

## SPOKEN PAPERS

### Conclusions and Implications

This research revealed a current view on the knowledge we have about the orchestral practice and its didactic role in music teaching in different educational contexts where it is applied, discovering from within their own symphony orchestras, how children and young people can develop their musical learning through experience, how it influences the collective environment and how social and psychological factors can influence in their own learning.

Therefore, the results of the findings of this study may pose a new focus on the importance of orchestral practice at different levels to those proposed in the curricula at present and that the practice can focus more actively through a possible modification and earlier insertion into current academic plans.

**Nuño, Luis; & Almonacid, Miguel**

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### *Analysis of Musical Characteristics of Spanish Pop Hits of the Eighties (1980-1989)*

Years 1980-1989 are known as the golden decade of Spanish Pop music. Unfortunately, there are few publications describing the main characteristics of this music. And, regrettably, they are not intended for professional musicians, but for the general public. Additionally, Pop music in general has not been introduced in Spanish Conservatories yet, even that this music is most appreciated by the general audience. So, in case it is decided in next future to include Pop music in the official curricula, there will be a lack of bibliography on this subject. These reasons fully justify performing an analysis of this music, which is the objective of this work. But furthermore, it is worth underline that this music, besides of being sustainable by itself, is part of the soundtrack of many people's lives.

The first problem in carrying out this work was to select a representative set of songs or hits. To do it, four criteria were developed, which took into account information on sales, lists of best songs from different publishers, statistics of radio programs, and interviews to music professionals. A total of 84 songs were selected. Then, the second problem was to choose the musical characteristics to be analysed. In this case, six musical aspects were considered: form, harmony, rhythm, melody, lyrics, and timbre. And, for each of them, two or three characteristics were defined, which led to a total of 16 musical characteristics. The condition for defining them was that each characteristic, considered independently, included more than 50 per cent of the songs in the study. Finally, the results were condensed in a graph showing the percentage of songs having a specific number of characteristics, from 0 to 16. This way, the optimum ranges of musical characteristics for these songs could be determined.

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### *Musical Abacus: A Comprehensive Tool for Music Education*

Together with its creative side, music also has a purely technical, even mathematical, side that includes intervals, scales, keys, chords, etc. that sets it apart from other arts. With the objective of unifying all these technical contents, introducing them in a logical and orderly way, the so called Musical Abacus has been designed, a comprehensive tool intended for music education. It contains the information on the twelve possible keys and scales, both major and minor, as well as on harmonics, intervals, and chords. All these concepts are basic in any musical style, such as: classical music, modern music, Jazz, Latin music, etc. Guidelines to logically connect those concepts are also given. Moreover, in order to use the Musical Abacus, users need not know how to read music. It has been presented in several Conservatories and musical societies, and it has been greatly appreciated. In fact, it is currently used in some music schools.

**Ockelford, Adam; Voyajolu, Angela & Himonides, Evangelos**

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### *Sounds of Intent in the Early Years Phase 1: Gauging children's musical and wider development*

Sounds of Intent in the Early Years (SoI-EY) sets out to explore the musical engagement and development of children from birth to approximately seven years. The project evolved from earlier work (called simply Sounds of Intent) which explains how children and young people with learning difficulties develop musically. SoI-EY differs in that it offers ideas and materials for all children in the early years, not just those with disabilities. At the centre of the project is a new framework of musical development for children in the early years grounded in three main sources of evidence. These are observations of children engaged in musical activity, the research literature on 'neurotypical' early years' musical development, and 'zygonic theory' a psychomusicological theory of how music 'makes sense' to all of us without the need for specialist education. The SoI-EY framework sets out three domains of musical engagement; reactive, proactive and interactive, as well as four main stages of musical development.

From 2015-2018 SoI-EY is being disseminated to twenty-seven children's centres throughout the nine regions of England. Practitioners and researchers will track children's musical development using the SoI-EY framework, while also tracking wider development in key areas of the Early Years Foundation Stage (EYFS). We aim to determine if there is a relationship between musical development as set out by the SoI-EY framework and wider development according to the EYFS, and if so, what this relationship implies.

Children and their carers in each of the twenty-seven centres are taking part in a weekly programme of group music making lasting approximately 45 minutes (for ten weeks), led by an early years music specialist and two children's centre staff. Weekly observational assessments of children's musical engagement are taken using the SoI-EY framework. EYFS measures in the areas of (1) communication and language and (2) personal, social and emotional development are taken at baseline and at the end of the ten weeks.

Results reported here will be indicative of the first phase of the project (2015-2016) demonstrating if and how children's musical development progresses over the ten-week programme and whether there is any correlation between the child's musical and wider development.

**Odena, Oscar; Summers, Moira, Jaap, Angela & Rodriguez Andrea**

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### *Exploring the potential of music education for integrating newly arrived children in Scottish schools*

There is growing evidence that using music activities as integration tools can help overcoming linguistic and socio-cultural barriers in schools. Projects reviewed from across the globe include: music festivals comprising students' performances to reduce the absenteeism of Roma children in Spain; drumming to cultivate feelings of belonging of newly arrived children in Australia; and creative music

projects to re-engage disaffected students in England – for an extended review see Odena's chapter in *Creativity Research* (Routledge, 2014). Enquiries on this topic have been carried out in other nations, but there has not been a similar project in Scotland to date.

