The 11th International Symposium on the Philosophy of Music Education

7-10 June 2017
[pre-conference: 5-7 June 2017]

University of Thessaly
Volos, Greece
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Hosted by the Department of Early Childhood Education
University of Thessaly
Volos, Greece
Welcome to The Eleventh International Symposium on the Philosophy of Music Education at the University of Thessaly, Volos, Greece.

This is an important time for philosophical dialogue, exchange and critique. We, as researchers, educators and humans, face global societal challenges which are relevant to us; not least in the form of backlashes against globalism and internationalism, overt public displays of racism and xenophobia, gender discrimination and misogyny, the eroding of human rights and democratic principles, structural crises of liberal democracies, in addition to the specific problems facing music education in its efforts to develop critical thinkers with open minds. Given that we are here in the country where the theoretical foundations of Western democracy first began, it seems appropriate to take a moment to address these.

As educators and researchers, working within and across universities, we know that music education today faces a number of challenges. We face processes of instrumentalisation, marketization and a constant pressure to defend the importance of our subjects.

Furthermore, whilst research has often come to be seen as important in terms of economic development, increasing demands have also been put on academics and universities to generate research which can be considered of direct use for society and innovation. We cannot demand that music pedagogical philosophy should increase exports and, in so doing, contribute to a nation’s GDP. We cannot let ourselves be hindered by the current research political focus on “relevance” in the narrow sense that this word is often understood. Nor can we be expected to deliver “robust results” as if we were hunched over microscopes, working in laboratories.

On the other hand, music philosophy and music pedagogical philosophy need to continue working within an inter-disciplinary articulation of what, for example, values the aesthetic area has for people in different places and in different contexts. The value of education, generally, in encouraging critical perspectives, disrupting exclusionary practices and therefore fostering democratic societies is essential. We, as philosophers of music education, already know this. Considering the political climate, it is absolutely vital to continue articulating and explicitly communicating these insights. How else would we ever be able to make the importance of aesthetic – and more generally the humanist – subjects, urgently present?

The potential contributions of pedagogical music philosophy are manifold. At its best, a philosophically-grounded music education can provide individuals with both vital musical experiences and substantial knowledge that lead to the development of fully-fledged, autonomous citizens with the ability to challenge established norms and beliefs. Pedagogical music philosophy can also contribute to the aforementioned political challenges that we are faced with. As many of you may already know, involving music education in a discussion of politics is not a new concern. Philosophers have agonized over the role of music education in the foundation of democratic principles for thousands of years, and, even more recently, these issues have also been taken up by those who do not qualify as dead white guys.

Our society is shaped by ideas and conversations, and philosophies of music education can take part in influencing these. The societal knowledge contract is currently in the process of being re-negotiated and it does appear that a humanistic understanding of societal challenges remains unarticulated. As pedagogical music philosophers, we must articulate which values societies can benefit, and how these can be expressed differently, when defining the role of education in relation to our societal challenges. We must be there when common societal knowledge bases are being shaped and defined.

With this in mind, let us take up these concerns and engage in critically constructive dialogue – as well as occasional respectful confrontation – in order to articulate how we as philosophers of music education can meet these challenges head-on. We look forward to hearing how, in the next few days.

Eva Georgii-Hemming (Örebro University, Sweden)

These symposia have attracted philosophers, musicians, teachers, and others interested in the philosophy of music education from around the world to discuss important matters concerning music teaching and learning. This society sponsors and conducts international symposia held biennially. It provides an international forum for philosophers of music education and others interested in their work to discuss philosophical issues having to do with music education around the world and advocate for philosophical research in music education. The society offers musician-educators perspectives on the normative aspects of their lives and work as well as nurturing philosophical scholarship in music education.

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2017 Symposium website: **Giorgos Kalaouzis & Panagiotis A. Kanellopoulos**

Technical support: **Charalambos Padadimas**
**CONFERENCE SCHEDULE**

**Wednesday, 7 June**

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<td>15:00</td>
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<tr>
<td>17:00</td>
<td>[Opening of the Symposium - Auditorium]</td>
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<td></td>
<td><strong>Vassilis Bourdakis</strong>, Professor, Vice Rector, Thessaly University</td>
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<td><strong>Vasilia Christidou</strong>, Professor, Head of Early Childhood Education Department, Thessaly University</td>
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<td>Hosts: <strong>Eva Georgii-Hemming</strong>, Symposium Chair - <strong>Panagiotis A. Kanellopoulos</strong>, Symposium site chair</td>
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<tr>
<td>17:30</td>
<td>[Keynote 1 - Auditorium]</td>
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<td><strong>“Already the Ancient Greeks...” - Towards the Discovery of Contemporary Trust and Intimacy Through Higher Music Education</strong></td>
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<td><strong>Eleni Lapidaki</strong> (Professor of Music Education, Department of Music Studies, Aristotle University of Thessaloniki)</td>
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<td><strong>Øivind Varkøy</strong> (Professor of Music Education, Norwegian Academy of Music, Oslo).</td>
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<td>Chair: <strong>Eva Georgii-Hemming</strong></td>
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<tr>
<td>18:50</td>
<td>[Panel 1 - Auditorium]</td>
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<tr>
<td></td>
<td><strong>Title</strong>: <strong>Music, Society, Education: Christopher Small revisited</strong></td>
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<td></td>
<td><strong>Contributors</strong>: <strong>Ruth Wright, Geir Johansen, Chris Philpott</strong></td>
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<td><strong>Respondent</strong>: <strong>Randall Allsup</strong></td>
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<td><strong>Chair</strong>: <strong>Cathy Benedict</strong></td>
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<td>20:20</td>
<td>Reception</td>
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### Thursday, June 8

**Title:** Navigating assessment: The unending—and unnervingly narrow—terrain  
**Contributors:** Cathy Benedict, Cecilia Ferm, Panagiotis A. Kanellopoulos, Patrick Schmidt  
**Respondent:** Geir Johansen  
**Chair:** Randall Allsup

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<th>Time</th>
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| 11:05  | Parallel Sessions 1-2                  | Auditorium       | **1:** How to become a guitar playing human being in the situation of ensemble courses – independent of sex; An episode of the pod-radio show *Music and Equality*  
**Contributor:** Cecilia Ferm-Almqvist  
**Respondent:** Ruth W. Wright  
**Chair:** Elisabeth Gould |
|        |                                        | Museum Room      | **2:** Imperatives of activism: Theorizing (as) a Deleuzian reformative assemblage  
**Contributor:** Elizabeth Gould  
**Respondent:** Hanne Fossum  
**Chair:** Panagiotis A. Kanellopoulos |
| 12:05  | Coffee break                           |                  |                                                                      |
| 12:25  | Parallel Sessions 3-5                  | Auditorium       | **3:** Deconstructing reconciliation: When did we practice reconciliation?  
**Contributor:** Lori-Anne Dolloff  
**Respondent:** Frank Heuser  
**Chair:** Elisabeth Gould |
|        |                                        | Museum Room      | **4:** Harperland and American necon servative disdain for music and the arts  
**Contributor:** Paul Woodford  
**Respondent:** Betty Anne Younker  
**Chair:** Ketil Thorgensen |
|        |                                        | Room Alpha       | **5:** “I wish to be wordless”: Philosophizing through the chinese guqin  
**Contributor:** Leonard Tan & Mengchen Lu  
**Respondent:** Chiao-Wei Liu  
**Chair:** Iris Yob |
| 13:25  | Lunch break                            |                  |                                                                      |
| 14:50  | Parallel Sessions 6-8                  | Auditorium       | **6:** Troubling concepts of coping: Uncomfortable moments in music education  
**Contributor:** Gabriela Ocádiz  
**Respondent:** Lauren Kapalka Richerme  
**Chair:** Theochar Raptis |
|        |                                        | Museum Room      | **7:** The ideology of ability: How might music educators respond?  
**Contributor:** Warren Churchill  
**Respondent:** Cara Bernard  
**Chair:** Cecilia Ferm-Almqvist |
|        |                                        | Room Alpha       | **8:** Mapping the mountain: An open model of creativity for string education  
**Contributor:** Rose Sciaroni  
**Respondent:** William Perrine  
**Chair:** Alexandra Kertz-Wezel |
| 15:55  | Parallel Sessions 9-10                  | Auditorium       | **9:** Musical interaction as a key role for developing the quality of social relations  
**Contributor:** Annette Ziegenmeyer & Christine Löbbert  
**Respondent:** Lori-Anne Dolloff  
**Chair:** Frank Heuser |
|        |                                        | Museum Room      | **10:** Postmodernism, music literacies, and the function-oriented music curriculum: A composition in five movements  
**Contributor:** May Kokkidou  
**Respondent:** Austin W. Showen  
**Chair:** Leonard Tan |
| 16:55  | Coffee break                           |                  |                                                                      |
| 17:10  | Parallel Sessions 11-13                 | Auditorium       | **11:** Sustainability and music education: Philosophical considerations  
**Contributor:** Alexandra Kertz-Wezel  
**Respondent:** David Lines  
**Chair:** May Kokkidou |
|        |                                        | Museum Room      | **12:** Black Metal pedagogy as Bildung  
**Contributor:** Ketil Thorgersen & Thomas von Wachenfeld  
**Respondent:** June Boyce-Tillman  
**Chair:** Annette Ziegenmeyer |
|        |                                        | Room Alpha       | **13:** Two anthropologies about the oneness of body-mind in music and music education  
**Contributor:** Theochar Raptis  
**Respondent:** Warren Churchill  
**Chair:** Betty Anne Younker |
09:30 [Keynote 2 - Auditorium]
Paradoxes of mimesis and the value of display
Elena Tavani (Associate Professor of Aesthetics, Department of Human and Social Studies, University of Naples "L'Orientale")
Chair: Cecilia Ferm-Almqvist

10:50 [Parallel Sessions 14-16]

14: Auditorium
Contributor: June Boyce-Tillman
Paper: The hospitality of wonder and music education
Respondent: Iris Yob
Chair: David Lines

15: Museum Room
Contributor: Lauren Kapalka Richerme
Paper: Deleuzian potenialities and/or Arendt’s judging
Respondent: Cecilia Ferm-Almqvist
Chair: Lori-Anne Dolloff

16: Room Alpha
Contributor: Mark Whale
Paper: A song worth listening to: A process of meaning
Respondent: Ketil Thorgersen
Chair: Theocharis Raptis

11:50 Coffee break

12:10 [Panel 3 - Museum Room]
Title: A humanistic approach to music education: (Critical) international perspectives
Contributors: Leonard Tan, Alexandra Kertz-Welzel, David Lines, Martin Berger, Randall Allsup
Respondent: Øivind Varkøy
Chair: Estelle Jorgensen

13:40 Lunch break

15:15 [Concurrent Sessions 17-18]

17: Auditorium
Contributor: Hanne Fossum
Paper: Dignifying music education
Respondent: June Tillman
Chair: Mark Whale

18: Museum Room
Contributor: Austin W. Showen
Paper: Curriculum becoming frame/d in music education
Respondent: Nicole Besse
Chair: May Kokkidou

16:15 Coffee break

16:30 [Parallel Sessions 19-20]

19: Auditorium
Contributor: Daniela Bartels
Paper: Students are the end – Regarding young performers in music classrooms as democratic citizens
Respondent: Elizabeth Gould
Chair: Hanne Fossum

20: Museum Room
Contributors: Estelle Jorgensen & Iris Yob
Paper: Metaphors for a change: A conversation about images of music education and social change
Respondent: Cathy Benedict
Chair: June Boyce-Tillman

18:00 [Music Event]
I. An improvised dialogue with Manos Hadjidakis - Museum Room
II. Piecemeal III - room tba

