects of public schooling and arts education.

Randall writes about the challenges of reconceptualizing music pedagogy, with a special interest instrumental and popular music. His teaching and scholarship is shaped by great thinkers like Maxine Greene, Paulo Freire, and John Dewey. His articles appear in *Philosophy of Music Education Review*; *Theory into Practice*; *Music Education Research*; *Music Educators Journal*; *Bluegrass Music News*; *School Music News*; *Visions of Research in Music Education*; *Teaching Music*; *Action, Criticism, and Theory for Music Education*; *Nordic Research in Music Education*; *Finnish Journal of Music Education*; *British Journal of Music Education*; and *Journal of Research in Music Education*. He serves on the editorial boards of *Music Education Research*, *Finnish Journal of Music Education*, *Music Educators Journal*, *New York State School Music Association Research Council*, *Philosophy of Music Education Review*, *Research Studies in Music Education*, and the *Bulletin of the Council for Research in Music Education*.



5th Annual Conference of SMEI at DIT Conservatory of Music & Drama – 6-8 November 2015

FRIDAY 6th NOVEMBER 2015

13.00		Registration (Main Foyer)	
14.00-15.30	<p style="text-align: center;">Session 1 (Room 3044) Chair: Dr Áine Mangaoang</p> <ul style="list-style-type: none"> • Andrew Jordan, <i>Mary Immaculate College/Redemptorist Centre of Music</i>: Musical identities – The Badjao Tribe – A case study • Simeon Smith, <i>MaSamba Samba School</i>: Creative friction: Experiences of a community music project collaborating with professional arts productions • Fiona Jennings/Ailbhe O’Halloran/Rhona McGrath, <i>Music Generation Sligo & Centre for Special Educational Needs, Inclusion & Diversity at St Angela’s College Sligo</i>: Con tutti: Supporting tutors in including children and young people with Autism in a Discovering Music Programme 	<p style="text-align: center;">Session 2 (Room 4086) Chair: Dr David Mooney</p> <ul style="list-style-type: none"> • Siobhan Kilkelly, <i>DIT Conservatory of Music and Drama</i>: Piano improvisation: Expanding the horizons of the young musician • Sam Kavanagh, <i>Independent music teacher</i>: Improvisation in the singing classroom • Emmanuel Lawler, <i>DIT Conservatory of Music and Drama</i>: Perspectives on vocal pedagogy: Peculiarities and their implications for optimised third-level provision 	
15:30–16:00		<p style="text-align: center;">Tea/Coffee & Performance (Room 4068) Performers: DIT Traditional Ensemble</p>	
16:00-17:00		<p style="text-align: center;">Welcome (Room 4068) Dr Cliona Doris (Head of DIT Conservatory of Music and Drama)</p> <p style="text-align: center;">KEYNOTE 1 (Room 4068)</p> <p style="text-align: center;">Prof. Martin Prchal: Conservatoires in Europe: a dying breed or laboratories for change? Chair: Dr Cliona Doris (DIT Conservatory of Music and Drama)</p>	
17:00-18:30	<p style="text-align: center;">Session 3 (Room 3044) Chair: Dr Kerry Houston,</p> <ul style="list-style-type: none"> • Seán Doherty, <i>Mater Dei Institute of Education</i>: Vocal pedagogy in sacred harp singing: A comparative solmization • Kris Adams, <i>Berklee College, Boston</i>: Sing your way through theory (Workshop – 60 mins) 	<p style="text-align: center;">Session 4 (Room 4068) Chair: Gráinne Deery</p> <ul style="list-style-type: none"> • Dale Misenhalter, <i>University of Arkansas</i>: Intent and engagement in core music activities as perceived by beginning teachers • Ailbhe Kenny, <i>Mary Immaculate College, University of Limerick</i>: ‘Let’s start at the very beginning’: Pre-service teachers and music education • Marita Kerin & Colette Murphy, <i>Trinity College, Dublin</i>: An Ensemble Piece: Coteaching Music, an Innovative Partnership for Reciprocal Personal and Professional Development 	

18:30	ANNUAL GENERAL MEETING OF THE SMEI (Room 4068)
19:30	Dinner (own arrangements)

SATURDAY 7th NOVEMBER 2015			
9:00	Registration (Room 4027)		
9:30–11:00	<table border="1"> <tr> <td> <p>Session 5 (Room 4027) Chair: Dr Daithí Kearney</p> <ul style="list-style-type: none"> • Karen Power, UCC/DAAD Berlin Artist-in-residence: Listening to the room: The arts and early years research • Eamon Sweeney, Music Generation Wicklow/RIAM: Whole classroom musical engagement for Junior Infant – Second-Class students • Paula Phelan, City of Birmingham University/Music Generation Carlow: The musical life of a two-year old: The wheels on the bus and beyond </td> <td> <p>Session 6 (Room 4068) Chair: Dr Adèle Commins</p> <ul style="list-style-type: none"> • Mary Lennon, DIT Conservatory of Music and Drama: Key connections: Performance, Pedagogy, Research • Shauna McCullough, Mary Immaculate College, University of Limerick: Teaching and learning in the group instrumental lesson: Implications for practice • Mina Ivanova, Assumption University of Thailand: Relevance between concept and means in pianism </td> </tr> </table>	<p>Session 5 (Room 4027) Chair: Dr Daithí Kearney</p> <ul style="list-style-type: none"> • Karen Power, UCC/DAAD Berlin Artist-in-residence: Listening to the room: The arts and early years research • Eamon Sweeney, Music Generation Wicklow/RIAM: Whole classroom musical engagement for Junior Infant – Second-Class students • Paula Phelan, City of Birmingham University/Music Generation Carlow: The musical life of a two-year old: The wheels on the bus and beyond 	<p>Session 6 (Room 4068) Chair: Dr Adèle Commins</p> <ul style="list-style-type: none"> • Mary Lennon, DIT Conservatory of Music and Drama: Key connections: Performance, Pedagogy, Research • Shauna McCullough, Mary Immaculate College, University of Limerick: Teaching and learning in the group instrumental lesson: Implications for practice • Mina Ivanova, Assumption University of Thailand: Relevance between concept and means in pianism
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11:00-11:30	Tea/Coffee – Performance (School of Media Open Space) Performers: Laois Harp Ensemble (Laois Music Education Partnership)		
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13:00–14:00	Lunch (Restaurant)		

14.00-15.30	<p>Session 9 - Symposium 2 (Room 4027)</p> <ul style="list-style-type: none"> • Convener: Rosaleen Molloy, National Director, Music Generation <p>Reactions, Reflections and Responses</p> <p>Panel: Rosaleen Molloy, Niall Doyle, Paula Phelan, Finghin Collins</p>	<p>Session 10 (Room 4068) Chair: Dr Gwen Moore</p> <ul style="list-style-type: none"> • Leslie Gail Ellis DIT Conservatory of Music and Drama/CIT Cork School of Music: Learning through mapping practice: Latitudes for pupil autonomy • Kay O’Sullivan Taaffe, St Nicholas Montessori College, Cork: Signature pedagogy in instrumental music: ‘Fascinating laboratory’ or ‘deviant tradition’? • Alberto Firrincieli, Assumption University of Thailand: Mistakes in Music: A first attempt at a study 	<p>Session 11 (Room3073) Chair: Dr Wolfgang Marx</p> <ul style="list-style-type: none"> • Beata Michalak, Adam Mickiewicz University, Poland: Polish students’ expectations of valuing music education • Joshua Russell, The Hartt School, University of Hartford: Learning to meaningfully assess music development • Arun Rao, DIT Conservatory of Music and Drama: “A Young Person’s Guide”: Arranging for junior strings
15:30 – 16:30	<p>Session 12 – Workshop (Room 3044) Chair: Dr Lorraine O’Connell</p> <ul style="list-style-type: none"> • Gabriela Karin Konkol, The Stanislaw Moniuszko Academy of Music in Gdansk: Creativity at music lessons 	<p>Session 13 - Workshop (Room 4068) Chair: Dr Thomas Johnston</p> <p>Brian Lawler, Independent practitioner: The golden era of Ceilí music and dance 1955–1970: A report on a project in conjunction with the Irish Tradition Music Archive</p>	<p>Session 14 – Workshop (Room 3073) Chair: Simeon Smith</p> <ul style="list-style-type: none"> • Vanessa Bond, The Hartt School, University of Hartford: The Reggio Emilia approach: Applications for music education
16:30 – 17:00	<p>Tea/Coffee & Performance (Room 4027) Performer: Christian Collins (BIMM)</p>		
17:00 – 18:00	<p>Keynote 2 (Room 4027) Prof. Randall Everett Allsup: Fostering Musical Independence Chair: Dr Gwen Moore (Mary Immaculate College, University of Limerick)</p>		
18:00	<p>Presentation of Honorary Life Membership followed by Wine Reception (Room 4027) Performance: Clare McEvoy and Jimmy Goeijenbier (DIT Conservatory of Music and Drama)</p>		
20:00	<p>Conference Dinner - Taste Café</p>		

Sunday 9th November 2014

Time	Registration (Room 4025)	
9:30 – 11:00	<p style="text-align: center;">Session 15 (Room 4027) <i>Chair: Ian Dakin</i></p> <ul style="list-style-type: none"> • Daithi Kearney/Adele Commins, Dundalk Institute of Technology: Mixing oriel sounds: A model for collaborative applied research in music education • Barbara Dignam, Maynooth University: Transitions and Transformations: Employing a music-specific transferable skills module to address engagement and experience in higher education • Francesca Carpos, University College London: The Prestige Economy of a London Orchestra 	<p style="text-align: center;">Session 16 (Room 4068) <i>Chair: Dr Mark Fitzgerald</i></p> <ul style="list-style-type: none"> • Jennifer McCay, Royal Irish Academy of Music: 'What inspires? A case study of composer Kevin O'Connell's journey from music student to composer and educator' • Patricia Flynn/Thomas Johnston, St Patrick's College, Dublin City University: Encountering the spectrum - Extending an understanding of performance music education for Music Generation, implications for future directions
11:00 – 11:30	<p style="text-align: center;">Tea/Coffee – Performance (Room 4068) <i>Performers: Aoibhneas, Kevin Corcoran, Emma Kendrick, Kathleen Nic Dhiarmada (DIT Conservatory of Music and Drama)</i></p>	
11:30 – 13:00	<p style="text-align: center;">Session 17 (Room 4027) <i>Chair: Dr Mary Lennon</i></p> <ul style="list-style-type: none"> • Gemma O'Herlihy, CIT Cork School of Music: Balancing musical creativity and literacy skills for group beginner pianists • Mary Nugent, DIT Conservatory of Music and Drama/Marino Institute of Education: Reading the score: Critical, Desirable, Incidental? • Yvonne Higgins, St Patrick's College, DCU: Meaningful music reading: Learning from theories of language reading 	<p style="text-align: center;">Session 18 – Workshop (Room 4086) <i>Chair: Dr Róisín Blunnie</i></p> <ul style="list-style-type: none"> • Mairead Berrill, East Meets West
13:00	<p>Conference Close</p>	

Presenters Abstracts and Biographies

ABSTRACTS & BIOGRAPHIES

Session 1

Friday 14.00–15.30

Chair: Dr Áine Mangaoang

- ***Musical identities – The Badjao Tribe – A case study***
Andrew Jordan, Mary Immaculate College, University of Limerick/Redemptorist Music Centre, Limerick

During the month of July 2015 a community music programme was delivered in Cebu City, the Philippines. This programme was delivered within the Badjao community of Cebu. The Badjao tribe are an ethnic minority who are a nomadic people, transferring from one place to another by sea transport. This is why they have often been referred to as sea nomads. The Badjao face multi-level discrimination, they have been neglected and pushed to the edge of their society. The Badjao's tribal identity is becoming diluted and is increasingly challenged regardless of their desire to maintain their rich traditions and characteristics. In partnership with the Irish development organisation SERVE and the Presentation Sisters, a four-week after-school community music programme was designed and delivered to explore and develop the Badjao's own sense of identity. This music programme engaged over 60 young people through composition style workshops exploring their concepts of Badjao identity. The culmination of this programme resulted in several original compositions which were presented to their peers.