Supported by The University of Glasgow (Chancellor's Fund) this study is aimed at investigating the use of music education activities as a tool to integrate newly arrived children in schools. The project is working collaboratively with music student teachers. It is expected that the students' practical knowledge developed from the project will benefit how they address integration in current school placements and after graduation. Being aimed at developing teachers' skills the project fits within the strategic aim of the university's Robert Owen Centre for Educational Change (the Principal Investigator's host) 'to promote more equitable education systems through theory-driven, applied research underpinned by a commitment to the principles of social justice'.

Qualitative in approach, the study involves five stages: (1) literature review and practical handout development; (2) classroom observations focussing on integration strategies; (3) development of activities during school placements; (4) focus group/interviews with participants to assess the learning and enquiry process; (5) 'thematic analysis' of transcripts (Odena, 2013), refining of handout and dissemination within and beyond academic and professional audiences.

The project is ongoing (completion due April 2016) and will be primarily beneficial to student teachers and children in their placement schools, who will investigate, develop and participate in musical activities as a tool for integration. In the first instance a group of up to 25 student teachers in 12 schools will benefit.

The project will provide evidence of the impacts of music education activities as a tool for integration. This is particularly important with the increasing numbers of new arrivals in Scottish schools from a variety of backgrounds and with shared linguistic barriers. Insights gained will be used to prepare a larger project with the potential to benefit schools beyond Scotland.

### **Ojala, Aleks**

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#### *Widening the perspective of general music education: learning through producing*

Taken that the digital revolution has caused a major transformation both in musical learning and in global music culture it seems reasonable to expect that music educators should have understanding of digital musical tools and their implications to creative music-making. This presentation focuses on introducing new pedagogical approach, named Learning Through Producing (LTP) as a possible way to broaden the scope of institutional general music education from reproduction to collaborative creation of music, moving the emphasis of classroom music from performance to production of shareable musical artifacts.

Guided by the methodological model of Design-Based Research, LTP approach was generated by developing and testing two sets of e-learning material that introduce musical basic elements and music production tools during technologically aided pedagogical interventions. The study was conducted in the context of Finnish general upper secondary schools compulsory music course, using student-participant's course diaries, surveys, and video-recorded group interviews as a data. The findings indicate that when musical knowledge and skills are constructed through arranging, songwriting, recording, mixing, and sharing students are able to work in their zone of proximal development, form music-related communities of practice, negotiate their musical identities, and work with tools and musical materials that they find aesthetically authentic. For teachers LTP seems to offer a possibility to mediate between teacher-centered, peer-centered, and student-centered learning methods, as well as harness the use of digital technology for musical learning. However, the findings also indicate that technology should not be used to replace traditional instruments but augment their use and support face-to-face interactions with peers and teachers.

### **Oliveira, Alda; Bastião, Zuraída & Broock, Angelita**

UFBA, Brazil

#### *The AIRS Quad-cultural project: effects of the use of didactic materials on the teachers related to cultural, musical and pedagogical connections in two Brazilian schools*

This paper analyzes the authors' experiences with teachers who applied specific instructional materials to children in two Brazilian schools. These materials include a selection of songs and cultural information from four countries: Brazil, China, Canada and Kenya. Procedures refer to a post-facto analysis of field observations by the researchers as well as teacher and students reports and interviews. Study showed that the materials were effective and revealed evidences of PONTES competencies (Positivity, Observation, Naturalness, Technique, Expressiveness and Sensitivity) in different levels of achievement. Taking into account that the materials were given to the teachers with few specific directions, teachers were able to create strategies and solve problems aiming to motivate and organize students to learn and present to the researchers and audience the songs and cultural information from the different countries. The least developed abilities were those related to the articulations of pitch accuracy, the techniques for the healthy use of the voice, the pronunciation of the song lyrics and the creative use of body movements. The use of the teaching materials was considered a more effective tool for regular classroom teachers than for music teachers. Analysis showed that it is possible to involve generalist teachers in singing and general music activities in the classroom given adequate materials and stimulating support by specialists. This support had implications for the development of singing at school and for the development of competencies related to musical, cultural and pedagogic articulations between teachers, members of the schools' administration and research team.

### **Olivier, Antoinette**

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#### *The Black Tie Ensemble's Contribution to Non-tertiary Music Education*

This paper considers the contribution that The Black Tie Ensemble (the BTE) made to the training and development of young classical singers in South Africa. Singers such as Pretty Yende, Vuyani Mlinde, Jacques Imbrailo, Bronwen Forbay and Elza van den Heever are indicative of the remarkable talent amongst South Africans. However, the problem is that South Africa's socio-economical context prevents many talented singers from gaining access to tertiary music education.

The purpose of this single historical case study was to explore how non-tertiary bodies can contribute to the music education of young singers. The focus was to understand and describe the contribution that the Incubator Scheme and outreach programmes of the BTE made to the development and training of young singers in South Africa in the twelve years that it operated exclusively as an opera company.

This qualitative research was conducted from an interpretative philosophical perspective. Data were collected by reviewing the case