20:30 Conference dinner - Avra Restaurant at Anavros Beach
### Saturday, June 10

#### 10:00 [Keynote 3 - Auditorium]

**The commons and education for social change**  
Alexandros Kioupkiolis (Assistant Professor of Contemporary Political Theory, Department of Politics, Aristotle University of Thessaloniki)  
Chair: Patrick Schmidt

#### 11:20 [Parallel Sessions 21-22]

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<tr>
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<th>Paper</th>
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<tr>
<td>21: Auditorium</td>
<td>Paul Woodford</td>
<td>On “the End of History” and the global decline of music education?</td>
<td>José Luis Arostegui</td>
<td>Gabriela Ocádiz</td>
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<td>22: Museum Room</td>
<td>Frank Heuser</td>
<td>“But it’s just teaching” - Reflections on why the United States just might have the educational system it deserves</td>
<td>Daniela Bartels</td>
<td>Rose Scaroni</td>
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#### 12:20 Coffee break

#### 12:40 - 14:15 [ISPME, General Assembly - Museum Room]
Keynotes

[Keynote 1 - Auditorium]

“Already the Ancient Greeks...” - Towards the Discovery of Trust and Intimacy Through Higher Music Education

Øivind Varkøy (Professor of Music Education, Norwegian Academy of Music, Oslo)
&
Eleni Lapidaki (Professor of Music Education, Department of Music Studies, Aristotle University of Thessaloniki)

[Øivind]
In my part of this joint keynote, I will start focusing the key concepts in the heritage from ancient Greek philosophy when it comes to music and music education: knowledge and understanding, as well as Bildung. We know Plato’s thinking in The Republic, concerning how good music helps to build a good personal character based on the good and harmonic principles of the cosmos, a process which also will have an impact on developing a harmonic society. While Plato is concerned with which type of music would be appropriate to achieve specific sets of educational aims and objectives, Aristotle, in Politics, focuses the actual and practical use of music in a somehow descriptive way – even if he as well is clearly normative.

I will go on discussing how inspirations from the ancient Greek thinking concerning the value of music education, can be found in European history. In the second half of the 18th century, Friedrich von Schiller, like Plato, for instance, connects knowledge of the arts in education and upbringing to the process of Bildung; the development of harmonic personalities, which in turn will constitute harmonic societies. Further, in the German youth music movement, in the first half of the 20th century, singing and playing together with people from different social backgrounds and classes is seen as a means to overcome social differences and polarities.

One of the historically most prominent critics of the idea that music and music education can make significant contributions to communities and societies is Theodor W. Adorno. Among music educationalists Adorno probably primarily is notorious for his contempt for jazz music, and his elitist attitude concerning how to listen to music. And he can certainly be criticized for reproducing a sort of aesthetic fetishism, arguing that some forms of music, as well as particular forms of interaction with music, hold greater potential for aesthetic experiences than others. Nevertheless, his critical discussion of hubris on behalf of the transforming powers of music and music education is still important, at a time when many voices are calling for the relevance of music education.
It is however vital that a critical discussion of the hubris concerning the belief in music’s transforming powers does not lead to resignation with respect to the significance of music and music education for the society and the individual. We have to establish a position which is characterized by temperance, a sober and down-to-earth optimism. Such a position is better expressed as a hope than as a conviction, a hope that music education may contribute to promote humanity for the benefit of the individual and the society. In face of the refugee crisis and the success of authoritarian populist mobilization efforts in Greece and elsewhere, what do we hope for?

[Elén]

In face of the refugee crisis and the success of authoritarian populist mobilization efforts I will try to challenge some of the assumptions about the potential of openness to and dialogue with communities in higher music education that characterize a current drive of music institution reforms and policy initiatives in Greece and elsewhere. The emphasis on measurability, standardization, and homogenization these reforms incur steers the music teaching profession further away from long-standing goals of music education that serve the needs of individual students towards goals of the enterprise economy system that is ultimately about serving the needs of institutions—disguised in the language of socially equitable ways of learning.

In the same vein, we are continuously challenged with the question: What can we do to serve the interests of the refugees? Or, using Nikita Dwanan’s (2017) words, can we “instrumentalize inherited tools, like the idea of “human rights,” which has initially been created to serve the interests of a certain privileged class” to protect and promote unpreviledged individuals? Unfortunately, we realize that our liberal institutions appear to be inadequate to react to this challenge.

Drawing on the intersection of the ‘oral’ being-together of proximity, unpredictability, and power I will attempt to provide an alternative language for understanding the relationship that individuals embrace with themselves as ‘self’. By constructing intimate spaces we can directly impact the relation between different forms of ‘we’ and ‘they’ in a fascinating way. I will argue for the adoption of a politics of intimacy that aims towards a more nuanced and less reductionist higher music education that understands the ‘oral’ being-together of proximity as a site that in instances of crisis allows Others to continue to express themselves without the fear that, ‘they’ are watching us, and if they see our vulnerabilities they will take advantage of them. ‘Confronting the depth of the intimacy challenge may reveal our common difficulty of being here together and make us try to re-invent ourselves and ask if we have done enough to render lasting trust and intimacy.


Eleni Lapidaki is Professor of Music Education, Department of Music Studies, Aristotle University of Thessaloniki (Greece). After piano studies at the State Conservatory of Thessaloniki and the Hochschule für Musik, Freiburg (Germany), she received a law diploma from the School of Law, Aristotle University of Thessaloniki, a master of music education from the School of Music, Ohio State University, and a doctorate of philosophy in music education from the School of Music, Northwestern University. Her dissertation was awarded with the “Outstanding Dissertation Award” by the Council for Research in Music Education (CRME). Her research concerns a closer examination of interactions among temporal experience, music creativity, higher education, and society. Recent publications appear in The Oxford Handbook of Music Education as well as in The Philosophy of Music Education Review, The Journal of Visual Art Practice, and Music Education Research. Eleni serves on the Editorial Boards of Music Education Research and the International Journal of Music Education. She is the founder of the interdisciplinary research project C.A.L.M. (Community
Action in Learning Music) that aims to communal creative engagement between ‘neglected’ learning communities and the music department. Eleni also participated as academic coordinator for the music education interventions in the EU-funded research programme "Active Inclusion of Roma Children of Macedonia and Thrace in the Educational System" (2010-2014). She was given the Award for Academic and Scientific Excellence in Greek Universities by the Greek Ministry of Education and The Research and Innovation Award by the Aristotle University of Thessaloniki. Eleni taught as an invited professor at the School of Education, University of Cyprus, and at the Musicology Department, Universiteit van Amsterdam.

– e-mail: lapidaki@mus.auth.gr

[Keynote 2 - Auditorium]

Paradoxes of mimesis and the value of display

Elena Tavani (Associate Professor of Aesthetics, Department of Human and Social Studies, University of Naples “L’Orientale”)

The decisive practical question of contemporary aesthetic experience is the paradoxical relation between the growth of mimetic attitudes and the arise of increasing need of active relationships and creative distinctive practices. Aesthetic reflection upon such a question, together with contemporay aesthetic and artistic praxis can investigate it in two main directions. First, it can consider how the being of mimesis and the being of action – though well matched in inhabiting the domain of semblance – appear in a internally opposed and contradictory way. As a second direction a theory and a praxis of aesthetics can show how a trite ‘participatory value’ in contemporary art practices and interactive devices can be usefully replaced by a renewed display-value, focused in its inherent capacity to disclose new active (and engaged) ways of life and group-being.


– e-mail: e.tavani@tiscali.it

[Keynote 3 - Auditorium]

The commons and education for social change

Alexandros Kioupkiolis (Assistant Professor of Contemporary Political Theory, Department of Politics, Aristotle University of Thessaloniki).

This paper will seek to draw out the importance of an alternative paradigm of the commons for thinking social change and for reconfiguring education, in general, and music education, in specific. It will explore, first, the different currents of thought on the commons as a collaborative mode of living, acting and organizing in terms of collective autonomy, equal individual freedom, creativity and participation which eschew the top-down centralizing logics of the state and the profit-driven individualism of contemporary neoliberal markets. It will examine, then, the bearing of commons-thinking on education construed as a collective good which is co-created by all the parties involved on a basis of equality, autonomy and creative freedom. It will explore, finally, the implications of the commons for the contemporary practices of music (open-source musicianship, horizontal work, individual experimentation and collectivized authorship, among others) and music education.

The ‘commons’ or ‘common-pool resources’ (Ostrom 1990) or ‘commons-based peer production’ (Benkler & Nissenbaum 2006) refer to goods and resources that are collectively owned and/ or collectively produced. There are many different types of common goods, from natural common-pool resources (fishing grounds, irrigation canals etc.) to common productive assets, such as workers’ co-operatives, and digital goods, such as open source software. Crucially, the ‘commons'
encompass shared resources that are managed, produced and distributed through collective participation in terms of equality, fairness, creativity and sustainability which eschew the logic of both private-corporate and state-public property.

The commons will be considered in some length as an alternative mode of social organization, production and sharing which renews our understanding of democratic values (freedom, equality, solidarity) and stages an actual and appealing alternative – perhaps, the sole such alternative today - to the hegemonic structures of the state and the market that lie at the root of the contemporary crisis of democracy, the economy and the planet. From this perspective, the commons can provide constructive answers to the questions raised by praxial accounts of music education, according to which the practices of music and education are informed by social and political values and should be sensitive to them. Which particular set and understanding of contemporary values should inspire contemporary music education? The commons can offer a reply from a critical perspective which seeks to renew and foster democratic and ecological values.


e-mail: alkioup@polsci.auth.gr

Papers

[session 1 - Auditorium]

Contributor: Cecilia Ferm-Almqvist

Paper: How to become a guitar playing human being in the situation of ensemble courses – independent of sex: An episode of the radio podcast Music and Equality

Respondent: Ruth W. Wright
Chair: Paul Woodford

The presentation will shed light on both the challenges to and possibilities for growth as an ensemble guitarist within upper secondary popular music ensemble courses in Sweden. The paper is a critique of an un-reflected view of popular music as a preferred situation for musical learning in schools. It is intended both as a thought-provoking speech directed to ensemble teachers aiming for equal music education, and as a philosophical exploration of female experiences of ensemble education.

The format of the presentation, drawing on Arts-based research philosophy, will be an imagined radio podcast, including a programme leader (PL), two young female guitarists – Anna and Lucy – and one prominent philosopher: Simone de Beauvoir (SdB). The dialogue is based on interview material combined with studies of primary and secondary Beauvoir literature. Issues that will be explored in the conversation have emerged in an earlier study of the story of one female guitarist: an upper secondary student at a specialist music programme. Issues chosen for the current presentation shown to be crucial from an equality perspective are different roles in ensemble playing, being perfect, the male gaze, relations to male repertoire, possible projects and the role of the teacher.

Dr Cecilia Ferm-Almqvist is a Full Professor of music education at Luleå University of Technology, Sweden, where she graduated in 2004 with a phenomenological thesis about teaching and learning interaction in music classrooms. Her philosophical and empirical research focuses on democracy and inclusion in diverse music-educational settings, as, for example, music teacher education, assessment situations in the music classroom, and special educational contexts. She has presented her work internationally at several music education conferences and in well-known journals such as RSME, PMER, BJME, IJME, VRME, and Reconstruction.

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Ruth Wright’s bio on p. 28
Neoliberal forms of government and capitalism have been entrenched worldwide for decades. In 2011, tens of thousands of people took to the street in protest during what has come to be known as the Arab Spring and the Occupy Movement. These and other large public protests after 9/11 compelled Judith Butler (2015) to extend and re-conceive her theory of gender performativity in terms of “plural forms of agency and social practices of resistances,” where “acting in concert can be an embodied form” of political protest calling into question dominant concepts of the political (9).