This paper draws from the experiences gained from delivering this programme along with an analysis of the work of theorists such as Elliott, Small, Jorgensen and others to illustrate how music can be used to explore and develop both individual and collective identity both in national and international contexts. Issues of education, discrimination, empowerment, personal development and confidence building will be central to this presentation.

Biography: From Limerick City, **Andrew Jordan** is a community musician and educator. Andrew from an early age began tuition on the trumpet and has been a member of many local and national ensembles. Andrew is co-founder and director of the Redemptorist Centre of Music-Limerick. Along with managing the centre of music Andrew tutors all brass instruments, music theory and conducts a number of the centres ensembles. Andrew graduated from the Irish World Academy of Music and Dance at the University of Limerick with a Master's Degree in Community Music. He also holds an Honours Degree in Social Care and has worked extensively in the areas of disability, youth work and the homeless services. Andrew is currently undertaking a PhD in Music Education at Mary Immaculate College. His study is investigating the delivery and implementation of Music Generation programmes in Limerick City with a particular focus on areas of regeneration.

- ***Creative friction: Experiences of a community music project collaborating with professional arts productions***
Simeon Smith, MaSamba Samba School

MaSamba Samba School is a relatively small community music initiative based in Dublin since 1994. As the name suggests our primary focus is the creation of carnival street art from Brazil. The organisation has an open-door policy, and is mainly made up of people who do not

consider themselves professional artists. While the organisation is small, we have always had aspirations to be the best at what we do, and we have also been very lucky in being offered many opportunities to get involved in 'high-end', professional productions, including The Special Olympics World Games Opening Ceremony (2003), Carnival in Olinda, Brazil (2003), St. Patrick's Festival Parade, Dublin (2003, 2004, 2005, 2006, 2007, 2008), Karneval der Kulturen, Berlin (2010), Opening Event of the Dublin Fringe Festival, 2014. We have also had the opportunity to collaborate with many musicians working in the professional/mainstream industry, including Nitin Sawhney, Paddy Casey, Kíla, Kevin Godley, Brendan Perry (Dead Can Dance). While all of these projects have been successful on an artistic level, they have often created tensions within the community music project, and in some cases have led to arguments at band level and even people leaving the group.

This paper examines some of the case studies from MaSamba's past, and tries to answer the question: 'Is there a perfect process whereby a community arts group can get involved in a professional arts production, and survive intact?' I would very much see this paper as the initial research into this phenomenon, and would hope to be able to use it to secure support to do a full thesis on the topic, bringing in experience from other groups and other contexts.

Biography: Simeon Smith is a native of Dublin, but grew up in Galway. He holds a BA in Arts and an MA in Community Development, both from NUIG. In 2006, he achieved a primary qualification as a counsellor in 'Reality Therapy/Choice Theory'. Simeon has been playing samba for almost 15 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. In this time he has developed a huge musical repertoire, covering many of the popular styles of Afro-Brazilian music.

Simeon has taught for NUI Galway, University of Limerick, and the Royal Irish Academy of Music, as well as being responsible for setting up over 20 samba bands in Ireland and the UK. Simeon has spent over 4,000 hours teaching samba in his career. He has developed many of the unique teaching methodologies used by MaSamba Samba School and is regularly asked to deliver workshop programmes with samba bands, music teachers and corporate groups. As well as performing with MaSamba, Simeon is part of the European touring group of Monobloco and has toured with Dead Can Dance.

- ***Con tutti: Supporting tutors in including children and young people with Autism in a Discovering Music Programme***

Fiona Jennings, Ailbhe O'Halloran, Rhona McGrath, Music Generation Sligo & Centre for Special Educational Needs, Inclusion & Diversity at St Angela's College, Sligo

Inclusion refers to the right of all people to be fully involved in all aspects of community life. It is not a concept that refers to education alone but reflects a desire of a society to respect all. Music Generation Sligo (MGS) provides choice of access to performance music education services for children and young people in schools, summer camps and community settings in Sligo. The rise in the number of children and young people with Special Educational Needs (SEN) accessing Music Generation Sligo sessions has challenged the musicians to meet the needs of all.

In response, MGS and the Centre for Special Educational Needs, Inclusion & Diversity (CSENID) at St Angela's College, Sligo have established an innovative Research, Training and Programming Partnership with regard to the delivery of music programmes to children and young people with SEN with an initial focus on students with Autism. This builds on the

complementary strengths of both organisations and provides opportunities to develop mutually beneficial relationships.

A two-day training programme was implemented with the MGS tutors. This was followed with an Action Research project with a small number of tutors working in autism specific classes. This paper will outline the impact of this collaboration on the knowledge and attitudes of music tutors on including children and young people with Autism. Qualitative and quantitative data was gathered throughout the process to evaluate the impact of the intervention on the knowledge and attitudes of the participants.

Biographies: **Fiona Jennings** and **Ailbhe O'Halloran** represent The Centre for Special Educational Needs, Inclusion and Diversity (CSENID) at St. Angela's College. The Centre provides quality in-service teacher education and continuing professional development programmes in the area of Special Educational Needs (SEN) for teachers and other professionals in a variety of educational settings since 1995. CSENID has a strong research focus striving to undertake high quality research contributing to the development and enhancement of education policy and practice in the area of SEN, inclusion and diversity both nationally and internationally. Fiona is currently seconded from a primary school in Mayo to co-ordinate the Post-Graduate Diploma in SEN (Autistic Spectrum Disorders). Her recent research areas include autism and transition, Rapid Prompting Method, the role of the practicum in CPD, and whole school responses to challenging behaviour. Ailbhe is co-ordinator of the Certificate in SEN for Special Needs Assistants which is outreached in Education Centres throughout the North-West. She is a former post-primary school teacher whose recent research areas include transition for students with SEN, Rapid Prompting Method and whole school responses to challenging behaviour.

Rhona McGrath represents Music Generation Sligo, part of Music Generation – Ireland's National Music Education Programme, initiated by Music Network and funded by U2 and The Ireland Funds. Locally, MGS is managed by Sligo Music Education Partnership. Music Generation Sligo is primarily funded at local level by Mayo Sligo Leitrim ETB. MGS aims to provide choice of access to children and young adults in Sligo to performance music education. Rhona is the Co-ordinator of Music Generation Sligo and a member of the management and Administration team based in Mayo Sligo Leitrim ETB which is responsible for the implementation of the Development Plan. Rhona identified the need for tutors in MGS to be confident in including children and young people with SEN in music sessions.

Session 2

Friday 14.00–15.30

Chair: Dr David Mooney

- ***Piano improvisation: Expanding the horizons of the young musician***
Siobhán Kilkelly, DIT Conservatory of Music and Drama

This presentation examines the world of improvisation in relation to the young pianist and explores ways in which improvisation can be used to enhance understanding, expression and creativity in the context of a traditional piano pedagogical approach. The ideas have emerged from years of experience as pianist, organist and teacher and draw on source materials and ideas from the Finnish Piano School, Jazz Piano from Scratch by Charles Beale, Laura Campbell's publications and other resources.

Working for the past few years with students mostly in the 8-12 age group, a practical approach has been developed and refined and can be divided into two main areas of improvisation, structured and unstructured. In the structured category, elements include:

developing ideas melodically from a 2-bar phrase, learning chord progressions and extending these to various accompaniment patterns, accompanying melodies with these patterns, using modes, blues. The unstructured area includes: responding to abstract ideas such as rain or thunder, creating a ghost story, using different effects on the piano such as plucking strings, knocking on the wood etc, sometimes simply allowing your imagination to linger on one idea for a certain length of time and see what happens!

If explored from the beginning, improvisation is quite natural. Introduced alongside the more formal elements of piano tuition it gives another perspective, expands the range of sound, stretches the imagination and consolidates understanding of keys and harmonies and most important of all is a lot of fun!

Biography: A lecturer in piano in DIT Conservatory of Music and Drama, **Siobhán Kilkelly** enjoys an active career performing on both piano and organ, and in 2006 she graduated with an M.Mus in organ performance from DIT. She maintains interest in current developments in piano pedagogy and performance, recently attending summer schools in Nice and Oxford. Also worthwhile has been the introduction to Alexander Technique and Body Mapping - how musicians use knowledge of movement to secure and enhance performance. More recently with Catherina LEMONI-O'Doherty she has established piano ensemble playing and improvisation with young pianists in addition to their regular tuition. In March this year she availed of a Erasmus Staff mobility to Finland, visiting the Sibelius Academy and Espoo Music Institute to explore current trends and developments in piano pedagogy. Her students range from beginner to masters level and have enjoyed success at competition level and on the concert platform.

- ***Improvisation in the singing classroom***

Sam Kavanagh, Independent Researcher and Practitioner

Improvisation is becoming increasingly accepted as a necessary component of holistic music education. Its inclusion in general music practice can create an environment where students feel comfortable to engage in dialogue, collaboration and reflection, thus fostering autonomy and self-motivated musical learning. Nevertheless, improvisation can be an intimidating topic for many teachers, particularly for those who have had limited improvisation experience in their own education. For many, it conjures an image of an unprepared and uncontrolled chaos whose learning outcomes are impossible to determine. The reality is that as one of the branches of generative music, alongside composition and interpretation, improvisation uses active music-making as the path towards an intuitive understanding of the 'rules' which govern music, flexible though they may be.

Drawing on research by Lucy Green, Mihály Csíkszentmihályi and Christopher Small, this paper highlights the benefits of incorporating improvisation practice into music lessons and explores how it can be applied to a choral (or group-singing) setting.

Biography: **Sam Kavanagh** studied music at both Trinity College Dublin and the Newpark Music Centre, before going on to receive an MA in Music Pedagogy and a Diploma in Piano Accompaniment from the renowned Kodály Institute of the Liszt Academy of Music in Hungary. His professional activities stem from the philosophy that 'music is for everyone', and that singing (particularly group singing) is the most effective way to train musicianship and encourage enjoyment of music at any level. As an independent music teacher, he has worked with the National Concert Hall, Walton's School of Music, Music Generation and the Kodály Institute. His teaching practice and research focuses on developing self-motivated and

autonomous students through the use of improvisation in a choral context. Sam is also the editor of *The Dublin Jazz Book*, and his choral compositions are published by NoteNova Publishing.

- ***Perspectives on vocal pedagogy: Peculiarities and their implications for optimised third-level provision***

Emmanuel Lawler, DIT Conservatory of Music and Drama

This presentation will discuss differences between instrumental and vocal teaching and ways in which teaching of vocal pedagogy in conservatories and other third level establishments might better serve future and current teachers. The examination of such differences and their pedagogical implications will include both general discussion and exploration of specific pedagogical elements such as vocal physiology, technique and psychology, and the particular challenges of teaching an unseen, irreplaceable instrument that is so intrinsically a part of the student and so prominently connected to her/his self-image and identity. This will also involve discussion of considerations pertaining to young/developing voices, to the gradual parallel processes of building the physical instrument while the student is 'learning to play it', and to the need for specialised training and ongoing in-service training and support for first level, second level and studio teachers.