I argue in my Deleuzian reading of Butler’s “performative theory of assembly” that with ISPME’s recent call for “a pivotal conference at a crucial historical moment,” our assembly here—at just this moment—may be theorized as a Butlerian “performative enactment of bodies” speaking about itself for itself as a Deleuzian collective assemblage of enunciation instantiating its “incorporeal transformation” from conference to catalyst, and explore ways in which it/we might enact ethical obligations posed by the question, “How might we take up activism as performative imperatives inside and outside music education?”

First, I review Butler’s theory of gender performativity as an always already embodied enactment normatively constituted as lives worth living in relationship to her concept of precarity. Next, I discuss the rationality of neoliberalism by which precarious individuals are radically responsible for surviving and thriving within the academy—and elsewhere—without sufficient structural and institutional support to do so.

Moving to public assemblies of those who are (otherwise) unspeakable, I take up Butler’s and Gayatri Spivak’s (2010) dialogue, Who Sings the Nation-State, in relationship to a 2006 street demonstration in Los Angeles by undocumented (mostly) Mexican workers. Their unauthorized singing of the US national anthem in English and subversive singing of it in Spanish constitute a performative “plural act” by which they produce themselves as “the people.” Taking up collective singing in music education, I argue that, compelled by power relations of this particular political moment in this particular political space, ISPME, becoming-political, speaks/enacts/sings collectively as a Deleuzian performative assemblage of connections, encounters, and movement.
Paul Woodford is Professor and former Chair of the Department of Music Education at the Don Wright Faculty of Music, the University of Western Ontario. His interests in philosophical, historical, sociological, and political issues affecting the profession have led to many publications, including his 2005 book Democracy and Music Education. Formerly Co-Chair of the Executive Committee of ISPME from 2005 to 2007, Paul is a member of the advisory boards of several prominent journals. The two papers presented at this 2017 ISPME conference are from his most recent book, currently in submission for publication, entitled The Last Post: On Virtuality, Trumpism, Bull$#!t and Music Education.

Betty Anne Younker is Dean and Professor of Music Education of the Don Wright Faculty of Music, the University of Western Ontario. Awards include the Dr Pedro Goldman Award by the DWFOM Students’ Council (2000), distinguished Alumnus of the Year by Pennsylvania State University College of Arts and Architecture (2008), and the Michigan Music Education Association Award of Merit for service to MMEA and music education (2016). Previous posts include the University of Michigan (2000-2011) and Western (1997-2000). Younker’s research interests include critical and creative thinking within the disciplines of philosophy and psychology. Presently she serves as Past-President of The College Music Society (CMS) and President of the London Arts Council (LAC), and serves on several editorial boards and committees for a variety of professional organizations.
In ancient Greek philosophy, the pursuit of Truth was done primarily through logical argumentation using language as “Truth tool.” The major thinkers in classical China, on the other hand, were famously suspicious of language, with Confucius declaring, “I wish to be wordless” (Analects 17.19). They turned instead, to music to express the philosophically ineffable. In this paper, we use the example of the Chinese guqin to show how music serves as “Truth tool” in the Chinese philosophical tradition; in fact, music may be Truth itself. Through a quartet of interrelated themes – namely, the “Search for Truth” (qiuzhen 求真), the “Search for Harmony” (qiuzhe 求和), the “Search for Ethical Awakening” (qiuxian 求賢), and the “Search for Sagehood” (qiusheng 求聖) – we show how playing the guqin constitutes the doing of philosophy in this musical tradition. Through the guqin, performers and listeners experience Confucian, Daoist, and Buddhist philosophical insights; no words are needed. We conclude by proffering implications for contemporary music education.

Leonard Tan is Assistant Professor at the National Institute of Education, Nanyang Technological University (Singapore). He earned his Ph.D. from the Indiana University Jacobs School of Music, where his philosophical dissertation, supervised by Estelle Jorgensen, was awarded the “Dean’s Dissertation Prize.” His work aims to enrich music education with the Asian philosophical voice. To this end, he has published actively on Asian philosophies and music education in journals such as the Philosophy of Music Education Review, Music Education Research, and Educational Philosophy and Theory. He is also co-editing the Oxford Handbook of Asian Philosophies in Music Education.

Mengchen Lu is currently pursuing graduate studies at the National Institute of Education, Nanyang Technological University (Singapore), where she is researching on Chinese philosophy and music education. Mengchen’s scholarly and performance profile transcends cultural borders, embracing both Asia and the West. A pianist and Western opera singer by training, she is also a vocal music pedagogue and has adjudicated in singing competitions. At the same time, she plays traditional Chinese instruments, such as the guqin. She holds a Bachelor’s performance degree (voice) and a Masters research degree from Jiangsu Normal University (China).

Chiao-wei Liu recently received her Ed.D. from Teachers College, Columbia University, where has also she worked as a research and teaching assistant in the music education programme and also taught a course on “Immigration and Curriculum” in the Curriculum and Teaching department. In addition, she has also worked closely with Dr. Randall Allsup and taught in Chinese higher education institutions, such as Shanghai Music Conservatory, Xiamen University. Prior to her doctoral study, she worked as a public school music teacher in Queens, New York City. Her research interest includes critical multiculturalism, intersectionality theory, and poststructural theories. In her dissertation, she explored the musical experiences of 10 Asian immigrant youth through Deleuze and Guattari’s idea of assemblage and employed research methods that aimed to embrace the ineffable qualities that are beyond linguistic representations.

Music teachers, key participants of education systems, are constantly moving in vulnerable spaces and are both personally and institutionally affected by changes in society. Their decisions about what to teach and how to teach are influenced by changes in society. Their decisions about what to teach and how to teach are influenced by changes in society. Their decisions about what to teach and how to teach are influenced by changes in society. Their decisions about what to teach and how to teach are influenced by changes in society.

This paper contributes to an understanding of the processes of recognizing and relating to the emotive and practical experiences of music teachers working within culturally distinctive contexts. I suggest that discomfort should be considered as a place where music teachers could problematize and critique their own assumptions expressed through their pedagogical decisions, particularly when working in social contexts with high indexes of ethnic diversity.

This paper also interrogates different concepts of coping (Folkman, 1992; Cramer, 2000; Somerfield & McCrae, 2000) through concepts of dis-
Borrowing a story about Pythagoras, I create a short narrative of disability that illustrates the oppressive effects of educational pedagogies that fail to account for complex embodiment. I then draw connections to practices in music education, which I believe, illustrate the ideology of ability in action. And finally, I suggest that Sieber’s (2010) idea of “social location complexly embodied” might serve as a useful starting point toward a more progressive response to disability in music education.

Warren N. Churchill, Ed.D, is currently a Lecturer of Music and the Coordinator of Musical Performance at NYU in Abu Dhabi, U.A.E. He teaches a course called “dis/Abilities in Musical Contexts,” as well as several other music performance courses. Previously, he was employed by the New York City Department of Education as a general music teacher and band director at PS 40 Elementary School in Manhattan for sixteen years. In addition, he has mentored student teachers in the Music Education programme at Teachers College, Columbia University. His research has to do with disability and understanding deaf musicians and sound artists.

Cara Bernard is Assistant Clinical Professor of Music Education at the University of Connecticut in the Neag School of Education, where she teaches courses in curriculum and instruction, choral and elementary methods, and supervises student teaching. She currently serves on the advisory board committee of Music Educators Journal. Cara also serves on the CT State Education Department’s Arts Equity Incentive Committee as well as the National ACDA Diversity Initiative Sub-Committee, creating policy, curriculum, and outreach to make the Arts accessible and equitable for all students.

Gabriela Ocádiz is a PhD student in Music Education at Western University in Canada. Her doctoral work examines pragmatically and philosophically the experiences of music teachers interacting within highly diverse socio-cultural contexts, particularly within Canadian education systems. In the past, her research varied among the collection and transcription of children’s singing games from Mexico, to the critical understanding of the implications of teaching music from distinctive cultures within Kodály approaches for music teaching. Gabriela received her Bachelor in Music Education from the National Autonomous University of Mexico, and her Master in Music Education with Kodály Emphasis from Colorado State University.

Lauren Kapalka Richerme’s bio on p. 22

[session 7 - Museum room]

Contributor: Warren Churchill

Paper: The ideology of ability: How might music educators respond?

Respondent: Cara Bernard
Chair: Cecilia Ferm-Almqvist

How might recognizing a tacit “ideology of ability” influence how disability is theorized in the field of music education? How might we respond? In this paper, I discuss my own experience of being a music educator who identifies as hard-of-hearing, as well as my research with Deaf musicians. I begin by tracing Sieber’s (2010) ideology of ability within Jellison and Taylor’s (2007) meta-analysis of attitudes toward inclusion and disability. I then turn my attention to Abramo’s (2014) critique of ocularcentrism in music education. Resisting the prevalent Western tendency to produce knowledge through a sight-based epistemology, Abramo compellingly argues that sound should serve as the primary sensory modality through which music is understood. However, I contend that conceiving pedagogy in this way has the potential to marginalize certain individuals and is at odds with the principles of inclusion.

[session 8 - Room Alpha]

Contributor: Rose Sciaroni

Paper: Mapping the mountain: An open model of creativity for string education

Respondent: William Perrine
Chair: Alexandra Kertz-Welzel

What does it mean to be creative within the context of Western art music? What does it mean for string students, teachers, and players to conceive of themselves as creative? As a beginning, this paper considers psychological definitions, such as those of Csikszentmihalyi and Sternberg, which describe creativity as something original, novel, and valuable according to a given domain. Yet, might teachers, students, and other musicians...
conceive of creativity without reference to the domain? Further, as an alternative to objective definitions of what creativity is, consider: What might musical creativity be? What might exist without reference to the domain of celebrated exemplars?

To provide a possible answer to these questions, this philosophical paper presents an open model for musical creativity within the context of Western classical string music, here defined as the art music of violin, viola, cello, and bass. After exploring and problematizing ontological ideas of musical creativity, including those of Elliott and Silverman as well as Reimer, an open model is outlined using the poststructuralist philosophy of Deleuze and Guattari (1987) to explore possibilities of what creativity might be for string students, teachers, and players.

Expanding upon Deleuze and Guattari’s idea of mapping and tracing, this open model describes creativity as a continual process of exploration and rethinking, without full understanding of the paths of previous luminaries in the domain of Western classical music. The model further suggests that creativity might blossom from the soil of individual and group experience, regardless of expertise level, according to two conditions: awareness and imagination. Awareness describes the consciousness of creating using available materials, regardless of intention; imagination is defined as the difference between repeating what is and having the curiosity, willingness, and even excitement to burst forth towards the possible of what might be. In conclusion, this paper investigates how such a model might work in practice, considering especially how such an open model might continue to work with a pedagogy of systematic string technique.

Rose Sciaroni is a Doctoral candidate at Indiana University, a violin teacher for elementary students at the Fairview Violin Project, and a pre-college instructor at the Indiana University String Academy. She is currently working on her doctoral dissertation using a Deleuzian lens to qualitatively study the documented approach and lived teaching practice of Mimi Zweig. Rose’s philosophical research interests include ontological questions regarding musical creativity and string pedagogy, and axiological questions regarding Western classical music pedagogy. She holds a BA from the University of Oregon and an MM from the University of Nevada, Reno.

William (Bill) Perrine is Assistant Professor of Music and Music Department Chair at Concordia University Ann Arbor, where he directs the Wind Ensemble and teaches coursework in Music Education, Conducting, and Music Theory. Bill holds a PhD in Music Education from Indiana University and a Masters of Music in Conducting from the University of Nebraska-Lincoln. Before joining the faculty at Concordia, Bill spent ten years working as a public school music teacher in Florida and Kentucky, and earned National Board Teaching Certification during that time.

[session 9 - Auditorium]

Contributors: Annette Ziegenmeyer & Christine Löbbert

Paper: Musical interaction as a key role for developing the quality of social relations

Respondent: Lori-Anne Dolloff

Chair: Frank Heuser

“You can silence people, but never force them to listen. Real listening is a gift.”¹

The school is a mirror of the current political situation and reflects the problems dominating political debates and polls in international contexts: bullying, cyber-bullying, physical and psychological violence. If you consider violence as acts resulting from misunderstandings and insults, these however result from a lack of willingness to take the time to listen to each other and to recognize the hardships and hopes of each other. In consequence, a peaceful social coexistence in school and in daily life requires the ability to recognize one’s own motivation and to bring it into harmony with the needs of others. Our focus is therefore on the question of how to build up successful relationships between oneself and others.

Musical interaction can become the key area for experiencing such relationships starting with focusing on the pupil’s relationship to a piece of music or a musical activity. While playing music in a group, on the one hand each pupil can get into a state of self-resonance, which enables him to get into contact with himself as a musical and creative individual. On the other hand, the musical group stays open to everyone regardless of cognitive level, physical limitations or ethnicity. As a consequence, pupils who learn how to express themselves and how to familiarize themselves with their own possibilities can also deal more easily with familiar and unfamiliar situations and learn how to make up their own values as guidelines for individual ethical actions. This however implies that neither the curriculum nor everyday teaching-practice is restricted to the academic aspects of music as a subject but focuses also on the social and emotional aspects.

In our presentation we want to show the criteria that are substantial for quality in social relations and draw attention on how to develop quality in social relations in the context of music.

¹ Translation by Annette Ziegenmeyer (Original: “Man kann Menschen zum Schweigen bringen, sie jedoch niemals zum Zuhören zwingen. Echtes Zuhören ist ein Geschenk.”. Pörksen, Bernhard: „Hört doch mal zu”. In: Die Zeit Nr. 34, p. 50. )
sical interaction. Our data derives from three music lessons given by Christine Löbbert at a school for hearing-impaired children (June 2016) and the respective group- and single interviews with the students and teacher. In our presentation some of these video sequences will be shown.

Annette Ziegenmeyer studied music at the Hannover University of Music, Drama and Media and got awarded diplomas in Teaching at Higher Secondary Schools, Teaching Instrumental Music and Music Performance. In 2003 she received an artist grant for Music and Composition from the Ministry of Education and Culture and spent a year composing at the Cité Internationale des Arts in Paris. Afterwards, she taught at the Conservatoire de Malakoff. From 2006 to 2015 she taught music and French in a Secondary Music School (Germany) and also earned her Ph.D. in musicology (University of Music and Dance, Cologne). Between 2013 and 2015 she lectured at the University of Flensburg. Since 2015 she has held tenure as Academic Counsellor for music education at the University of Wuppertal.

Christine Löbbert, cellist, studied Music, English and German in Freiburg, Germany. She taught cello at a school for music near Freiburg and music at a school for Secondary Education in Erfurt, Germany. Since 2001 she has taught music at a school for hearing-impaired pupils and developed a music-based approach towards language and speech. She also teaches cello at the school of the local cathedral’s choir. Finally she took part in and initiated several educational projects and cooperates with the Freiburg Baroque Orchestra, the College of Music Freiburg and the Theatre of Freiburg. Christine Löbbert is a regular member of several orchestras. She has already reached the first kyu in Aikido.

Austin W. Showen’s bio on p. 23

In recent years, sustainability became an important topic in many fields. It stands for the intention to take into account the consequences of our current thinking and acting for the future and future generations. It represents a concept which goes beyond the immediate needs of today. The notion of sustainability is interdisciplinary and links economic, environmental and social issues, thereby indicating that in today’s global world, everything is connected. It can be applied to various fields such as music education. Thereby, it can function as a way of questioning well-known concepts with the goal of improving current theory and practice. This presentation investigates, from a philosophical perspective, the meaning of sustainability for music education internationally. By scrutinizing different aspects such as lifelong learning, social justice or teachers’ well-being and teaching philosophies, it argues for a critical application of the notion of sustainability in music education.

May Kokkidou (M.Ed, Ph.D.) is a music education specialist and researcher. She teaches as adjunct lecturer in the Post-Graduate Programs ‘Semiotics and Communication’ (University of Western Macedonia), ‘Didactics of Music’ (University of Macedonia), and ‘Music Pedagogy’ (European University Cyprus). She is co-editor of the scientific journal ‘Musical Pedagogics’. Her recent work focuses on the areas of the semiotics of music, the music literacy, the meaning and value of music for young people, and the multi-modal music perception.

May Kokkidou’s bio on p. 15

Lori-Anne Dolloff’s bio on p. 15

[session 11 - Auditorium]

Contributor: Alexandra Kertz-Welzel
Paper: Sustainability and music education: philosophical considerations
Respondent: David Lines
Chair: May Kokkidou

This paper focuses on the new music environments and the new music literacies which seem to raise critical philosophical questions about music education. Most of them will be related to the functions of music, in the context of the new means of communication and the post-modernism determinants. The present and future of music education will be discussed through questions such as: how can we think of music literacy according to today’s reality? What is at stake when choosing a specific approach, when structuring and prioritising music knowledge? Should we review the musical and pedagogical criteria of music teaching and learning? The paper suggests a function-based approach in music curricula and concludes with a discussion of how the proposed approach could be applied to music teaching-learning. The pedagogical and philosophical concept which underlies this work is that posing questions in music classroom is more crucial than seeking easy answers.
Thomas von Wachenfeldt is Associate Professor at the Department of creative studies, Umeå University, Norway. His research interests have primarily focused on the learning that takes place between informal and non-informal learning in institutional and non-institutional environments. A particular focus has been placed on understanding what kind of knowledge is appreciated within each field, and, further, how this is influenced by the norms and conventions that thrive therein. The research objects have varied from learning in traditional music to extreme forms of Heavy Metal. An overall approach has been to choose autonomous fields with well pronounced norm systems. Thomas’ research can thus be briefly summarized as music-educational, but with sociological and idea-historical inputs and perspectives.

Alexandra Kertz-Welzel is Professor and Department Chair of Music Education at Ludwig Maximilian University in Munich, Germany. She is author and editor of several books, has published in leading journals and has regularly presented at national and international conferences. Her innovative work in international music education is widely recognized. She serves as editorial board member of several international journals. She is currently co-chair of the ISME Commission on Policy.

June Boyce-Tillman’s bio on p. 21

Ketil Thorgersen defended his PhD “Music from the Backyard - Hagström’s Music Education” in 2009 and has since worked as a researcher and teacher educator at Stockholm University and at University College of Music Education in Stockholm (SMI). His research interests include music education and technology (in particular open source and social media), musical learning outside educational institutions (in particular metal and hip hop, and lately connected to the intersection between ideology, religion and music) and music educational philosophy focusing aesthetic communication inspired by amongst others Dewey, Deleuze, Spinoza, cosmopolitan theory and Bauman.

David Lines’ bio on p. 34

Alexandra Kertz-Welzel is Professor and Department Chair of Music Education at Ludwig Maximilian University in Munich, Germany. She is author and editor of several books, has published in leading journals and has regularly presented at national and international conferences. Her innovative work in international music education is widely recognized. She serves as editorial board member of several international journals. She is currently co-chair of the ISME Commission on Policy.
a constitutive element of a human's life, as it guaranties the verification of a human as a “person” and the formation of his/her identity. At the same time, when humans understand their eccentric nature they make a crucial step in their social life.

For Ingold music performance can be an ideal realm to observe how somebody can coordinate action and perception and how a person can be guided from a previous stage of resistance through the human body and musical instruments to a subsequent stage of flow experience, to a stage of obvious relation to the body, instrument, environment and others.

For this reason music seems to be a constitutive element of a human's life. This theoretical view, which seeks to overcome the primary dualism between body and mind, could be fruitful for music educational theory and praxis and could have some meaningful music educational consequences for both of them.

Theocharis Raptis is Assistant Professor at the University of Ioannina (Department of Early Childhood). He studied philosophy, pedagogy and psychology at the University of Ioannina (Greece) and music pedagogy, philosophy and musicology at the Ludwig-Maximilians-Universität in Munich (Germany). After his Magister (MA) at the Institute of Musical Pedagogy (LMU), he received his PhD. During his studies he was funded by ‘The Panayotis & Effie Michelis Foundation’, Athens. His special interests include music education in early childhood, philosophy of music education, systematic music education and informal music learning.

Warren Churchill’s bio on p. 17

This paper will explore wonder, drawing on the ancient Greek philosophers Plato and Socrates and contemporary philosophers such as Kant, Schopenhauer and Heidegger (Evans 2012, 2103, Rubinstein 2008, Keen 1973) and current writing on spirituality and music education (Erricker & Erricker 2000). It will explore the relationship between wonder, beauty, imagination and the aesthetic. It will explore their relationship to the mundane world and the possibilities of transformation. It sees wonder as a normal part of children's development and examines how this may be kept alive as children learn the vernacular of a particular musical culture (Boyce-Tillman 2016). It interrogates the place of wonder in what it is to be human especially in the area of relationships and openness to Otherness. It critiques the pursuit of a limited ways of knowing in current educational practice (Tagore & Elmhirst 1961) examining the desire to control the uncertainty of wonder and recommends wonder as an antidote to violence and fundamentalisms in its hospitality to difference and sees a significant role that musicking can play in this.

The Rev Dr June Boyce-Tillman MBE read music at Oxford University and is Professor of Applied Music at the University of Winchester. She has published widely on music education, with a forthcoming edited book on spirituality and music education. She lectures internationally and is concerned with dialogue through music and radical musical inclusion, composing large-scale works for cathedrals such as Winchester and Southwark involving professional musicians, community choirs, children with disabilities and schoolchildren. Her most recent book is Experiencing Music (Peter Lang). She founded the Centre for the Arts as Well-being and the Tavener Centre for Music and Spirituality. She is an Extra-ordinary Professor at North West University, South Africa and an honorary chaplain to Winchester Cathedral. Web: juneboycetillman.wordpress.com

Iris Yob’s bio on p. 25

This paper will explore wonder, drawing on the ancient Greek philosophers Plato and Socrates and contemporary philosophers such as Kant, Schopenhauer and Heidegger (Evans 2012, 2103, Rubinstein 2008, Keen 1973) and current writing on spirituality and music education (Erricker & Erricker 2000). It will explore the relationship between wonder, beauty, imagination and the aesthetic. It will explore their relationship to the mundane world and the possibilities of transformation. It sees wonder as a normal part of children's development and examines how this may be kept alive as children learn the vernacular of a particular musical culture (Boyce-Tillman 2016). It interrogates the place of wonder in what it is to be human especially in the area of relationships and openness to Otherness. It critiques the pursuit of a limited ways of knowing in current educational practice (Tagore & Elmhirst 1961) examining the desire to control the uncertainty of wonder and recommends wonder as an antidote to violence and fundamentalisms in its hospitality to difference and sees a significant role that musicking can play in this.

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Iris Yob’s bio on p. 25

[session 14 - Auditorium]

Contributor: June Boyce-Tillman

Paper: The hospitality of wonder and music education

respondent: Iris Yob
Chair: David Lines

This paper will explore wonder, drawing on the ancient Greek philosophers Plato and Socrates and contemporary philosophers such as Kant, Schopenhauer and Heidegger (Evans 2012, 2103, Rubinstein 2008, Keen 1973) and current writing on spirituality and music education (Erricker & Erricker 2000). It will explore the relationship between wonder, beauty, imagination and the aesthetic. It will explore their relationship to the mundane world and the possibilities of transformation. It sees wonder as a normal part of children's development and examines how this may be kept alive as children learn the vernacular of a particular musical culture (Boyce-Tillman 2016). It interrogates the place of wonder in what it is to be human especially in the area of relationships and openness to Otherness. It critiques the pursuit of a limited ways of knowing in current educational practice (Tagore & Elmhirst 1961) examining the desire to control the uncertainty of wonder and recommends wonder as an antidote to violence and fundamentalisms in its hospitality to difference and sees a significant role that musicking can play in this.