The discussion will also elucidate the additional requirements and challenges of teaching lyrics, languages and performance skills - acting, stagecraft etc, and consider the multiplicity of repertoires for a singing teacher to master (this challenge relates not only to repertoire for different voice categories and types but also to different genres such as Musical Theatre and Pop etc.). Given that the different voice categories (Soprano to Bass) have different physiological and registral structures, and consequently present different technical challenges, they require substantially different technical approaches. In tandem with this, concomitant challenges such as the 'X-Factor problem' and exponential increase in reported cases of vocal damage most particularly in young females will also be discussed.

Biography: **Emmanuel Lawler** has performed extensively as a tenor soloist on major international stages (Carnegie Hall, The Royal Albert Hall etc) and recorded as soloist with orchestras including The London Symphony Orchestra and The English Chamber Orchestra among others. He has taught in the Vocal, Opera and Drama Department of DIT Conservatory of Music and Drama since 2001 and his students have gone on to national and international professional success.

Session 3

Friday 17.00–18.30

Chair: Dr Kerry Houston

- ***Vocal pedagogy in sacred harp singing: A comparative solmization***

Seán Doherty, Mater Dei Institute, Dublin City University

The primary complaint historically levelled by theorists against four-syllable solmization has been that three syllables are repeated within the octave, leading to a possible confusion in sight-reading, which would not occur in seven-syllable solmization. A survey, therefore, was carried out in order to gauge the extent to which four-syllable solmization is used as a practical method of vocal pedagogy among practitioners of the Sacred Harp tradition.

Four-syllable solmization has persisted for centuries despite this and other perennial criticisms made by theorists, indicating that four-syllable solmization must either give a practical or cognitive advantage, or retain a totemic significance within the Sacred Harp tradition. In an international online survey, self-reported sight-reading ability in four-shape notation was compared to seven-shape notation and round-note notation. The results of this survey reveal a large statistically significant effect for self-reported sight-reading ability in four-shape notation. The mean self-reported-ability score was significantly higher for four-shape notation than for seven-shape notation or round-note notation: the self-reported sight-reading ability in seven-shape notation or round-note notation did not differ significantly. This survey has shown that an overwhelming proportion of respondents rate themselves able or extremely able to sight-read in four-shape notation (80%), significantly better than their ability to read in seven-shape notation (35%) or in round-note notation (51%).

Biography: Dr Seán Doherty read music at St John’s College, University of Cambridge, after which he completed a PhD in Trinity College, University of Dublin, under the supervision of Dr Andrew Johnstone. He is a lecturer in music at Mater Dei Institute, Dublin City University. His PhD thesis — titled ‘Solfaing: The History of Four-Syllable Solmization to the Present Day’— traced the transmission of the four-syllable system of solmization from its first presentation in the publications of Dublin-born William Bathe (1564–1614) to its persistence in the American Sacred Harp ‘shape-note’ tradition. In addition to his musicological interests, Doherty is also a composer.

- ***Sing your way through theory (Workshop)***
Kris Adams, Berklee College of Music, Boston

Kris Adams presents a method for teaching music theory to singers featuring her new book, *Sing Your Way through Theory, A Music Theory Workbook for the Contemporary Singer*, in an interactive and fun clinic. This book can be used by singers as a self-study workbook or by private or classroom teachers as a supplement.

Many singers are often resistant to learning music theory and find it tedious and unnecessary. Ms. Adams has created a way for singers to grasp music theory progressing all the way from learning the notes to transposing lead sheets that is engaging, active and relevant to singing. For example, learning the clefs and note names and what singing ranges are and then how to find what yours is; learning major scales and then key signatures of songs; learning intervals and then how to transpose songs; and finally, how to find your key and write up a lead sheet for a song. Using exercises that are hands on, each step of the way incorporates singing, playing piano, writing and visualizing the music. Ms. Adams is guaranteed to get participants in the session singing and energised. Teachers will find new methods to get singers interested in learning theory and students will learn why it is important and fun to learn theory.

Biography: For over 30 years, **Kris Adams** has sung at venues and given educational instruction worldwide, and has shared stages, recording studios, and teaching clinics with such luminaries as Joe Lovano, Luciana Souza, Gregory Hutchinson, Billy Drummond, Wayne Escoffery, Michelle Hendricks, and Paul Bley. Kris also has three solo albums to her credit, as well as multiple guest appearances and featured turns on a variety of jazz recordings and projects. She has adjudicated at many national music festivals, as well as participated in conferences around the world. Kris currently is a full-time professor in the Harmony, Voice, and Ensemble departments at Berklee College of Music. She is also a member of the Performing Music faculty at Wellesley

College. Kris is also a successful author, publishing her book “Sing Your Way Through Theory – A Music Theory Workbook for the Contemporary Singer” (Gerard & Sarzin) in May of 2011.

Session 4

Friday 17.00–18.30
Chair: Gráinne Deery

- ***Intent and engagement in core music activities as perceived by beginning teachers***

Dale Misenhalter, University of Arkansas

In this study tertiary students completing a capstone music internship requirement (n=30) provided *post hoc* perception data to 12 provided statements via scaled responses. Areas of artistic inquiry focused upon within the statements were in regard to 1) Creating, 2) Responding, and 3) Listening, with sub-questions focusing on music teacher intent as compared to student perspectives. The selected topics are of particular concern in schools in many US communities due to recent movements toward new standards focusing on these major “core arts” areas. Initial data analysis suggests that the undergraduate music education students believe teachers consider *creating* in the classroom (specified as non-formal performance) both possible and beneficial (within a range of 1-5, 4.8 and 5.0 respectively), while *responding* to music is rated as potentially lower for both teacher (4.7) as “beneficial,” and student (4.3, with SD =.77) as “enjoyable.” *Listening* was identified as a primary goal with highly rated responses, but was among the lowest rated (3.8; SD =.99) intentional activities as observed in their experience in actual internship classrooms. Final curricular and clinical experiences would seem to be highly influential in the formation of career identities of beginning teachers, and the questions posed in the study were intended to frame their reflection on the internship experience as relevant and real, yet open to interpretation.

Biography: Dale Misenhalter is Professor and Coordinator of Music Education, holding a PhD from Florida State University. He is active as a researcher in music teacher education, social and professional identity among teachers, creativity, and aesthetic response. He has presented in a variety of academic venues around the world, and has published in a variety of journals, among them 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 is currently Editor of the Arkansas Music Educators Journal.

- ***‘Let’s start at the very beginning’: Pre-service teachers and music education***

Ailbhe Kenny, Mary Immaculate College, University of Limerick

This paper examines pre-service teachers’ first engagement with music education at university level in Ireland. Data from focus group interviews and coursework present voices from the students in problematising their learning journeys with music education. These qualitative research methods are used to investigate student values, assumptions, participation, learning and identity formation in order to illuminate how the pre-service teachers made meaning from their collaborative musical experiences within their first module involving music education. The data findings are presented in three parts: (1) what students bring, (2) what students build, and (3) what students take, to present a discussion of findings based on the learning journeys students undertook on the module. Therefore the discussion begins by examining the effect of musical background, experience, assumptions and identities on their introduction to music education on the degree programme. The second section raises issues on students’ participation in the module, levels of participation, musical awareness and building of

collaborative practices as a group of learners. Finally the last section allows for a discussion on students' views of becoming a teacher, the musical values they take with them and pedagogical approaches to teaching music in schools. Findings reveal the importance of participation in active, creative and reflective musical experiences as a group of learners on initial teacher education programmes. Through such experiences, the study suggests that students are enabled to construct knowledge collaboratively, shape their values, build pedagogic methodologies, and inform their emerging identities with a view to influencing their approach to music education as future teachers.

Biography: Dr Ailbhe Kenny is Lecturer and Coordinator of Music Education at Mary Immaculate College, University of Limerick. Ailbhe holds a PhD from the University of Cambridge which focussed on 'communities of musical practice'. Previously, Ailbhe was a research fellow at St. Patrick's College, worked as a primary teacher in a mainstream, learning support and specialist music teacher capacity, and also held a position as Arts and Education Officer at 'The Ark- a cultural centre for children' in Dublin. A Fulbright Scholar, Ailbhe spent the academic year 14/15 at Teachers College, Columbia University and New York University. Ailbhe has led numerous professional development courses for teachers and is actively involved in community projects which include directing the MIC Children's Choir. She was awarded the MIC President's Bursary for Outstanding Academic Achievement in 2014. Ailbhe has published internationally in journals, handbooks and edited volumes.

- ***An ensemble piece: Coteaching music, an innovative partnership for reciprocal personal and professional development***
Marita Kerin & Collette Murphy, Trinity College, Dublin

The paper reveals the significance for teacher professional development of the preliminary findings of the *Coteaching as Innovative Personal and Professional Learning* (CIPPL) project which is supported by the Faculty of Arts, Humanities and Social Science Fund at TCD. Over the past 3 years the project aimed to evaluate the potential for personal and professional learning in 3 specific coteaching music partnerships. These include in-service primary teacher coteaching with pre-service music education student; in-service post-primary music teacher with pre-service music education student and two pre-service music education students coteaching music. Each arrangement focused on the connection between the reciprocal acquisition of skills involved in reflection, research and relationship - building and the evolution of the music education programme. The project sought to explore whether *coteaching* music might provide a mechanism for significant reciprocal learning while seeking to provide a context to evaluate a theoretical framework devised to describe the process of coteaching.

A considerable amount of contemporary scholarship cites the link between teacher commitment to reflection, research and relationship-building and sustainable high quality teaching. During the CIPPL project pre-service and in-service teachers co-planned, co-taught and engaged in co-reflection over three semesters during which participants experienced opportunities for corporate personal and professional development afforded specifically by coteaching.

Data obtained from questionnaires, semi -structured interviews, and lesson evaluations indicate that becoming more competent in the skills of reflection, relationship-building and research *via* coteaching facilitated an expansion of agency which created enhanced opportunities for music engagement. Our preliminary evaluation of the learning opportunities is consistent with the proposed theoretical framework.

Biographies: **Marita Kerin** is assistant professor in education and music education co-ordinator at Trinity College Dublin. A former teacher at primary and post-primary levels she is committed to inquiry into the conditions that create quality teaching and learning situations particularly in music education. Her research interests include teacher professional development and the pedagogy of performance with an emphasis on fostering forms of collaboration that enhance learning opportunities. With Professor Colette Murphy and support from the FAHSS fund, she is researching the potential in *coteaching* for on-site professional development. The research aims to advance a framework to interpret and support *coteaching*.

Dr Colette Murphy (BSc (Hons), MEd, MSc, PhD, MIBiol, FHEA) is a professor of science and mathematics education the School of Education, Trinity College Dublin. She has been a teacher educator for more than 25 years and has published the key international text and many research articles on coteaching. She is a Vygotsky scholar and is in the process of writing a biography of Lev Semenovitch Vygotsky (1896-1934). Her current research is grounded mostly in a neo-Vygotskian perspective, which focuses on learner agency.

Session 5

Saturday 9.30–11.00

Chair: Dr Daithí Kearney

- ***Listening to the room: The arts and early years research***
Karen Power, UCC/DAAD Berlin

From January to March 2015, I and Graffiti's BEAG Program designed and rolled out a new pilot research project, which focused on language development in early years and aimed to explore the potential in the Arts as an observational, analytical and creative tool within early years settings. The BEAG program focuses on developing and delivering a series of multidisciplinary workshops to our youngest beings, 0-3 years.