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Iris Yob’s bio on p. 25

[session 15 - Museum Room]

Contributor: Lauren Kapalka Richerme

Paper: Deleuzian potentialities and/of Arendt’s judging

Respondent: Cecilia Ferm-Almqvist
Chair: Lori-Anne Dolloff

Teaching is an ethical endeavor, and while teachers alone cannot stem problematic ideologies, they play a role in challenging or reinforcing prevailing thinking and action. By emphasizing difference, differing, and creative potentialities, Deleuze’s ethics offers a counter to the xenophobia and extreme selfishness permeating many contemporary societies. However, Deleuze’s ethics are potentially problematic because they can tend toward relativism, offer teachers and students little assistance in navigating commonplace dilemmas, and undermine opportunities for political change. Arendt posits a process-based ethics involving imagining situations through diverse perspectives; subsequently, individuals make judgments that resist stagnant concepts or limited criteria but necessitate that one can justify her
position to others. Arendt’s processes of imagining and judging align with Deleuze’s emphasis on complexity and divergent possible outcomes while resisting relativism.

Placing Deleuze’s and Arendt’s writings in a productive tension, I offer four ideas that might inform music educators’ ethical practices. First, while striving for Arendt’s “common world” may foster opportunities for collaborative political action, drawing on Deleuze’s assertions about existence as continually differing means acknowledging the impossibility of completely shared understandings. Second, applying a Deleuzian lens to Arendt’s ethics fosters imagining individuals’ perspectives both as they are and as they might be; perhaps inspired by inventive artistic practices, teachers and students can reimagine Arendtian ethical endeavors as rhizomatic processes with increased potential to break from rather than recreate past judgments and judging processes.

Third, while not synonymous with feelings and emotions, Deleuze’s attention to sensations, affects, and percepts suggests the need for an extension of Arendt’s cognitive-centric writings. While teachers and students can develop their capacity for empathetic imagining by attending to the emotional aspects of artistic endeavors, they might heed Arendt’s assertions about the problems of equating the presence of particularly ardent feelings or certain types of feelings with more or less ethical actions. Fourth, conceiving of Arendt’s ethical processes through Deleuze’s metaphysics involves emphasizing that when teachers and students consider how they might act more ethically, they change in and through the process. By imagining intersections of potentialities and multiple perspectives, teachers and students can develop dispositions important for life-long ethical decision-making.


Mark Whale, PhD, is Professor of Liberal Studies at Humber College, Toronto, where he teaches courses in music, philosophy and general education. Mark trained in London at the Royal Academy of Music, and after a career as a violinist and teacher, completed his PhD in music education at the University of Toronto in 2009. His current research includes a podcast series called “The Music Listening Project,” (available on iTunes) in which people talk with him about what it is they hear in music that touches and moves them. Mark continues to play the violin professionally and is currently concertmaster of Toronto’s Etobicoke Philharmonic Orchestra.

Ketil Thorgersen's bio on p. 20

Cecilia Ferm-Almqvist's bio on p. 13
The respect for democratic principles and fundamental human rights seems to dwindle in today's international political landscape. The growth of ISIS, terrorism and massacres all over the world, Brexit, and the election of Donald Trump as president of USA, are some expressions of this tendency. The British theoretical physicist Stephen Hawking finds that "we are at the most dangerous moment in the development of humanity". It would be "a terrible mistake" by the elites to reject the votes of the electorate as being just "outpourings of crude populism". The elites, Hawking says, should rather learn the lessons of the past year, above all a measure of humility. The German-Norwegian social scientist Evelin Lindner, founder of the Human Dignity and Humiliation Studies Network, holds that any form of humiliation is underlying most wars, terrorism and violence in general. She finds that the election of Trump and the growth of ISIS are expressions of the same phenomenon, namely frustration among people and leaders who know to use this frustration by shouting: "Humiliation! We have to retaliate!" Lindner is convinced that the more real equality there is in the world, the less there will be terror. Her vision is world citizenship and a world characterized by equality, dignity, diversity and collaboration. To Lindner, humiliation may appear both on a macro and a micro level. It is often linked to our use of language, and a less confronting language could be a part of the solution by opening up for authentic dialogue.

This paper explores and discusses Lindtner's concepts of dignity and humiliation in relation to Charles Taylor’s and Axel Honneth's respective notions of recognition. These concepts will be applied to music education by showing by examples how not only our acts or our words, but even our attitudes and other subtle expressions on a micro level can contribute to promoting dignity – or even humiliation – in music education. An aesthetic-artistic perspective, namely Frede V. Nielsen's concept of Music as a multi-layered universe of meaning, is suggested added to the ethical ones in order to complete this ethic-aesthetical framework for a dignifying music education.

Hanne Fossum is Associate Professor of Music at Oslo and Akershus University College of Applied Sciences in Norway. She has lived in Germany for several years, where she was working as a college lecturer, children’s and youth choir leader, songwriter, pianist, and within music publishing. Her academic publishing in the latter years has been within the field of philosophy of music education. Her main research interests are aesthetics and ethical perspectives on music education.

June Boyce-Tillman's bio on p. 21

This paper explores how the material and affective agencies that make up a pedagogical world construct what happens as a curriculum in their intra-action (Barad 2007), and how these intra-actions enact boundaries or “territories” (Deleuze & Guattari 2000) around what matters forth in a curriculum. These boundaries or territories are not stable; they are continuously "(re)configured" (Barad 2007), "deterritorialized" and "reterritorialized" (Deleuze & Guattari 1987) in a curriculum's intra-activity. This "enframing" and "deframing" (Deleuze & Guattari 1987) of curricular boundaries invites questions of what is framed and what acts as a frame in a curriculum.

To address these questions, this paper argues that what matters forth in a curriculum is continually in a process of becoming frame/d. This concept suggests that a curriculum may become a frame or something within a frame while it also highlights an "undecidability" (Derrida 1994) between the frame and what is framed in a manner analogous to Jacques Derrida's (2000) discussion of ergon and parergon. Toward this conception of curriculum this paper utilizes the work of Karen Barad, Gilles Deleuze and Felix Guattari, and Jacques Derrida to interrogate tensions and ontological assumptions within conceptions of curriculum from music education and curriculum studies while it also attempts to illustrate the affective-material becomings and ethical implications of what matters forth in a curriculum becoming frame/d.

Austin W. Showen is a music educator and Ph.D. student in music education at Arizona State University. Prior to doctoral studies, he taught elementary general and choral music in West Virginia. Austin holds degrees in music education from Shepherd University (BM) and Capital University (MM), and holds Kodály certification from the Kodály Institute at Capital University. His research utilizes poststructural, posthuman, and feminist
materialist philosophy to investigate the multiple agencies that configure learning, pedagogy, and curriculum in elementary general music, particularly in the context of Orff-Schulwerk and Kodály methodologies.

Nicole Besse (Germany) was awarded diplomas in music pedagogy, orchestra music (violin/viola), German language and literature as well as school music. Focusing on music as an art experience she worked several years at music schools, then she transferred her individual concepts to secondary schools and tried to find new ways of efficient music education in the classroom. She is an active musician and creative artist. Now she is teaching at the University of Cologne and writing her doctoral thesis about the importance of reflection in musical communication.

Nicole Besse

[session 19 - Auditorium]

Contributor: Daniela Bartels

Paper: Students are the end – Regarding young performers in music classrooms as democratic citizens

Respondent: Elizabeth Gould
Chair: Hanne Fossum

“With art in your life, you will be a better family member, neighbor, friend, and citizen ” (Al Jarreau Official Facebook Page, February 12, 2017). I will take up this idealistic perspective and deal with the question how young performers can become good musicians and ethical practitioners at the same time. My exploration of the meanings of this term focuses on literature in the area of practical philosophy. The main focus will be on selected aspects of the Nichomachean Ethics and Martha Nussbaum’s Capabilities Approach. Both conceptions offer answers to the following question: How can young people become democratic citizens who think and act in a way that is good for themselves and others?

According to Aristotle, there is a specific type of knowledge that helps people to acquire the ability to act in a way that is good for themselves and for others: phronēsis. A person who knows how to apply phronēsis is good at considering possible means and ends of actions (praxis). I argue that performance-oriented music education can offer young people the opportunity to apply and acquire phronēsis.

Moreover, and according to a modern German translation of the Nichomachean Ethics, actions are controlled by three aspects: perception (aisthēsis), thinking (nous) and striving (orexis). In a similar way as Aristotle, Nussbaum connects perception, thinking and striving, or: imagination. In her explanation of the 4th capability, she speaks about using the senses, imagination and thought. I argue that this capability can be realized when acquiring and applying phronēsis and if students are given the opportunity to realize it, they can become the ends of their musical actions.

Another similarity between Aristotle’s and Nussbaum’s conceptions is that both combine thinking with case studies. I combine their thinking with specific cases in music classrooms. In this paper, I use a music classroom situation that Vogt and Rolle have described a long time ago, since it shows how phronēsis or: the 4th capability can be applied in music classrooms. It also shows how objectives of modern citizenship education can be combined with objectives of a performance-oriented music education.

Daniela Bartels

[session 20 - Museum Room]

Contributors: Estelle Jorgensen & Iris Yob

Paper: Metaphors for a change: A conversation about images of music education and social change

Respondent: Cathy Benedict
Chair: June Boyce-Tillman

Two premises guide this paper: first, music education, like all educational enterprises, is shaped by its grounding metaphors which affect its aims, pedagogies, curriculum, and administration. Second, music education, like all educational endeavors, is increasingly encouraged to address issues of social justice and contribute in real ways to the benefit of the community through positive social change. In this conversation, the authors, each of whom have written about metaphors and social change, build on these two premises to explore ways of bringing together the two lines of inquiry in search of metaphors that would guide an education for social change. In their dialogue they examine four metaphors, but acknowledge that these alone do not address the full array of meanings a metaphor for social change would need to capture.
Estelle R. Jorgensen is Professor Emerita of Music (Music Education), Indiana University Jacobs School of Music, USA, and Contributing Faculty Member, Richard W. Riley College of Education and Leadership at Walden University, USA. She is the author of In Search of Music Education (1997), Transforming Music Education (2003), The Art of Teaching Music (2008), and Pictures of Music Education (2011), and her articles have appeared in leading journals and essay collections in music education. She is the editor of the Philosophy of Music Education Review and of the Counterpoints: Music and Education book series published by Indiana University Press. And she is the founding co-chair of the International Society for the Philosophy of Music Education.

Iris M. Yob received her doctoral degree at Harvard University after working in teacher education in Australia. Her research interests are in philosophy of education, particularly the philosophical aspects of religious and spiritual education, education in the arts and music, and education for the common good. Her most recent appointment was as Director, Social Change Initiatives in the Center for Faculty Excellence at Walden University and now as faculty member emerita, she is serving as consultant on social change innovations at Walden University. Her recent writing is focused particularly on expanding the awareness and practice of social change through research, curriculum developments, and faculty development. She has published in, among others, Journal of Aesthetic Education, Journal of Music Education, Philosophy of Music Education Review, Innovative Higher Education, and Higher Education Research Communications.

Cathy Benedict’s bio on p. 29

[session 21 - Auditorium]

Contributor: Paul Woodford

Paper: On “the end of history” and the global decline of music education?

Respondent: José Luis Aróstegui

Chair: Gabriela Ocádiz

Neoliberals and neoconservatives have for some time now liked to think that the victory of democratic capitalism over communism in the late 1980s rendered ideological struggle and revelation of personal beliefs and moral values of politicians and public figures unnecessary owing to the spread of hedonistic neoliberal globalization. This paper draws on Francis Fukuyama’s (1989) famous essay “The End of History” and Princeton University philosopher Harry Frankfurt’s 2005 book On Bullshit to politically con-
values of that nation, all learners should receive an education which enhances their abilities to discern fact from fiction, truth from lies, and meaningful knowledge from superfluous propaganda. Unfortunately, American society currently seems content to maintain an imaginary tapestry of democratic ideals by providing its populace with schools that nurture a desire for the immediate and trivial rather than deep concern for how current actions impact collective well-being. If this is all we desire, the United States may very well have the type of educational system the country deserves. Although blame might be placed on elementary and secondary teachers, those of use in the universities need to examine our own practices. Do we contentedly remain in our own safe environments and simply inform future educators about how we think they should teach or do we support practicing educators as they struggle to improve curricula? Perhaps greater activism at the school level by those of us who are privileged to philosophize, write about, and exchange thoughts at professional gatherings might enable music education practice to become more vital, more socially relevant, and help learners practice the discernment skills that citizens seem to need. Without collective efforts, the United States will never have the kinds of schools that students in the country deserve.

This paper examines how failures to provide meaningful and sustained support for educational reforms contributes to an intellectual climate that leads citizens to make uninformed decisions which ultimately may prove destructive to their own well-being. This accomplished by examining how two very different reform efforts that began in the 1960’s, one in health and the other in music education, resulted in very different social outcomes. It provides insights into the difficulties involved in influencing public understandings and behaviors but also suggests that sustained efforts can result in meaningful change.

Frank Heuser is Director of the Music Education Programme at the UCLA Herb Alpert School of Music. His research focuses on developing ways to improve pre-service music teacher education and applying the principles of information architecture to improve teaching materials used music instruction. He has served on a variety of arts education committees for the State of California and on evaluation panels for the National Endowment for the Arts. He frequently serves as an adjudicator and guest conductor and has taught at the Idyllwild Arts summer music festival.

Daniela Bartels’ bio on p. 24
This paper will argue that these age-old ‘inner’ and ‘outer’ dualisms continue to restrain the case for music (and the arts) in education especially when they are constructed as a ‘soft’ counterpart to the ‘hard’ sciences. It is suggested that we need to construct a ‘hard’ epistemology for music and the arts that not only recognises distinctiveness but also commonalities between ‘languages - modes’ when making meaning (Philpott, 2012 and 2015).

This paper aims to conceptualise the arts outside of a dualistic, hierarchical and dichotomous relationship with other disciplines through the notion of music as language. Such a discourse, it is argued, has been absent from much policy making and advocacy amongst music educators, especially in the UK.

Paper 1: Music, Society, Education revisited: The legacy of Small in making the case for music in the curriculum (Chris Philpott)

The 1970s were heady times when learning how to teach music in the United Kingdom. Enlightened music teacher educators were beginning to draw on a wide range of theory and practice including Schaefer (1965), Reimer (1970), Paynter (1970), emphasising the importance of creativity; Shepherd et al (1977), the relationship between the structure of music and the structure of society, and Swanwick (1979), the centrality of musical meaning and understanding. In many ways Small in Music-Society-Education (1977) crystallised these seminal themes. In revisiting Small after 40 years it is clear that he opened up an analysis that remains part of the ongoing critical discourse of music education.

However, while he was railing against a particular type of dualism, in some ways he actively perpetuated a notion of ‘two cultures’. In other words, Small places the arts in a binary opposition to the sciences, a binary that plays out as feeling, subjective and ‘inner’ versus rationality, objective and ‘outer’. This paper will argue that these age-old ‘inner’ and ‘outer’ dualisms continue to restrain the case for music (and the arts) in education especially when they are constructed as a ‘soft’ counterpart to the ‘hard’ sciences. It is suggested that we need to construct a ‘hard’ epistemology for music and the arts that not only recognises distinctiveness but also commonalities between ‘languages - modes’ when making meaning (Philpott, 2012 and 2015).

This paper aims to conceptualise the arts outside of a dualistic, hierarchical and dichotomous relationship with other disciplines through the notion of music as language. Such a discourse, it is argued, has been absent from much policy making and advocacy amongst music educators, especially in the UK.

Paper 2: Music, Society, Education. Some relational perspectives (Geir Johansen)

In Music, Society, Education, Small (1977) pointed to the dominance of the Western art music paradigm along with the scientific epistemological paradigm in Western societies, hampering arts education from reaching its potential of liberating society from that dominance as well as contributing to a new social development along artistic lines. It is an understatement to suggest that we are not there yet.

On the contrary, some will hold, regretfully society and education have grown even more oriented towards the scientific epistemological paradigm in education, along with the educational devaluing of artistic ways of knowing and being in the world (as also advocated by scholars such as Elliott Eisner, 1969) and the supremacy of abstract knowledge. Apparently, profound thought systems and discourses work to keep and maintain society in its present shape.

The idea of discussing how things are, as opposed to how we would want them to be in the future, is hardly new. Still, that is what this presentation is about. By discussing Small’s thoughts in the light of society and education today, I want to investigate the field between ‘how it is’ and ‘how we want it to be’. I will do this by attending to the suggestion that ‘art, education and society move in a kind of loosely lockstepped three-legged race; each can change only very little without involving corresponding changes in the other two’ (Small, 1977 p. 206).

This statement addresses the mutual connections, or relationship, between those conceptual components, as well as their second-degree relations. In order to illustrate my reasoning, I will borrow a model from the German/Nordic tradition of Didaktik, namely the Didaktik triangle.
Small’s 1977 work presented a brave argument challenging the functions of music and education as mechanisms of social power and control. Small was perhaps one of the first scholars to represent the power of art-based injustice and exclusion and its entanglement with education. Long before the acronym STEM ever entered educational discourse, Small warned of the dangerous situation he observed in 1970s society arising from the devaluing of artistic ways of knowing and being in the world and the deprecation of knowledge gained through experience against abstract knowledge, part of a zeitgeist that took an instrumental approach to nature, and was typified by increasing commodification. Counter to our prevailing educational rhetoric pertaining to predefined learning outcomes and increasingly centralised and governmentized curriculum planning, Small advocated for an education in which reality was discovered by ‘explorers who will often not know where they are going until they arrive.’ (p. 221).

Above all, Small argued for the return of music to society at large, as being ‘too important for the musicians’. He saw such a move as a significant element of a more just society. This paper will examine the extent to which Small’s predictions and suggestions have been realised in music, society and education. In particular, I will discuss whether progress has been made from the elitist position in which music is perceived as ‘what musicians do’ to one where members of society are artistically re-enfranchised so that music is something ‘we all do as well as possible.’

Dr Ruth Wright is Professor of Music Education in the Don Wright Faculty of Music, the University of Western Ontario in Canada. She has served as Chair of Music Education and Assistant Dean of Research at this university. Her 2010 book Sociology and Music Education, Ashgate Press, is a frequently used textbook in courses exploring this field. Ruth was engaged in music education in the UK for 20 years. She has been a secondary school music teacher and a lecturer in music education.

Geir Johansen holds a Ph.D. in music education, and is Professor of music education and Musikdidaktik at the Norwegian Academy of Music in Oslo, Norway, where he is the co-leader of the Centre for Educational Research in Music as well as coordinator of the Master’s programme in music education. He supervises and teaches students on the Master’s and Ph.D. level. His research interests include all sides of the relationship between music education and society. He has presented and published internationally on issues such as sociology and music education, talent education, policy trajectories, the labour market for music workers, music educators’ visions, music teacher education, and conservatories in society, mostly in collaboration with peers. Presently he works with a research based evaluation study of a music talent programme in a public school, and a theoretical study of self-critical views on the justification of music education along with several of the other issues mentioned.

Chris Philpott is Deputy Pro Vice-Chancellor and Reader in Music Education in the Faculty of Education and Health at the University of Greenwich, London. As a musician he has a background in brass bands and became a teacher-educator after working for sixteen years as a secondary school music teacher. He has research interests in the pedagogy of teacher education, the body and musical learning and music as language. He has also written and edited books, online texts and resources widely used by teacher educators in music. Outside of education is a keen cyclist and mountain walker.

Assessment is a contested terrain. The history of assessment thought and action is the history of the tensions generated by struggles for resources and voice. Assessment writ large, has always been an integral part of educational deliberation but more recently it has been co-opted, disentangled from ethical and philosophical concerns, and given an existence independent from contextual concerns such as inequality of opportunity, environmental and parental impact, cultural production, capital and social pressures, positionality among others. Assessment rigid normativity, particularly as articulated within the norms of standardization, seems to be in radical contradiction to the dispersive norms articulated as characteristic of what, now famously, Zigmund Bauman has called “liquid modernity”.

In the last decade or so, technology enabled big data, the commodification of testing, and the persistence of competitive agendas – as those fomented by the growing impact of agencies such as the Organization for Economic Co-operation and Development (OECD) or those pushed

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**Paper 3: Music, Society, Education: Where are we now? Revisiting Christopher Small in the quest for social justice (Ruth Wright)**

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**Navigating assessment: The unending – and unnervingly narrow – terrain**

**Contributors:** Cathy Benedict, Cecilia Ferm-Almqvist, Panagiotis (Panos) A. Kanellopoulos, Patrick Schmidt.

**Respondent:** Geir Johansen

**Chair:** Randall Allsup

Assessment is a contested terrain. The history of assessment thought and action is the history of the tensions generated by struggles for resources and voice. Assessment writ large, has always been an integral part of educational deliberation but more recently it has been co-opted, disentangled from ethical and philosophical concerns, and given an existence independent from contextual concerns such as inequality of opportunity, environmental and parental impact, cultural production, capital and social pressures, positionality among others. Assessment rigid normativity, particularly as articulated within the norms of standardization, seems to be in radical contradiction to the dispersive norms articulated as characteristic of what, now famously, Zigmund Bauman has called “liquid modernity”.

In the last decade or so, technology enabled big data, the commodification of testing, and the persistence of competitive agendas – as those fomented by the growing impact of agencies such as the Organization for Economic Co-operation and Development (OECD) or those pushed
forward by national legislation such as the No Child Left Behind (US) or the National Curriculum (UK) – have pushed the pendulum further back to assessment decision-making that is conservative and econometric directed. Can such regulative and reactionary outlook to a (potentially) critical aspect of education resist the gravitational pull that demands correction in the other direction?

While it seems undeniable that the western educational world has seen a rise of an assessment culture, it is also challenging to ascertain a balanced position in terms of the gains provided by assessment practices, particularly when delivered in standardized forms, the potentially pernicious side-effects of over-emphasis on assessment, or the misleading usage of limited assessment practices to deliver political aims. Regardless of the many actualized or potential positive impact of assessment, Wyckoff (2009) reminds us “government [assessment] policy is consistently oversold, to citizens, to politicians, and even to academics” (p. 3) and consequently, whenever engaging with policy and assessment, or assessment policy, a sober and skeptical stance might be the most appropriate. In pragmatic terms, Daly et al (2014), for instance, provide examples of how inept ‘brokering’ of assessment information within school administration can have deleterious effects in school reform, pointing out that even if/when helpful assessment data is available “for many school leaders, especially principals, seeking advice about data may be ‘dangerous’ and potentially a high-risk activity” (p. 167).

Regardless of location power and agency, it is difficult to deny that assessment discourse, and its derivative, accountability, “has been transformed from relatively unimportant to vital in the drive for increase profitability and the renewal of society” (Adams, 2014, vii). We have doubtlessly seen a growth assessment ‘thinking’ as a commodity—for instance through the exponential growth in the influence of an assessment industry—but is the vacuum so strong as to prevent counter-narratives that would re-establishment of assessment thinking and practice as a meaningfully formational tool for those engaged in education?

What might be worth establishing in clear terms is that governance and discourse are constantly entwined. Kenneth Gergen (1995) suggests for example that when creating a policy about literacy, the policy itself defines our notions of the term. That is, it solidifies and privileges what at any given time might be distinct or even contending ideas about an issue, and thus shapes future thought and action. A 2013 report by the Gordon Commission on the Future of Assessment in Education, poignantly shows how entities such as the Educational Testing Service (ETS) in the US, need not and do not simply engage in ‘assessment work’ but also to play a role in establishing the terms of assessment policy and thus having a (heavy) hand at defining policy discourse in education (this applies even more to companies such as Pearson).