This small research project grew from my work as part of Graffiti's BEAG team. Upon entering any room, but most importantly a room full of our most vulnerable people, we all acknowledged the strength, necessity and potential in observation. We are a visual people, and therefore we prioritise our eyes and the things we can see, and yet, hearing something, really listening to a place or a voice remains with us long after the image fades. The power of sound is only just being realised and this preliminary research aims to use its power to learn much more about our children, their patterns of behaviour, the way a space contributes to or hinders this behaviour and the many ways in which children communicate before language is fully established. This paper outlines the design, approach, action and findings of these sonic observations showing it to be a valuable method of observation and analysis.

Biography: A versatile, enthusiastic and well-received Irish composer, improviser, educator and curator **Karen Power** seeks to stimulate, engage and interact with audiences. Her work utilises two primary sources; acoustic instruments and everyday sounds, spaces and soundscapes. Karen's output is diverse - both in its approach and delivery - and her primary aim is to capture and translate the essence of an idea through any artistic means necessary. Everyday environments and how we hear everyday sounds lies at the core of Karen's practice with a continued interest in blurring the distinction between what most of us call 'music' and all other sound. She has found inspiration in the natural world and how we respond to spaces we occupy, which forms the basis of her Early Years creative work. Her work is based on letting the natural curiosity of each child speak and be the basis for their explorations. She aims to

introduce new sounds and musical experiences, which incite creativity and allow children to perform, explore and create their own brand of music. See www.karenpower.ie.

- ***Whole classroom musical engagement for Junior Infant to Second-Class students***
Eamon Sweeney, Music Generation Wicklow/Royal Irish Academy of Music

Music Generation Wicklow is undertaking a significant period of research and reflection throughout 2015–2016 with regard to the delivery of the 'Foundation' primary schools programme - looking at best practice within the current programme, as well as different approaches nationally and internationally. The Foundation programme delivers classroom-based pre-instrumental and early instrumental tuition to 1269 primary-school children throughout County Wicklow from Junior Infants to Second Class. The aim of the period of research and reflection is to support and develop the Foundation programme by identifying clear and flexible parameters to facilitate quality engagement and progressive learning that can be delivered in different classroom setting by a variety of professional musicians with disparate musical backgrounds and training experiences.

The paper will discuss the work-in-progress: the needs and challenges identified; the strategies in development to address such needs and challenges; different approaches nationally and internationally; objectives for the road ahead.

Biography: **Eamon Sweeney's** musical studies began with violin, transferring to guitar while in his teens, subsequently studying classical guitar at the DIT Conservatory of Music and Drama. Whilst there he discovered the Baroque guitar, inspiring his doctoral research into the instrument. Eamon teaches and performs extensively in a variety of genres and styles and is committed to the provision of Community Music, Early Years Music, and Music in Healthcare Settings. He lectures in Community Music for the *Royal Irish Academy of Music* and delivers musicianship and instrumental tuition for *Kildare-Wicklow ETB* and *Music Generation Wicklow*.

- ***The musical life of a two year old: the wheels on the bus and beyond***
Paula Phelan, Birmingham City University / Music Generation Carlow

There is a growing interest in the musical life of young children in their homes, with their family and their spontaneous musical play. This paper examines the findings from research into the spontaneous musical offerings of two-year-old Aoife that were captured by video and by observation over a three-month period. Aoife lives with her family in a rural village in Ireland. Music is highly valued in her home life. This paper looks at the process of musical enculturation that is happening for Aoife in her daily life and examines findings surrounding the use of technology, choice, meaning, sibling influence, play and creativity.

The findings from this research raise questions for early years' practitioners around what level of musical sophistication toddlers already possess when arriving into our class. Are we as practitioners making choices for the children in our classes based on assumptions that they are coming with no musical knowledge and that we know what's best for them? If young children are more musically sophisticated than we thought, how do we determine and cater for this in our EY settings and is that a concept we're ready for?

Biography: **Paula Phelan** is from Kildare and is an early music enthusiast. She completed her undergraduate BMus degree in NUI Maynooth and holds an MA in Baroque Performance Practice from Queens University Belfast and an MA in Arts Administration and Cultural Policy

from University College Dublin. Paula returned to NUI Maynooth to complete a Postgraduate Diploma in Education and graduated with 1st class honours in 2012. She began her professional career in arts administration and then moved to the private sector where she worked at senior management level of a large multinational company. She has worked extensively in the primary sector on choral and instrumental projects and in the secondary sector with the development of rock school formats in secondary settings.

Paula joined the Music Generation Carlow team in May 2013 as Programme Director for the Carlow region. She is currently studying for an MA in Early Years Music in Birmingham City University.

Session 6

Saturday 9.30–11.00
Chair: Dr Adèle Commins

- ***Key connections: Performance, pedagogy, research***
Mary Lennon, DIT Conservatory of Music and Drama

This paper focuses on the key connections between performance, pedagogy and research in the context of instrumental teaching and learning.

In considering the traditional instrumental pedagogy literature, many pedagogical works represent the wisdom and insight gained by famous teachers and artists through their own practical experience of teaching and performing, while others are based on systematic research into areas such as physics, mechanics and physiology. A further source of pedagogical knowledge is to be found in the research literature where, in recent times there has been a most welcome growth in systematic research on various aspects of instrumental teaching and learning. The literature on music performance presents a range of perspectives on the art of performance and aspects of style and interpretation. There is a growing interest in researching the ‘practice of performance’ in a more systematic way and in exploring relationships between performance and analysis and between performers and musicologists. In addition, there have been major developments in the area of ‘performance science’, with a strong emphasis on research focusing on areas relating to the psychology of performance and on physiological concerns.

In highlighting these interconnected areas, the paper discusses the concepts of ‘artist-teacher’ and ‘teacher-researcher’. It is argued that, amongst the instrumental teacher’s many roles is that of performer and artistic role model, suggesting that a high level of performance is needed which, in turn, informs the teacher’s pedagogical approach. In relation to the concept of ‘teacher-researcher’, the paper suggests that while instrumental teaching and learning can undoubtedly be informed by research, an individual teacher’s practice can, through a process of critical reflection, also be a source of pedagogical knowledge when teachers research their own practice.

In exploring these key connections between performance, pedagogy and research, the paper suggests that instrumental teaching and learning can be informed and enriched by engaging fully across all three dimensions.

Biography: Mary Lennon is a Senior Lecturer in Music at DIT Conservatory of Music and Drama where she teaches piano and music education and supervises postgraduate research. A former Head of Keyboard Studies at the Conservatory, she has wide experience in the areas of masterclasses, workshops and adjudicating and regularly acts as extern examiner. She is a founder member and former President of EPTA Ireland and has played an active role in the

association. Her research interests include piano pedagogy, instrumental teacher education and practice-based research and she has presented at conferences, lectured and published on these subjects both nationally and internationally. Mary has also been involved in the AEC (European Association of Conservatoires) *Erasmus* funded *Polifonia* projects (*Instrumental/Vocal Teacher Education: European Perspectives 2007-2010* and *Assessment and Standards 2011-2014*) and was a founder member of the ISME (International Society for Music Education) Forum for Instrumental and Vocal Teaching.

- ***Teaching and learning in the group instrumental lesson: Implications for practice***
Shauna McCullough, Mary Immaculate College, University of Limerick

Approaches to instrumental music education have historically been reflective of the conservatoire model. Yet, the recent surge of group instrumental education is changing the landscape of formal instrumental music education within Ireland. With the increasing establishment of various instrumental programmes in primary schools it is now more critical than ever that we look to inform better our understanding of instrumental music teaching and learning in the group context.

This paper presents findings from an investigation into music teaching and learning in the group instrumental lesson within the current context of instrumental music education in Ireland. Employing a qualitative approach, the research draws upon the perspectives of six group instrumental teachers through interviews and observations. In addition, the perspectives of the group instrumental learners were also captured during a focus group discussion. Results of the research suggest that group instrumental learning allows many voices to contribute to the learning process and fosters commitment from all group members. Data from this study demonstrated the far-reaching effects that the group instrumental teaching and learning can have on the students, both in their musical and personal development. More critically, this research identifies a need for instrumental teacher training in the group context to meet the growing needs of music education developments in Ireland.

Biography: Shauna McCullough has many years' experience as a musician and music educator. She studied trumpet and instrumental pedagogy at C.I.T Cork School of Music receiving a BMus in 2009. In 2015 she completed a Masters in Music Education at Mary Immaculate College Limerick. Her research interests include group music making within the instrumental lesson and peer learning within the group music lesson.

Shauna is currently working with Cork Barrack Street Band and Cork Academy of Music in partnership with Music Generation Cork City to develop and maintain brass and wind music education programmes in Cork City. Shauna was an instrumentalist for the Irish Defence Forces Band 1 Brigade based in Cork from 2011 until 2014, whereafter she returned to instrumental music education on a full time basis. Her work also includes freelance project work for instrumental music education and performance events.

- ***Relevance between concept and means in pianism***
Mina Ivanova, Assumption University, Thailand

The present study reflects the personal experience of the researcher as concert artist and teacher, conceived as a "know-how" compendium of pianistic knowledge and skills. Ambition of the musician must be recreating the content of the work, performing not the notes, but the music of the composer. To "play" piano, idiom in most languages, only as a sport, is not enough to reveal the spiritual substance of the music.

The presented method aims to unite form and content: "what" and "how" to be identical. Result is achieved by following the author's intention, given the amazing regularity that the optimal realization proves to be the most easily feasible. Natural at playing sensory "muscle joy" and intuitive melodic intonation enjoyment must be shaded to avoid the "algorithm of monotony." Similar is valid to some "clichés", such as that Bach should always be performed *non legato*, despite declarations of himself that his main task is teaching his students to acquire the ability to play *cantabile*. Thus, solid educational background and lore are indispensable for proper interpretation.

We also need to know the features of the mechanics of the instrument, like a pilot knows his/her machine. For example, on dynamics: what is the limit of the maximum power that can be exercised on the key. Otherwise, if it exceeds the optimum, you will hear mechanical noises, which inevitably affect the quality of the sound emission, unless this very effect is wanted in concrete, *avant-garde* music, etc. These and other principles are *condicio sine qua non* regarding professional criteria.

Biography: Dr. Mina Yordanova Ivanova is a full-time lecturer in the Department of Music Performance, Assumption University. She holds a PhD from the New Bulgarian University (University of Yale Program), Master and Bachelor Degrees in Piano and Chamber music from the Bulgarian State Academy of Music, and a pedagogical degree from the Teacher Education Institute in Sofia University.

Dr. Ivanova is a member of the Union of Scientists in Bulgaria. She has publications and participations at International symposiums and conferences, Master-Courses, and Jury, recently as Session Chair in INTE 2015 in Barcelona, Spain. She is a prizewinner in piano competitions in Bulgaria, Italy, France, etc. She has given concerts in Bulgaria, Italy, Hungary, Japan, Vietnam, Thailand, Finland, Jordan, Singapore, China, Greece, Spain, Lebanon, Egypt, etc. Recently, she performed as a soloist with the Cairo Symphony Orchestra.

Session 7

Saturday 11.30–13.00

Symposium 1

- ***Challenges, possibilities and future directions for higher music education in Ireland: Continuing the conversation ...***

Conveners: Mary Lennon, (DIT Conservatory of Music and Drama) & **Gwen Moore** (Mary Immaculate College / SMEI)

Panel: Deborah Kelleher (RIAM/CHMHE), **Susan McCormick** (Independent practitioner), **Orla McDonagh** (RIAM), **Wolfgang Marx** (UCD), **John O'Flynn** (St Patrick's College, DCU)

In April 2015 SMEI and CHMHE (Council of Heads of Music in Higher Education) jointly organised a one day event focusing on higher music education in Ireland – *Symposium on Music in Higher Education: Challenges, Possibilities and Future Directions*. Funded by a grant from the National Forum for the Enhancement of Teaching and Learning in Higher Education, the symposium explored both past history and future possibilities. The plenary discussion which followed the conference presentations opened up a wide range of issues including: Music's position within higher education both institutionally and nationally; size, diversity and population; concepts of musical knowledge in the 21st century; approaches to learning and teaching; the music education continuum; issues relating to teacher education and professional development; political advocacy; quality in Higher Music Education; finance and resources; policy development at institutional and national levels including representation for Lecturers.

This symposium seeks to ‘continue the conversation’ by facilitating further discussion around pertinent issues relating to current and future directions for Higher Music Education in Ireland. In particular, the symposium poses the following question:

- How might we proactively engage in charting future directions for policy and practice in HME in Ireland in the 21st century?

It is hoped that by providing this forum for discussion we can confront some of the complexities of music within higher education in Ireland and contribute to the collective vision needed for development of the sector within the 21st century.

Session 8

Saturday 11.30–13.00

Chair: Dr Patricia Flynn

- ***How confident is the beginning music teacher?***

Jean Downey, Irish World Academy of Music and Dance, University of Limerick

This research explores the confidence of the Post-Primary School Music student-teacher as he/she begins their first placement experience. The study considers the early professional journey of the music teacher in the Irish cultural context in which young musicians are becoming teachers, and the part which is played by the university/college in which the beginning teacher is undertaking their teacher-training; the co-operating school/teacher, other relevant partnerships, and finally the role of the student-teacher in this context. The research was inspired by the findings of a survey undertaken with graduates of a music education programme throughout its first fourteen years; this survey presented some interesting and unexpected findings in relation to levels of confidence expressed by beginning teachers in relation to their knowledge and/or perceived ability to teach certain aspects of the music curriculum and extra-curriculum. This topic is further explored and the findings are presented in this paper, providing further insight into the experience of the beginning music teacher.

Biography: Jean Downey is Course Director of the Professional Master of Education (Music) and Master in Education (Music) programmes at the Irish World Academy of Music and Dance, University of Limerick. She received a B.A., B.Mus, H.D.T.R.E. and H.D.E. from NUI, Cork; a Dip. C.S.M. in piano teaching from Cork School of Music and M.Ed from University of Hull. She taught as a Post-Primary Music Teacher in Presentation Secondary School, Ballyphehane, Cork until 1998. Jean was employed by the In-Career Development Unit of the Department of Education and Science to assist in implementing the Leaving Certificate Music programme from 1996-1998. She is Chief Advising Examiner for Leaving Certificate Music. Jean continues to undertake doctoral studies involving research into the early professional development of the music teacher in the Republic of Ireland. Other research interests include creativity and assessment in music education and documenting community music practice in Ireland.

- ***How do we build a CPD programme for Early Years Practitioners that will best serve the children we work with to reach their possible musical future?***

Paula Phelan, Birmingham City University/Music Generation Carlow

This paper will examine the CPD needs of musicians working in early year’s settings and schools in an Irish context. Music Generation Carlow delivers EY music classes to 855 children on a weekly basis and is now at a stage of reimagining the possibilities for this age group and for the musicians who deliver on the programme.

Music Generation Carlow is embarking on a year-long process in partnership with Music Generation, DIT and EY practitioners. This process will give the time for leading national and international EY experts to co-construct a CPD programme with musicians working in these contexts.

This paper examines the prior learning from two years of delivery in EY settings in Carlow and looks at that learning through an international research and effective practice lens. The philosophical thinking behind the year-long programme is deeply rooted in examining recent research and how best to put that research into practice to maximise the experience for the child. The paper asks questions as to what the needs of musicians working in this field really are and what assumptions come with the decisions that are made around these needs when deciding on the CPD programme content.

Biography: Paula Phelan is from Kildare and is an early music enthusiast. Paula completed her undergraduate BMus degree in NUI Maynooth and holds an MA in Baroque Performance Practice from Queens University Belfast and an MA in Arts Administration and Cultural Policy from University College Dublin. Paula returned to NUI Maynooth to complete a Postgraduate Diploma in Education and graduated with 1st class honours in 2012. She began her professional career in arts administration and then moved to the private sector where she worked at senior management level of a large multinational company. Paula has worked extensively in the primary sector on choral and instrumental projects and in the secondary sector with the development of rock school formats in secondary settings.

Paula joined the Music Generation Carlow team in May 2013 as Programme Director for the Carlow region, she is currently studying for an MA in Early Years Music in Birmingham City University.

- ***The dual role of the secondary school music teacher in Ireland: Principals' perspectives***
Marie Louise Bowe, Maynooth University

This paper explores Principals' expectations of the secondary school music teacher in Ireland, specifically in terms of competences. Using a mixed-methods approach, data included a large-scale national survey (n = 410) with a 59% response rate and 17 follow-up face-to-face interviews. The majority of principals communicated high expectations and a breadth of competences for the music teacher. For example, the most cited essential competence was a positive attitude; i.e., enthusiasm, passion, and availability for extra-curricular activities. However, the musical skills of music teachers were noted as particularly crucial by all interviewees, i.e., keyboard/piano skills and proficiency on an instrument. The most important criterion for recruiting music teachers was quality of music teachers' qualifications.

In schools where music was most vibrant, principals' expectations of music teachers were clearly communicated and negotiated between the principal-teacher dyad so that music teachers were supported to successfully fulfil their roles. Such recruitment and support were not evident/non-existent in many secondary schools. Allied to the point that well-prepared and musically-skilled teachers are the sine qua non of a vibrant music educational system, principals in this study highlighted the "dual role" of music teachers in Ireland, i.e., assuming the role of the classroom teacher and the clandestine-like extra-curricular instrumental/vocal music programme facilitator/director. However, principals admitted music teachers' duties and responsibilities generally spill beyond their contractual agreements. These covert expectations are resulting in workloads of seismic proportions for music teachers. These demands have significant implications for the working conditions of music teachers.

In conclusion, this study unveils the disjuncture between principals' expectations of music teachers, the aspirations of the Department of Education, the unions' policies on working conditions, and how music teachers are prepared to fulfill their roles within teacher preparation programs.

Biography: Marie-Louise Bowe is a commissioner of *ISME's Music In Schools and Teacher Education* (MISTEC, 2014-2018). As a teaching fellow (2014), she coordinated curriculum music at St. Patrick's College, Drumcondra. Marie-Louise currently lectures in music education at Maynooth University while teaching secondary school music at Belvedere College, Dublin. She holds a Music and Gaelic degree from Trinity College Dublin and a Masters in Arts Management and Cultural Policy from University College Dublin. In addition to receiving teaching certification as a secondary school teacher from Trinity College, Dublin, she was awarded Licentiate diplomas (performance and teaching) in viola and piano from the Royal Irish Academy of Music, Dublin. As a traditional fiddler player, she also holds a teaching diploma (T.T.C.T) in traditional Irish Music.

As a Fulbright scholar, Marie-Louise earned her Doctoral Degree in Music and Music Education from Teachers College, Columbia University, N.Y.C. Her dissertation, titled *Post-Primary Music Education in Ireland: Principals' Perspectives*, investigated the extent to which music was implemented into secondary schools across the Republic of Ireland. Her research interests span from early childhood and adolescent experiences in music to policy, leadership in the Arts and music teacher education.

Session 9

Saturday 14.00–15.30

Symposium 2:

- **Reactions, Reflections and Responses**

Convener: Rosaleen Molloy, (National Director, Music Generation)

Panel: Rosaleen Molloy, Niall Doyle (Head of Music & Opera, The Arts Co), **Paula Phelan** (Programme Director, Music Generation Carlow), **Finghin Collins** (Pianist)

Just as music educators teach out of their own teaching experience, those in leadership roles in music education lead out of their own experience. The types of seminal experiences we encounter within our own music education journey strongly influence, shape and form individual ideologies and philosophical viewpoints. Frequently, these seminal experiences are also marked by pivotal points of **reaction** that imbue our principles, beliefs and convictions. As a consequence a process of critical **reflection** is triggered leading us to action a **response**.

Drawing on the theory of Rivers of Musical Experience (Burnard, 2012) along with theories of change and how we teach out of our own experience, this Symposium of critical reflection will present viewpoints on the *reaction – reflection – response* process from the perspective of musician, music educator and leadership roles within a performance music education context.

Biography: Rosaleen Molloy was appointed the National Director of Music Generation in 2010 and has over 20 years' experience of working in the field of music education in Ireland - as a secondary school teacher, a vocal and instrumental teacher, a choral and orchestral conductor, a workshop leader, a facilitator and trainer, and director of a wide range of ambitious music development programmes. Previous strategic leadership roles include Project Director *Arts in the Classroom Initiative* (1996-1997), Founder/Director of *County Wexford Children's Choir Programme* (1997-2002) and Arts Officer, Wexford Co. Council (2002-2010).

A former student of Wexford School of Music and honours graduate of the Music and Education Departments of University College Cork, Rosaleen is also a skilled choral music education specialist and holds an Artist Teacher Diploma and Master Teacher Certificate from the Choral Music Experience Institute, USA. A passionate advocate and dynamic leader for music education, she has pioneered, strategically designed and led numerous groundbreaking initiatives in music education and music development, which have combined innovative and unique approaches to performance, participation and partnership.

Session 10

Saturday 14.00–15.30
Chair: Dr Gwen Moore

- ***Learning through mapping practice: Latitudes for pupil autonomy***

Leslie-Gail Ellis, DIT Conservatory of Music and Drama / CIT Cork School of Music

The pedagogy literature dedicated to the violin demonstrates that the topic of practice has long been a focus for discussion amongst violinists and pedagogues. In recent times, practice has become a focus for research in the field of music education and the literature suggests that the duration and quality of practice and the mental and physical strategies employed all contribute to the developing of musical excellence in performance.

As part of a larger study aimed at promoting greater pupil autonomy through the introduction of a range of changes to the learning environment, this paper reports on research that sets out to better understand how young pupils think about and self-regulate their practice. Ten violinists aged 9 to 13 years undertook the process of *mapping* a portion of their practice over a fourteen-week period by logging focal points, selecting and/or designing strategies, evaluating and reflecting on the effectiveness of these strategies. This paper will discuss findings from the ongoing analysis of these written documents in terms of the active learning they reveal, what pupils expressed during the term as influencing their practice thinking and engagement, and the impact of such a written intervention for both the teacher and young pupils.

Biography: Born and educated in the United States, **Leslie-Gail Ellis** studied violin at third level with Shmuel Ashkenasi of the Vermeer Quartet and Arnold Steinhardt of the Guarneri String Quartet. While living in London during the early 80's, she performed across the U.K. and Europe with various chamber groups and taught violin in many schools for the Inner London Educational Authority. After a move to Cork in 1985, she continued performing as a member of the New Irish Chamber Orchestra and leader of the Opera Touring Company alongside teaching violin to students of all levels at the Cork School of Music, Cork Institute of Technology. She has lectured and developed the Instrumental String Teaching modules for the last sixteen years where her current research has been driven by a personal passion to develop ways of assisting performance education for the young instrumentalist.