Consequently, by influencing assessment policies and delineating the discursive parameters upon which they will be delivered, one is also able to shape and over time define the meaning of assessment. Governance then is widely susceptible to influence and capacity to impact governance stems from a certain sagacity. What Booth and Ainscow (2000) have called policy savvy is based on the philosophical construction that policy is not simply developed and applied in direct fashion but it is actively performed. As policies get established, however, they become or significantly shape modes of governance, and in that process the fundamental notions/ideas/practices behind those policies are codified, becoming more stable, and even self-evident.

The questions posed by this panel then ask us to consider if philosophical thinking can be directed to and influence – in an activist manner – these discursive and performative structures, so that they can regain a more ethical, open, and constructive disposition today. Furthermore, given the unique situation of the Arts and music in the existing assessment ‘regime’, is there a role for philosophical thinking within the music education milieu to provide an important contribution?

In conclusion, given the paradoxes and challenges outlined above, what might philosophical thinking have to offer to the unending – and unnervingly narrow – discussion on assessment? What of the intersection of these two strangest of bedfellows? This panel brings together 5 distinct voices who attempt to critique and negotiate viable philosophical dialogical spaces through with assessment can be reclaimed by the field, its thinkers and practitioners.

**Dr Cathy Benedict** is Director of Research for the Don Wright Faculty of Music, University of Western Ontario. As a music education professor she has presented multiple workshops to national/international audiences on topics such as elementary pedagogy, discourse analysis, philosophical interrogations of pedagogy and curriculum, ethics of functional literacy, and the representation of reality. She has written numerous chapters and published in journals such as *Canadian Music Educator, Philosophy of Music Education Review, Music Education Research, and Research Studies in Music Education*, co-edited the journal *Theory Into Practice*, and most recently co-edited *The Oxford Handbook of Social Justice and Music Education* (Oxford University Press).
Panagiotis (Panos) A. Kanellopoulos, studied mandolin with Alison Stephens and completed his MA and PhD studies in music education at Reading University (UK). He is currently Associate Professor of Music Education at the University of Thessaly, Greece. A dedicated performer of Manos Hadjidakis’ music, he is active as a mandolinist as well as an improviser working with both adults and children in a variety of contexts. His research focuses on the possible conjectures between education, philosophy, politics and creative music making, and has been published internationally in numerous edited books and leading research journals.

Patrick Schmidt is chair of music education at Western University, Canada. Schmidt’s innovative work in critical pedagogy, urban music education and policy studies is recognized nationally and internationally. Recent publications can be found in the International Journal of Music Education; Theory into Practice; Arts Education Policy Review; Research in Music Education, and Philosophy of Music Education Review. Schmidt has also led consulting and evaluative projects including the National YoungArts Foundation and the New World Symphony, and for the Ministry of Culture and Education in Chile. Schmidt co-edited the Oxford Handbook of Music Education and Social Justice. In 2017 Oxford also released his book Policy and the Political Life of Music Education.

Geir Johansen’s bio on p. 28

[Panel 3 - Museum Room]

A humanistic approach to music education: (Critical) international perspectives

Contributors: Leonard Tan, Alexandra Kertz-Welzel, David Lines, Martin Berger, Randall Allsup
Respondent: Øivind Varkøy
Chair: Estelle Jorgensen

The UNESCO report Rethinking Education: Towards a Global Common Good? (2015) challenges scholars in various fields to start envisioning and developing a humanistic approach to education. This seems particularly important in view of globalization, increasing levels of interconnectedness and interdependence, and a rapidly changing technological world. Even the much-touted “twenty first century” skills (e.g., Trilling & Fadel, 2009) are driven to a large extent by economic considerations.

Although it is not easy to determine what a humanistic approach to education would be, the report suggests that such an approach is guided by ethical principles, supporting peace, inclusion, social justice and environmental stewardship. It also stands against exclusion, intolerance, violence, and discrimination. Overcoming the hegemony of Western-derived thinking, embracing alternative ways of knowing, offering everybody access to education, and utilizing technology in order to facilitate lifelong learning are also significant aspects. These notions of a humanistic approach to education would need to be applied to various subject areas, including music education, thereby opening up a discourse about what various professions value and how they could address the challenges globalization poses.

How might music education transmit humane values to the young? And how might a humanistic approach to music that is informed by diverse philosophical and educational systems look like? In this panel presentation, we draw on a multiplicity of international perspectives. Notions such as the German Bildung, the South African Ubuntu, the Confucian ren or critical perspectives from New Zealand, utilizing the bicultural educational traditions in Aotearoa, can help to propose guidelines for envisioning a humanistic approach to music education. These and other educational traditions from various countries emphasize an education for maturity in relation to society and its people.

While these and many more concepts provide excellent points of reference, they also challenge music education by uncovering the tension between musical and non-musical goals, thereby raising the issue of where the limits of music education are towards the transformation of societies and individuals. Therefore, a humanistic approach to music education always needs to be related to critical analysis, which is a task of philosophy of music education.

This international panel investigates how a humanistic approach to music education could look like, utilizing various international educational ideas, concepts and notions of different educational traditions. It raises issues such as what the relationship between a humanistic approach to music education and social justice could be, the various roles music education in public schools or community music could play as well as the most significant aspects for music education the UNESCO report proposes, as seen from the perspectives of the various countries and philosophical traditions presented in this panel. This panel aims to start an international discourse about our goals and visions for music education, applying significant aspects of the UNESCO report “Rethinking Education: Towards a Global Common Good” (2015) to music education. The result could be a transcultural, but critical humanistic approach to music education that could help to improve music education globally.

In what follows, we outline paper proposals by scholars from five different parts of the world: New Zealand, South Africa, Europe, Asia, and the
United States. The panel concludes by seeking to answer the following questions: How do Māori humanistic values, African Ubuntu, German Bildung, Confucian Ren, and an open philosophy of music education reinforce or are in tension with one other? If they are in tension, are they irreconcilable differences? Is a transcultural philosophy of humanistic philosophy of music education possible? In so doing, we hope to explicitly respond to the UNESCO report “Rethinking Education: Towards a Global Common Good?” (2015), and to envision and develop a humanistic approach to education for the globalized, interconnected world of the twenty first century.

Paper 1: Towards humanistic music education in Aotearoa, New Zealand (David Lines)

As a first world western country, Aotearoa New Zealand shares many features of music education with other similar countries across the globe. One pressing issue impacting on music education is an increasing trend towards economic rationalism in the school curriculum, with an associated narrow focus on essential literacy and numeracy skills as perceived by educational policy developers (Mansfield, 2001; Thwaites, 2009). Within a larger construct of economic and vocational education, music, along with other arts is perceived as a less essential subject in general education than science, mathematics or technology education.

This situation is exacerbated by music discourses among the elite, that position music primarily as a ‘specialist’ subject for a selected and talented few, which when translated into a school or university ethos means that a music programme is selected only by a small portion of students with the personal economic means to learn music through private instruction. In addition, the privileging non-arts and STEM subjects, computes to limited training opportunities for music and arts teachers within university education faculties in teacher education degrees (Webb, 2016; Drummond, 1999).

This state of affairs will be briefly conceptualized by means of an analysis of discursive systems of power (Foucault, 1977, 1982), determining the play of discourses that govern the provision of music in education at the educational policy level, and further, the play of discourses within music that determine how music is thought about, conceived (for instance, as humanistic, specialized, elitist, or integrated into general education and so on) and then offered in education. Despite these concerns, counter-narratives exist in society that provide music education with more humanistic potential and opportunity and alternative concepts of humanistic music education. Aotearoa New Zealand is a postcolonial, bicultural nation, with a duty to honour its bicultural citizens including the indigenous population, a fact written into law in the Treaty of Waitangi. As such, the indigenous people – Māori – have an influence on the nature and provision of music in the curriculum. For instance the early childhood curriculum Te Whāriki (Ministry of Education, 1996) is centred around a series of bicultural themes that reflect Māori humanistic values: Mana Atua (well-being), Mana Whenua (belonging), Mana Reo (communication), Mana Tangata (contribution) and Mana Aoturoa (exploration) (see Lines et al, 2013). In addition, Māori Performing Arts exists as a subject of choice in secondary schools, which continues to offer opportunities for students to learn music through Māori culture. Humanistic music education for Māori and Pacific students includes, providing access for these groups to more elite western music learning.

This paper will outline the key discourses of economic rationalism impacting on music education in New Zealand and sketch out how musical narratives and counter-narratives compete with each other in the postcolonial music education environment. The paper will conclude with some suggestions for the way forward towards a more diverse humanistic music education across educational sectors in the country.

Paper 2: Singing freedom and creating identity: Choral singing and humanistic music education in South Africa (Martin Berger)

Music is essential to our humanity and as human beings, we are created to make music. Living in a time that fundamentally affects our understanding of the world, our human relationships and our being human, will automatically lead into changing the way we think about education (Jorgensen, 2003). In South Africa, the predominant way of making music is singing in a choir. Choral singing facilitates access to large numbers of people and offers possibilities and chances for bridging ideas and networks across the society. In 1994, South Africa has overcome an oppressive system, in which cultural activities have been used as a means to foster segregation.

Since then, the country has been seeking for a new cultural identity, which acknowledges Western-derived thinking but aims to create a fertile soil for the rise of an “African humanism,” based on Ubuntu and postcolonial philosophies (Mbewe, 1999). The concept of the autonomous individual, as we know it from a Western point of view, is unknown in many African cultures (Nzweni 1999; Agawu 2003). Ubuntu means that each individual as part of the community is defined by its relation to it. Ubuntu, a word coming from the Nguni languages, can roughly be translated with ‘human-ness’ or ‘humanity towards others.’

In short, a person is only an individual because of an existing relation to other individuals: ‘I am because we are.’ Looking at African scholars such
as Nzwemi (1999), Ntuli (2002), Agawu (2003), Kwami (2005) or Masoga (2005) can help us understand what the African concept of a ‘humanistic’ music education might be: what are the new educational ideals if one ‘decolonizes’ music education from Western-derived influence? Is a more humanistic approach automatically more socially just? If the experience of one’s own culture is determined by the encounter of a foreign culture (since one always needs the aspect of interculturality as a second pole), how can a more African approach claim transcultural validity? Or is it only of local relevance?

Looking at choral music education in South Africa might therefore serve as a lens through which we can observe main principles of the interaction between the individual and a group in an educational process. Examining formal and informal educational approaches in South Africa under the aspects of cultural identity, multi-ethnicity, social justice, leadership theories and music aesthetics might be a case in point to find out how a humanistic music education in the sense of the UNESCO report Rethinking Education: Towards a Global Common Good might work.

Paper 3: **A humanistic vision for music education: the German perspective (Alexandra Kertz-Welzel)**

Many educational systems have ideals of education that are often grounded in their philosophical or religious traditions. For Germany, this ideal is Bildung, aiming at educating self-determined, mature and critical human beings who make significant contributions to the welfare of society. The notion of Bildung, originally related to a Christian worldview, Enlightenment philosophy and Neohumanism, is certainly driven by opposing ideas: How can institutions such as schools teach critical thinking if students are not intended to destroy the very system they are a part of? Can Bildung, as it has been originally intended, really help to build a fair society?