- ***Signature pedagogy in instrumental music: 'Fascinating laboratory' or 'deviant tradition'?***

Kay O'Sullivan Taaffe, St Nicholas Montessori College

Bloom (1985) considered the instrumental music lesson to be a 'fascinating laboratory' with its own 'language, symbol systems, tools and facets of human psychology' (Kennell, 2002, p.243). Schön (1990) called it a 'deviant tradition of education' situated in studios and conservatoires

where students are initiated into “traditions of the calling” ...by “the right kind of telling” (p.16). This paper examines the signature pedagogy of instrumental music education from the theoretical perspective of Basil Bernstein’s pedagogical fields.

Bernstein’s (1996) contrasting ‘performance’ and ‘competence’ pedagogic models emerge from two different modalities of organising knowledge (p.55). The ‘performance’ model represents a highly structured paradigm of education, often focusing on serving the perceived needs of the profession. Teacher and student agency is weaker, and the selection, sequence and pace of learning are highly prescriptive. Learning takes place in specialised settings and spaces. Evaluation and assessment are product based, and taken as reflections of teacher effectiveness and student ability. In addition, this approach is legitimised by assessment processes which certify the learning and set the standards for entry to the profession.

This research indicates that instrumental pedagogy has many features of Bernstein’s ‘performance’ model; *inter alia*, a pre-packaged selection of skills, a focus on lesson mechanics, and product-orientated, summative assessment. It is carried out in specialist locations regulated by professional institutions. The emphasis is on a select canon with the learner focusing on reproduction and faithful interpretation of texts, rather than on experimentation or improvisation. Performance is highly assessed and evaluated, which in turn serves to legitimise the strong, hegemonic tradition referred to by Bloom and Schön.

Biography: Dr Kay O’Sullivan-Taaffe is Director of Academic Affairs at Saint Nicholas Montessori College Ireland since 2012. A music graduate, she completed an M.A. and M.Ed. at UCC. She taught piano and musicianship at the Cork School of Music and was later co-founder and principal of City Music College. Formerly Programme Director for the Higher Diplomas in Music Education and Drama Education at Griffith College Dublin, she has been involved in teacher education since 2007. Her varied research interests include: instrumental music pedagogy; assessment in instrumental music education; music and the arts in Early Years education; the impact of listening to music on cognitive performance; teaching and learning in higher education. Her doctoral research at King’s College London explored the concept of “Key Signature Pedagogy” and assessment in instrumental music education in Ireland.

- ***Mistake in music: A first attempt at a study,***
Alberto Firrincieli, Assumption University, Thailand

I am persuaded that a reliable way to test the effectiveness of practising and learning process in music is starting by the most evident result: the performance and, especially, what may compromise it. The quantity and quality of mistakes are an essential “casting out nines” of performers’ work. Usually a performance without any wrong note – that is often the target pursued by many performers - may hide much more serious and relevant mistakes. This paper represents an analytical attempt to clarify the situation. I start by providing some considerations about the etymological meaning of the term ‘mistake’, and how it should be intended in music. Then I group some of the most common mistakes (the memory lapse, the wrong note, the stylistic and the technical mistake) into different categories: incidental, semantic and conceptual mistakes, and I discuss about causes and consequences proposing some suggestion to prevent them. At the end of the presentation I propose a comparative table between music mistakes previously discussed and similar ones in spoken language, starting by the consideration that music, as languages, conveys a thought. The analysis brings me to the conclusion that seriousness of mistakes is often misunderstood by performers and must be reconsidered on the basis of their real incidence on the meaning of the music.

Biography: Dr Alberto Firrincieli graduated in Piano, Harpsichord, Composition and Electronic Music from the Conservatory of Parma (Italy). He continued his education, graduating in Musicology from the University of Pavia. He has performed many recitals for important institutions in Europe and Asia. He regularly plays basso continuo for many chamber music groups and orchestras, and holds piano and harpsichord recitals as soloist and with orchestra. He is the founding conductor of Assumption University Gregorian Chant Choir (AUGCC), and Director of IKA – International Keyboard Academy.

He is currently a full-time lecturer of the Department of Music Performance at the Assumption University of Thailand, where he teaches Harpsichord, Counterpoint and History of Western Music. He is regularly invited to hold conferences and workshops in international universities and institutions about piano pedagogy and early music.

Session 11

Saturday 14.00–15.30
Chair: Dr Wolfgang Marx

- ***Polish students' expectations of valuing music education***
Beata Michalak, Adam Mickiewicz University, Poland

In the 1960s, Polish music journalists started using the term 'the generation of the deaf'. It referred to young people who were insensitive, if not deaf, to classical music and kept far away from concert halls. As researchers notice, the situation is even worse today because it is the then 'deaf generation' that decides upon the shape of education and thus passes the deafness on: for example through misbegotten ideas of comprehensive school reforms and reducing the number of music education classes. Nearly all publications concerning music education in Poland emphasise the low level of music education in schools, students' negative attitude to music education classes and a lack of effectiveness, which would otherwise result in an interest in classical music and willingness to participate in musical life.

So what is wrong with music education in Poland? Seeking an answer to this question I decided to interview young people from middle and secondary schools. Middle school students (aged 13-15) finish their music education in their second grade and there is no special subject devoted to music in secondary school, where students have a one-year course in cultural studies. I asked those young people about the role of music in their lives, their opinion about music education in their schools, and whether they consider music education an important element of their own development. An analysis of the answers and a discussion concerning the data I gathered forms the subject of this presentation.

Biography: Dr Beata Michalak works at the Faculty of Pedagogy and Fine Arts in Kalisz, Department of Music Education at Adam Mickiewicz University. Her research interests include musicology, sociology of music and music education. In 2009, she published *Schulwerk by Carl Orff. The Idea of Elemental Music and Its Reception*.

- ***Learning to Meaningfully Assess Music Development***
Joshua Russell, The Hartt School, University of Hartford, USA

Despite the current trends towards increased assessment burdens being placed on music educators, researchers continue to find that those learning to become music educators feel ill-prepared to accurately assess learning, receive little administrative support, and believe that their assessment policies rely too heavily on non-achievement factors. In order to examine if

these phenomenon impact music educators' perceptions of assessment, I conducted a purposive, non-random survey of in-service teachers ($N=43$). I asked participants to respond to items regarding their comfort with assessment, where and when they learned about assessment, the usefulness of the assessment strategies they employed (i.e., how helpful for instruction as well as reporting to outside stakeholders), their philosophical stance on assessing musical learning, the impact of the pressure to assess on their own well-being and career goals, and if they believed more, but better assessment would ultimately benefit their students and program. Most participants echoed previous research, claiming that they felt underprepared to effectively evaluate student growth (at least in the manner required by current policy). Although some believed they had administrative support, most felt that the support lacked pragmatic helpfulness. Most participants believed that their current assessment strategies benefitted the aggregated reporting needs of the administration rather than students, but were open to incorporating better individual and group assessments if the practice proved to enhance student learning without taking away too much instructional time. Examples of participant-created assessments and implications will be shared.

Biography: **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 as well as Chair of Graduate Studies in Music Education. 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. Prior to his arrival at the University of Hartford, he taught at the University of Arkansas at Fayetteville, The University of Colorado, as well as instrumental music and general music in northern Virginia and Colorado.

- ***“A Young Person’s Guide”*: arranging for Junior strings**
Arun Rao, DIT Conservatory of Music and Drama

The importance of selecting appropriate material for music students can be compared to the choice of bait a fisherman will consider for each catch. This is motivated by two factors: physical development and intellectual stimulation, both of which often vary considerably from one student to the next, sometimes even within the course of teaching the same student. Knowledgeable tutors generally draw from two primary personal experiences, gathered from professional activity and often from their own childhood: developmental (what they feel is productive, conducive to good playing, performable) and emotional (what sounds particularly fulfilling, or feels great as a player). In the case of large groups, the choices faced by tutors (who will generally also function as conductors) are more restricted, as they tend to draw on a much less vast personal experience in ensemble-playing than in solo-playing and are faced with a smaller wealth of published material and limited practice time.

I propose to investigate the methods by which a junior string group might operate as a learning vehicle for children with different abilities, and assess the nature of what is construed as easy, manageable, difficult or ambitious in that context. I propose to analyse the main obstacles facing conductors, and how to best remedy ensemble issues in term of performing material; in particular I will refer to what I perceive to be of critical importance: the presence and recognition of motivic patterns and how they achieve certain responses; I will attempt to demonstrate how these patterns can be integrated musically in the orchestral material.

Biography: One of Ireland's leading cellists, **Arun Rao** lectures at the DIT Conservatory of Music. A versatile performer at ease in every genre, he founded DUO CHAGALL (formerly Rao-Williams Duo) with violinist Gillian Williams in 1990. The duo released a CD of works by Ravel, Milhaud and Handel in 2009 and runs the popular classical music series 'Autumn Sounds' at the prestigious Ballroom in Farmleigh since 2010. A noted performer of the repertoire for unaccompanied cello, his performances of the complete Suites by J.S. Bach earned him considerable acclaim in the late 1990s.

His interest in nineteenth- and twentieth-century French music, politics and culture led him to publish several articles on that subject; he is currently preparing a doctorate on the influence of Hellenism on French musical circles between the 1850s and 1914.

Arun's contributions to teaching programs at the Conservatory include the design of an original cello syllabus published as the DIT Cello Scalebook (2014); the creation of the DIT Cello Class, for students in continuous education; a number of arrangements for Junior string ensembles. His article "Mirror, mirror on the wall" on tutoring left-handed cello students was published by the British section of the European String Teachers Association in the magazine *ARCO* in 2009.

Session 12

Saturday 15.30–16.30

Chair: Dr Lorraine O'Connell

- ***Creativity at music lessons***

Gabriela Karin Konkol, Stanislaw Moniuszko Academy of Music, Gdansk

The main aim of this workshop is to show a creative way to teach and learn music in the classroom. Detailed aims are as follows: to get interested in music through such activities as singing, playing and moving; to present methods of teaching music used during school practice; to improve participants' skills in creative teaching and learning at music lessons; to get acquainted with different repertoire; to enable participants to acquire a better knowledge of active methods and good practice in teaching music at general education institutions (pre-schools, primary and secondary schools).

The workshop will comprise exercises based on active listening to music, singing, playing instruments, moving to music and musical games. The repertoire from different countries, composers, epochs and styles will be used. The workshop will consist of three parts. The first one will contain an introduction to active methods (warm-up exercises); during the second part, the participants will be involved in practical activities using different pieces, songs and compositions; the last part will focus on the theoretical background of active methods in teaching music and on adapting them to the school practice. The main result of the presented method focuses on the growth of students' interest in music.

Biography: **Gabriela Karin Konkol** graduated from the Pedagogical Academy of Bydgoszcz, PhD (2000); University of Gdansk, Political Sciences, MA (1995) and The Stanislaw Moniuszko Academy of Music in Gdansk, MA (1992). Since 2000 she has been a university teacher at the Faculty of Choral Conducting, Church Music, Artistic Education, Rhythmics and Jazz of the Academy of Music in Gdansk; Head of the School Practice Department; lecturer/workshop leader in: Austria, Belgium, Bulgaria, Croatia, Cyprus, the Czech Republic, Denmark, Estonia, Finland, Germany, Greece, Iceland, Israel, Italy, Russia, Serbia, Sweden, Turkey and Poland. She is the author of the monograph *European Integration – Bologna Process: Implications for Music Education*, as well as many articles, studies and chapters in books in the field of pedagogy and

music education. She is editor-in-chief of the series *International Aspects of Music Education*, and is a member of the European Association for Music in Schools (EAS National Co-ordinator for Poland).

Session 13

Saturday 15.30–16.30
Chair: Dr Thomas Johnston

- ***The Golden Era of Céilí Music and Dance 1955–1970: A report on an audio-archive project in conjunction with the Irish Tradition Music Archive***
Brian Lawler, Independent Researcher and Practitioner

During the period 1999 to 2004, Brian Lawler recorded interviews with seventy people associated with music of the period in question, including céilí band founders and members, promoters, dancers, radio personnel. He obtained a total of forty-two hours of memories. All the edited recordings are available to the public in the ITMA. They are also available free of charge on the ITMA website. The project was supported by the Arts Council and is considered to be a major contribution to our understanding of a unique period in social history.

In this presentation, Brian introduces a review of the study, short extracts from some of the field interviews, and also some samples of the music of the period. He gave the first review of the project in Boston College Library in the USA, and has since given many more educational lectures in libraries, colleges and art centres throughout Ireland.

Biography: Brian Lawler founded the Ardellis Céilí Band in 1957. The band was based in Dublin and featured on many of the Irish Dance music programmes on Radio Éireann including *Take the Floor* and *Céilí House*. The band was one of the most popular throughout the country, and also featured on two LPs on the EMI label.

From an early age Brian was attracted to the art of music. He completed his formal studies in theory and composition at the Cork School of Music, and he has been involved with performance and composition for most of his life.

Session 14

Saturday 15.30–16.30
Chair: Simeon Smith

- ***The Reggio Emilia approach: applications for music education,***
Vanessa Bond, The Hartt School, University of Hartford, USA

The educational practices of Reggio Emilia, Italy are celebrated as among the best in the world. Inspired by this educational system, schools across the United States and Europe have adapted the Reggio Emilia approach (REA) to suit the needs of their communities; yet, few music educators may be aware of REA principles. In this workshop, I will lead participants to explore what music educators can learn from this unique model of teaching and learning, including a fresh perspective on assessment, the classroom environment, and utilising a curriculum that builds on the interest of children. After providing a brief overview of the philosophical foundations of the approach, I will share strategies to address the role of the child as the protagonist in his/her educational story, the role of teacher as facilitator, the role of content in an emergent curriculum, the role of the environment as a third “teacher” in the classroom, and the role of the community as a partner in children’s education. The strategies shared can be

used in both generalists' and specialists' settings as children's natural musicking can be cultivated in any educational context.

Biography: Vanessa L. Bond, Ph.D., is Assistant Professor of Music Education at University of Hartford's The Hartt School where she teaches undergraduate and graduate courses in music education. She specializes in choral music education, world music pedagogy, and early childhood/elementary general music education, teaching a wide range of courses within Hartt's program. Dr. Bond's research 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, and the choral experiences of underrepresented populations. She has presented this work at conferences throughout the United States and abroad, such as the American Educational Research Association Annual Conference and the European Association for Music in Schools. Her publication record includes articles in the *Journal of Research in Music Education*, the *Journal of Music Teacher Education*, *Update: Applications of Research in Music Education*, and the *Choral Journal*.

Session 15

Sunday 9.30–11.00

Chair: Ian Dakin

- ***Mixing oriel sounds: A model for collaborative applied research in music education***
Daithi Kearney & Adèle Commins, Dundalk Institute of Technology

Authentic and action-oriented forms of engagement in higher education are increasingly recognised and utilised to enhance the learning experience (Lawson and Lawson, 2013: 445-446). The Summer Undergraduate Research Programme at Dundalk Institute of Technology presents opportunities for students to gain experience in different areas of and approaches to research. The programme also provides faculty with the opportunity to engage students in research projects that can help the development of curricula and approaches to teaching and assessment, as well as allowing students to gain experience of research that can facilitate their transition from undergraduate to postgraduate study. This paper focuses on one project that provided students with the opportunity to research, rehearse and record an EP of music on a chosen theme, requiring them to engage in different aspects of the process including the research of historical information and sources, the arrangement of music and the editing, mixing and mastering of recorded material. The project not only provided the students with credible industry-like experience, it also provided the staff involved with an insight into the potential of collaborative project work to address multiple learning aims and objectives. In this paper, a critical review of the project is informed by feedback from the students involved and an analysis of how the project may be further developed in the future within the structures of existing programmes.

Biographies: Ethnomusicologist, geographer and performer **Dr Daithí Kearney** is a graduate of University College Cork. His PhD concentrates on the construction of geographies and regional identities in Irish traditional music and current research extends to include performance studies, community music and music education. Daithí has recorded with a number of ensembles and performed for President Obama in The White House in 2009. In 2012 he released an album with Cork accordion player John Cronin entitled *Midleton Rare*. He continues to tour regularly including at the National Folk Festival of Australia (2013) and with members of the DkIT *Ceol Oirghialla* Traditional Ensemble in USA and Brazil (2014). Recent publications include contributions to the *Companion to Irish Traditional Music* (ed. Vallely, 2012), *Ancestral*

Imprints (ed. Smith, 2012), the *Encyclopaedia of Music in Ireland* (ed. White and Boydell, 2013) and *Spacing Ireland* (Crowley and Linehan, 2013).

Dr Adèle Commins is Head of Department of Creative Arts, Media and Music at DkIT. A graduate of NUI Maynooth with first class honours degrees in Music and Irish and Higher Diploma in Education, Adèle also holds an ALCM and LGSMD in piano performance. She is an accomplished piano accordion player and soprano and is Musical Director of two local church choirs. Her primary research interests lie in music in Ireland and England during the nineteenth and twentieth centuries. Her PhD examined the reception history of Charles Villiers Stanford and included a detailed analysis of his forty-eight preludes for solo piano. She has published in a variety of sources and was assistant style editor for the *Encyclopedia of Music in Ireland*. Other research interests include music education, instrumental pedagogy and music editing. She has presented her work in Ireland, England, America, Norway and Australia and recent performance tours include America and Brazil with the DkIT Traditional Ensemble.

- ***Transitions and Transformations: Employing a music-specific transferable skills module to address engagement and experience in higher education***
Barbara Dignam, Maynooth University

From my experiences of teaching First Year Undergraduate Music, I noted that year-on-year, a significant number of learners were struggling to engage with their chosen discipline and their transition to Higher Education (HEd) as a direct result of being ill-prepared for the significant academic and cultural shifts that occur. A lack of core autonomous, life-long learning and academic skills, coupled with emotional and behavioural inexperience were contributing factors to the unsatisfactory outcomes of learners' initial encounters with their new HEd environment.

In a bid to address such concerns, I undertook an Action Research project (AR) as part of a professional development programme. Exploiting this unique research method, I sought to address learner engagement with music, skills deficits, and the transition experiences of incoming adult learners within a discipline-centric context via the piloting of a Subject-Specific Transferable Skills Module (SSTSM) based on an existing module offered by the Centre for Teaching and Learning (CTL) at Maynooth University (MU).

This paper will detail the AR cycles conducted, explicate a number of the teaching and learning methods employed including small group work and reflective practice, and present the main results in terms of *Transitions and Transformations*. It will show that the integrated approach taken had a significant impact on learner engagement with music, their development as autonomous adult learners, their participation in team-work and curriculum design, their transferring of skills to other disciplines and contexts, and their overall initial experiences of learning at higher level.

Biography: Barbara Jillian Dignam lectures in music, critical skills, and higher education teaching and learning at Maynooth University. Her research interests lie in the broad areas of contemporary musicology, interdisciplinary studies and arts education. Extracts from her PhD featured in *Irish Musical Studies* Vol. 11 in 2014, she hosted a symposium *Sonic Symbiosis: the relationship between composer and musicologist* in 2013, she contributed several entries to the *Encyclopaedia of Music in Ireland* (2013) and co-edited the inaugural volume of *Maynooth Musicology* in 2008.

Barbara has presented internationally on her work, including the First International Conference on Irish Music and Musicians (Durham, 2010), the Electroacoustic Music Studies Network Conference at NYU (2011), and more recently at KeeleMAC in July and ICMSN Glasgow in September. Barbara sits on the committee of the Society for Musicology in Ireland, is a

member of the Critical Skills Team at Maynooth University, and was recently awarded a PGDip in Higher Education.

- ***The prestige economy of a London orchestra***

Francesca Carpos, Institute of Education, University of London

As a professional bassoon player in London I have found myself undertaking a wide variety of work such as orchestral playing, West End shows, education projects, teaching and examining. I am an instrumental music teacher at three organisations, and instrumental music teachers tend to be practical musicians whose teaching practice is just a part of their portfolio career. Having worked as a professional musician for over thirty years, I began to consider, what do I know that would be useful for an aspiring bassoonist to know? There is only so much work that can go around, competition between self-employed musicians is inevitable, and musicians need to consider 'what you need to do to get ahead'. I began to question whether musicians perceived 'prestige-seeking' behaviour as necessary in order to gain work and therefore money.

A central feature of this study is consideration of the possible contribution of the concept of a 'Prestige Economy' (Bascom and Herskovits, 1948; English, 2005; Blackmore and Kandiko, 2011), as a framework for illuminating perceptions of musicians. Ways of understanding the nature of an individual's interaction with others in the organizational setting of an orchestra, is explored through the lens of this theory. The model of a prestige economy may allow insight into the vulnerabilities, inequalities and tensions of orchestral life. I consider how I can share my experiences as a professional bassoonist, in order for my students to learn how to fit socially and musically into their musical world; to negotiate future employment, and realise their aspirations as professional musicians.

Biography: **Francesca Carpos** is a professional bassoonist and teacher, with extensive experience of orchestral and ensemble playing, and of teaching in a variety of educational settings. Her doctoral studies at the Institute of Education explore socio-cultural aspects of orchestral involvement.

Session 16

Sunday 9.30–11.00

Chair: Dr Mark Fitzgerald

- ***What inspires? A case study of composer Kevin O'Connell's journey from music student to composer and educator***

Jennifer Mc Cay, Royal Irish Academy of Music

Inspiration motivates, motivation energizes and energy awakens us to the potential life offers. Through the case study of composer Kevin O'Connell's music education, this paper will highlight the importance of inspirational teaching and nurturing the interests of students. O'Connell found inspiration and influences through becoming increasingly familiar with musical compositions; through score study, repeated listening and performance he became more proficient at identifying the 'problems' composers posed for themselves, to which they then sought solutions, like musical puzzles. He not only revelled in the enjoyment that compositions brought through listening to them but was also impressed and inspired by composers' skills. In order to fully engage with such compositions, the key activities of appreciation, listening, composition and performance must be undertaken. Unfortunately, however, students' music education does not always provide the required tools to do so. Combining matters that arise

from this case study with observations made by Dr Gwen Moore's recent research, 'The Changing Landscape of Irish Higher Music Education', a necessity to develop key skills becomes apparent in order for students to feel truly comfortable with getting to the heart of music. Consequently, with a stronger skill-set at their disposal, students will receive greater benefits and rewards from their studies, improving the qualities of music education and, perhaps more importantly, inspiration.

Biography: Dr Jennifer Mc Cay graduated with a Bachelor degree (Hons) in Music Education from Trinity College Dublin in conjunction with the Royal Irish Academy of Music and also holds a Licentiate Diploma in Piano Teaching. She continued her studies at University College Dublin where she was awarded a Masters in Musicology. Jennifer then pursued doctoral studies investigating the music of composer living in Ireland entitled '*From the Besieged City: The orchestral music of Kevin O'Connell*' (2014). She has presented on this topic at the Society of Musicology in Ireland's annual conferences (2009, 2010, 2012, 2014) and at the First International Conference on Irish Music and Musicians (Durham, 2010). She has contributed to *Music and Identity in Ireland and Beyond* (Ashgate, 2014), the Encyclopaedia of Music in Ireland and Issue 7 of *The Musicology Review*, for which she was co-editor of Issue 6. Jennifer teaches on the Musicianship Faculty in the R.I.A.M and works with their Local Centre Examinations Office.

- ***Encountering the Spectrum: Extending an understanding of Performance Music Education for Music Generation, Implications for future directions***

Patricia Flynn and Thomas Johnston, St Patrick's College, Dublin City University

Music Generation describes what it provides as Performance Music Education. This is not a simple term as it includes and crosses music genres, practices and purposes and has resulted in highly diverse programmes. What one musician recognises as of value in their practice may not be perceived as relevant by another. This joint presentation seeks to conceptualise a spectrum of performance music education modes. The purpose is to encompass the full range of intentions for Children and Young people in Music Generation programmes and to draw out the implications of these for the future development of Music Generation. The proposed spectrum is based on research carried out within the Music Education Partnerships of Music Generation, together with theoretical perspectives drawn from authors such as Zander (2004), Turino (2008), Freire (1970), and Higgins (2013).

Biographies: Dr Patricia Flynn is Senior Lecturer in Music and Director of Research in St Patrick's College Drumcondra. A graduate of U.C.D and The University of Huddersfield, her interest in the development of music in Ireland is reflected in her research and teaching. She leads courses in European Music in the long 18th Century and Irish Art Music in the BA and BEd programmes. She was Principal Investigator of the Irish Composers Project in partnership with DKIT, NUIM, the Contemporary Music Centre (CMC) and An Foras Feasa. She is now the domain expert with CMC, DRI and InsightNUIG on a project to create a digital discovery platform for contemporary music. She is the editor of *Teaching the Unteachable: Proceedings of the Symposium on Composing in Higher Education* held by the Council of Heads of Music in Higher Education (CHMHE). Her research also engages with Music Education and wider music development in areas of national importance. She was the lead investigator and Director of the project *Knowing the Score: the Contribution of Local Authorities to Music Development in Ireland* and is currently the principal investigator of a research partnership with Music Generation: *Developing Diversities in Performance Music Education*. She is the author of *Art*

Alongside: sustainable and authentic arts practice in Co Wexford and joint author of *The Right Note*, a music programme for first and second class. She is Chair of the Board of Directors of the Contemporary Music Centre, and founder of the Music Educators' Orchestra (MEO).

Dr Thomas Johnston is Music Generation Research Fellow in St Patrick's College Drumcondra and currently working on the project *Developing Diversities in Performance Music Education*. An active performer, community musician and researcher he gained his PhD from UL for a thesis entitled *The Bloom of Youth – Experiencing Irish Traditional Music in Post-Primary Education*. As an uilleann pipes and whistle player from Scotstown, Co. Monaghan he has toured extensively with performances and workshops across Europe, Australia, Canada, the USA and French Polynesia. He frequently collaborates with other musicians and artists and is currently involved in a film project with Púca Puppets and Beyond the Bark puppet and installation theatre. As a Community Musician he works predominantly in Early Years settings in Ireland and has most recently facilitated 'Tiny Voices', an Early Years Music Pilot in partnership with Common Ground, Early Childhood Ireland, and The Base in Ballyfermot. A founding member of the Society for Music Education in Ireland, and currently vice chair, he has also served as Education Officer on the International Council for Traditional Music Ireland (2009-2012). Thomas regularly presents his research at conferences nationally and internationally in Ireland, Italy, the UK, Canada, Brazil and China.

Session 17

Sunday 11.30–13.00

Chair: Dr Mary Lennon

- ***Balancing musical creativity and literacy skills for group beginner pianists***
Gemma O'Herlihy, University College London Institute of Education

Appropriate pedagogies combining an early aural focus within the existing structure of the group piano ensemble environment have not been adequately addressed. What would musical and self-efficacy outcomes be if beginner pianists were taught aural creativity as well as literacy skills for a more relevant 21st century piano-teaching-and-learning model? From September 2014 a nine-month piano group course sought to balance creativity and literacy proficiencies. Special attention was given toward an aural classification system so that teaching and learning would be musically meaningful and not hampered by decoding notation. Gordon's system was utilized because of its comprehensive 'Teacher's Guide' book (Grunow *et al*, 1999) and its inclusiveness of a range of genres that appeal to children. This system was adapted to accommodate music institutes' parameters within the graded examination curriculum used by the piano teaching model in Irish conservatoires. Nineteen Grade 1 students including 14 girls and 5 boys aged 9-10 years of age, participated in weekly half-hour ensemble piano classes. Conclusions that can be drawn include: annual examination results in sight-reading which indicate that having an aural-based course does not impede sight-reading; end-of-year evaluations indicate that half of students have either aural or reading dominant-learning-styles; students enjoy group work.

Biography: Gemma O'Herlihy is a lecturer at CIT Cork School of Music. After graduating in piano performance and repetiteur from the Konservatorium Wien University, Vienna, Austria she gave recitals in Europe, USA and Australasia. PGCE studies were completed at Leeds University and MA at Maynooth University with research on *The Piano Music of Howard Ferguson*. Her experience in music education includes teaching at the Vienna International School, Greater Grace Christian Academy, Baltimore, USA, Yorkshire College of Music, Leeds,

DIT Conservatory of Music, Dublin and secondary schools in Leeds, Bradford and Dublin. She was also an examiner for the Royal Irish Academy of Music.

- ***Reading the score: Critical, desirable, incidental?***

Mary Nugent, DIT Conservatory of Music and Drama/Marino Institute of Education

‘Reading the Score’ is based on findings from a study which focuses on the learning and performance practices of seven young musicians (16-20yrs). They play both classical and Irish traditional music, a phenomenon described in the literature as *bi-/multimusicality*. This paper reports on the notational/literate components of learning which these musicians experience, as they cross between the different learning modes associated with these two musical traditions. Their beliefs and understandings regarding the importance, desirability and place of notation in each of these genres are also recounted.

A collective case study approach, using a purposive sampling strategy is adopted in the overall study, in an attempt to gain insight and depth of understanding of the phenomenon *bi-/multimusicality*. Data collected includes: videotaped lessons, observations of a range of music-making activities, and interviews with the participants, their parents and teachers. The participants were chosen from varied formal and informal learning contexts and represent a range of instruments e.g. a classical/trad saxophonist/uilleann piper, a violinist/fiddler, a cellist/uilleann pipes/whistle player, a classical/trad harpist/concertina player, a pianist/flute player and a pianist/accordion player. Some of these musicians also play other musics informally.

Literacy and notational practices in learning have been extensively discussed, particularly, in classical music literature. However findings in this study reveal a wide range of very different, and in some instances, opposing views and practices. Such findings may be tempered by the *multimusical* worlds of these students, but are perhaps also indicative of shifting teaching and learning paradigms in both classical and Irish traditional musics.

Biography: Mary Nugent comes from a strong Irish traditional music background, having grown up in Co. Clare. Over the years, as a traditional flute player, she has been involved in regular sessions as well as touring and giving workshops here, in Europe and the States with various musicians. She has also studied classical music and holds an MA in Renaissance music from Queens University, Belfast. In 1988, she travelled to Hungary where she studied at the International Kodaly Institute and since returning has been actively involved in music education as a classroom teacher, in-service trainer, lecturer, choral conductor and researcher. She is Head of Music Education at The Marino Institute of Education in Dublin since 2003. Current research focuses on instrumental music learning, multi-music practices, and Irish traditional music.

Recording projects include: Musical director of the gaelscoil programme *Beo go Deo* (1996-2006), and an Irish traditional music duet album ‘*Hills and Hollows*’ (2009).

- ***Meaningful music reading: Learning from theories of language reading***

Yvonne Higgins, St Patrick’s College, Dublin City University

This paper reviews research and theories of how individuals make meaning from or ‘read’ language text (Ehri, 1995; 2005; Frith, 1985; Seymour, 2005) in order to discover whether these theories can shed light on how individuals read and image sound from music notation. The acquisition of letter-sound translation processes is highlighted as being among the key skills in reading languages (Share 1995). Research investigating children who experience reading

difficulties has uncovered pre-requisite sub-skills necessary for reading text (e.g. phonological awareness and alphabetic mapping). Deficiencies in pre-requisite skills can result in children experiencing difficulties in establishing the connections between the spoken and written counterparts of words (Velutino et al. 2004).

This paper examines our understandings of language reading in order to build on understandings of auditory imaging of music from music notation. It questions whether similarities exist between the means by which we encode music and language, represent them mentally and 'recode' them meaningfully from written text or notations. What questions arise to benefit the musical thinking involved in working with music notation when research methods and findings in these areas are examined?

Biography: **Yvonne Higgins** is a PhD student in the area of Performance Music Education in St. Patrick's College, Dublin City University. Her studies are supported by Music Generation in partnership with St. Patrick's College.

Yvonne's research interests have arisen from her experiences in working with children and adults in the areas of choral conducting, teaching at primary level, and lecturing in music education.

Session 18

Sunday 11.30–13.00

Chair: Dr Róisín Blunnie

- ***East Meets West, (Workshop)***
Mairéad Berrill, St Patrick's College, Dublin City University

The East Meets West Ensemble (EMW) consists of young musicians from the Kilbride & Lakeside Band, West Wicklow and the Headford Youth Orchestra, County Galway. This venture, involving performers between 10 and 20 years, is the brainchild of Colm O'Hara and Matthew Berrill who met as members of the National Youth Orchestra of Ireland. Since the 2011 inauguration of EMW, they have been joined by Co. Galway string tutor Sorcha Walsh, and music lecturer, Mairéad Berrill. Their programme also incorporates guidance from visiting professional musician/performers such as the Irish violinist, Cora Venus Lunny and the French progressive jazz quintet, 'Alfie Ryner'.

A central objective in the establishment of the orchestra was the expansion of student playing experience and musicianship through the process of original composition involving collaboration between student and teacher. At the same time an awareness of the socio-cultural environments of the respective east and west Irish sites was fostered by a schedule including visits to venues such as Russborough House, Co. Wicklow, Ross Errilly Abbey, Co. Galway and gala concert performances in the historic St. Patrick's Cathedral, Dublin and St. Nicholas' Church, Galway.

This workshop includes short performances of some EMW original compositions and also incorporates the deconstruction of these pieces in order to illustrate the composing techniques employed. A final performance, involving all those in attendance, will feature an improvised 'Soundpainting' piece. This composing sign language for musicians, dancers, actors, poets, and visual artists was created in 1974 by New York composer Walter Thompson.

Biography: Dr Mairéad Berrill taught second-level music in Presentation College Headford, Co. Galway for over 20 years.

In 2008 she was awarded an MA in Music Education from the University of Limerick, and in 2014 she successfully completed her doctoral research at St Patrick's College, Dublin City University. Mairéad has a special interest in using group performance as a pedagogical tool at all educational levels. In this field, she has given presentations at the International Symposium on the Sociology of Music Education (ISME), the Society of Music Education in Ireland (SMEI), the European Association for Music in Schools (EAS), Den Hague, and the International Research Conference in Music Education (RIME), Exeter, UK.

Currently, Mairéad works as a lecturer for the Curriculum Music course in St Patrick's College Drumcondra, she is a guest lecturer in Mary Immaculate College, Limerick and Mater Dei Institute, Dublin and an associate with the Professional Development Service for Teachers (PDST).

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