These questions indicate that Bildung is a highly problematic notion, particularly because of its salvational intention: After religions lost their authority in explaining the meaning of life in the Eighteenth century, education and self-formation were supposed to supplement the lost guidance. A person possessing Bildung would follow ethical principles and contribute to the welfare of society. Bildung helps to uncover the true inner self, which supports notions of human rights, as proclaimed by Enlightenment philosophy. Arts and music in particular were supposed to play a role in the process of Bildung, as indicated in Schiller’s Letters on the Aesthetic Education of Man (1791). Through aesthetic experiences, the arts are able to “humanize” people by reconciling their inner drives such as intellectuality and sensuality. The arts were thought to bring out our innermost nature, thereby helping to create fair and humane societies.

Schiller’s ideas have inspired German music education to create the approach of musikalisch-ästhetische Bildung (aesthetic education), indicating that music education is about more than meeting standards or instructional goals. Rather, the arts transform people’s identities and help them to become the persons they are supposed to be, most naturally following ethical principles and humanistic ideals. Music education in schools therefore offers a place for having intense musical (or aesthetic) experiences, being a sanctuary for various kinds of experiments regarding equality or social justice: The music of marginalized people could be performed, analyzed, or debated, gender issues could be scrutinized, or debates about musical preferences could lead to learning how to argue respectfully with somebody who does not agree with one’s own opinion.

However, even though the notion of Bildung sometimes seems to picture a paradise where people can become who they are supposed to be through the power of the arts, it did not always accomplish what was intended. Historically, Bildung failed regarding the Third Reich, as Adorno pointed out. He identified the German school system and its failure to educate self-determined and critical people as one reason for the success of the National Socialists. Today, the international standards movement questions the usefulness of Bildung. However, when reconsidering the goals of music education in view of globalization, Bildung could be an important point of reference for a transnational humanistic approach to music education. This presentation tries to contribute to this concept by utilizing this German educational idea.

Paper 4: **“From Ren (仁) to Ren (人)”: Re-imagining a humanistic philosophy of music education for Confucian-heritage societies (Leonard Tan)**

The global rise of Asia over the past few decades seems rather phenomenal. The “Four Little Dragons” – South Korea, Hong Kong, Taiwan, and Singapore – have developed into advanced economies. More recently, the “Sleeping Dragon,” China, seems to have awakened from its slumber. With high GDP growth, accompanied by the lifting of more than 800 million Chinese out of poverty, the pursuit of economic growth seems necessary. Consequently, Asian educational systems continue to make serving the needs of their economies a primary agenda. But one wonders, at what cost? In a much-publicized tragedy, a two-year-old Chinese girl known as “Little Yue Yue” was knocked down by two vehicles in Guangdong, China.

Closed-circuit television cameras captured
chilling footages of eighteen people who walked past the bleeding toddler without helping. The person who finally went to her rescue was a female rubbish collector. “Little Yue Yue” died two days later. Many people attributed the cruel indifference to growing apathy towards others in modern Chinese society. This directly contradicted the teachings of Mencius, who argued that a person who “sees a small child on the verge of falling down into a well would experience a sudden sense of fright dismay” (Mencius 2A.6), which ought to initiate moral action to save the child. Although one cannot generalize one single instance, this incident serves as a sobering reminder of the need for education to go beyond serving economic demands.

Are the prized ethical virtues that Confucius sought to pass on for centuries still alive and well today? Have we sold our moral selves for economic and material comfort? How can music play a role towards a Confucian-inspired humanistic philosophy of education? In this paper, I propose how the Confucian concept of ren (仁) may be revitalized, enlarged, and adapted for contemporary Confucian-heritage societies. Commonly translated as “humanity,” “good,” or “benevolence,” ren connotes the highest of all virtues in Confucianism. The character for “humans” (人) has the same sound as ren (仁). This paper is titled “From Ren (仁) to Ren (人)” as a reminder that the ethical virtue of ren (仁) ought to result in virtuous actions for other humans (人). I take the ren (仁) of the lady who eventually rescued “Little Yue Yue” as a point of departure to re-imagine what the world might look like if there were more of her. And since music, for Confucius, was an important aspect of cultivating ren (仁), I sketch possibilities of how a humanistic philosophy of music education for Confucian-heritage societies may help to shape a better Asia for the 21st Century.

Paper 5: “Entangled Lives” (Randall Allsup)

Teachers are often asked to think about education as a common good, an interconnected endeavor that fosters mutuality among and across cultures, languages, and traditions. We hold out hope that the individual cannot be understood apart from the ‘other’, that self-knowing has something to do with difference, even travel as Montaigne would have it. But how is this possible? As a university educator, I grapple with the problem of privilege. I fear that the global dream outlined in the UNESCO report Rethinking Education: Towards a Global Common Good? might consume difference in an effort to unify, a ‘privilege’ I might confuse with ‘progress’. This tension sits uneasily inside myself, and I am caught between two self-made poles.

On one side, I ascribe to my teaching deeply humanist values, democratic values. I want to make the world a better place, and to do so I facilitate learning environments that bring people together in dialogue and negotiation.

On the other side, I am attracted to postmodern theories of the self (an anti- or post-humanist positionality), with an always-present suspicion that my vision is partial and prone to prejudice. As this panel deals with international perspectives on the possibilities of transnational music education, I will examine the tensions that play out between a university music curriculum that is purposefully humanistic and the plausibility of being the ‘other’ or knowing the ‘other’ through such course work. My account will concern an on-going project between Teachers College Columbia University (USA) and the Arts College of Xiamen University (China) where I have twice taught an intensive dual language course that brings American students to China to study side-by-side with Xiamen university music education majors. The three-week course mixes students into small collaborative working groups. Daily activities are open-ended and student-centered, leading to the creation of one-act operas. In this context, opera is understood in its broadest and least limiting sense, resulting in what one might call “postmodern assemblages” of mixed genre, language, and style. The Chinese and American students report feelings of great satisfaction and pride, with operatic themes that deal with family, friendship, sexuality, gender norms, societal oppression, and LGBT issues.

Nonetheless, in my own notes and in student self-reports, confusion remains the reining takeaway. Insights occur, but clarity is elusive. For the humanist music educator, this paradox is worth exploring. Can we suspend commonsense notions like ‘understanding the other’ or ‘interdependence’ in search of something more elusive and fraught? To what end might confusion be put, and how long can we sustain its discomforts? Is such an open philosophy of music education consistent with humanist values, allowing for the possibility that progress is not linear, and that prejudices and privileges may be cherished as much as checked? I don’t know the answer to these questions. But I submit that it is better to leave the concept of humanism open than it is to define its objectives first before we start teaching.

Randall Everett Allsup holds degrees in music performance and music education from Northwestern University and Teachers College Columbia University. Currently Associate Professor of Music Education at Teachers College, he is the recipient of a Fulbright research and teaching award, and the Teachers College Outstanding Teacher award. He is past chair of the International Society for the Philosophy of Music Education and the National Association for Music Education Philosophy Special Research Interest Group. He is
Martin Berger studied in Saarbrücken und Düsseldorf (Germany) and graduated in church music, music education, musicology, German literature and conducting. During his time as Director of Music at Würzburg Cathedral he developed the Cathedral music to one of the foremost institutions of its kind in Germany. As a professor of choral pedagogy at the Robert Schumann Hochschule in Düsseldorf taught and further developed modern teaching approaches for choral music. Martin’s choral work has been internationally acknowledged. Since April 2013 he is teaching at Stellenbosch University in South Africa where he’s developing a new concept for the choral conducting training, combining scholarly research with creative output. Martin is the artistic leader of Stellenbosch University Chamber Choir.

David Lines, PhD (Education) is Associate Professor of Music Education at the University of Auckland. His research is in the area of educational philosophy and the arts, particularly music, working with philosophers such as Deleuze, Nietzsche and Heidegger. He has written on early childhood arts education, improvisation and education, creativity, music technology and music education as cultural work. David plays in an instrumental jazz ensemble and has contributed to five recorded albums and numerous performances. His music teaching career has spanned primary, secondary and tertiary levels.

Leonard Tan’s bio on p. 16
Alexandra Kertz-Welzel’s bio on p. 20
Øivind Varkøy’s bio on p. 11

4th ISPME Graduate Student Pre-conference

“On Writing Philosophy in Music Education”

Monday, June 5 - Wednesday, June 7, 2017

The pre-conference is a free coursework-event open to all music education graduate students and early career academic professionals who are interested in studying philosophy and music education, advancing professionally as researchers and thinkers, and writing and publishing work that is philosophic in nature. The preconference starts in the afternoon/evening the 5th of June, 2017, and includes seminars focusing on the participants’ texts, speeches with interactive discussions given led by senior researchers (Randall Allsup, Cathy Benedict, Eva Georgii-Hemming, Cecilia Ferm-Almqvist, Panagiotis (Panos) A. Kanellopoulos, Christian Rolle & Patrick Schmidt) and individual/group supervising, as well as informal gatherings. As a preparation, participants have been asked to write philosophical texts (about 3000 words) connected to their PhD-work. These texts have been sent to everyone in the group in advance, so that participants can read each other’s texts and give response in advance, thus creating a rich context for dialogue in the course of the meetings.

Cecilia Ferm-Almqvist &
Panagiotis (Panos) A. Kanellopoulos

Pre conference Participants

Nicole Besse [Nicole’s bio on p. 24]

Christina Larsson is a classical singer and singing pedagogue and has also worked as a music teacher in primary school as well as educator of music teachers in primary school and recreation centre at the University of Stockholm. She is currently a PhD candidate at The School of Music and Theatre at Örebro University in Sweden. Her ongoing thesis is about improvisation in general music education in primary school year four. Her research interests focus qualities of children’s aesthetic experiences in improvisation and development and improvement of music teachers’ teaching and learning practices.

George Nicholson is a doctoral candidate at Teachers College, Columbia University where he studies under Dr. Randall E. Allsup. He received his bachelor’s degree from the University of Miami, FL and his master’s degree from the University of Georgia, both in music education. Mr. Nicholson had the privilege of teaching orchestra in Cobb County, GA at the middle school and
high school level to wonderful, passionate, and thoughtful students for eight years before pursuing his doctorate. Research interests include education policy, creativity, and social justice through string pedagogy.

**Gabriela Ocádiz** [Gabriela’s bio on p. 17]

**Samuel Silva** is a music teacher from Brasilia, Brazil, working full-time, since 1996, for Brasilia’s Education Bureau, predominantly in the Music School of Brasilia, institution he collaborated with for over sixteen years. Samuel holds a degree in Arts Education with a major in music (Brazil, 1996), a Specialization in Brazilian music (Brazil, 2004), and two master’s, one in Music, Creation and Expression (Brazil, 2009), and the other, in Music Education (Canada, 2015). His research interest is about the implications of fragmentation in the quotidian life of those involved with music.

**Cheng Xie** completed his Bachelor studies at the University of Xi’an (China). After working for two years as a music teacher at a secondary school in Xi’an he continued his studies in music education and eurhythmics at the “Hochschule für Musik Franz Liszt” in Weimar (Germany), where he graduated to Master of Music in 2015. Since October 2015 he studies for PhD in music education with Prof. Dr Wolfgang Mastnack at University of Music and Performing Arts Munich (Germany). His research concerns rhythmics in music education in China. In 2015 he has got an international award at Internationales Rhythmikfestival Remscheid for his performance “Taiji”.

**Reynaldo Young** is a guitarist, composer and workshop leader. Has written concert pieces which have been performed worldwide, as well as music for dance and theatre. Experienced teacher and educator, he is the founder and director of the Cardboard Citizens New Music Ensemble, the UK’s only homeless people’s professional avant-garde music group. His praxis crystallised over the years in a set of musical techniques, exercises and compositions which, incorporated into a radical philosophy of music education, now come to define an artistic and militant framework he denominates The Noise of the Oppressed. He lives a semi-secluded life in Lewisham, London.

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**Pre conference tutors**

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**Randall Allsup** [Randall’s bio on p. 33]

**Cecilia Ferm-Almqvist** [Cecilia’s bio on p. 13]

**Eva Georgii-Hemming** is professor in musicology at Örebro University, Sweden. Research interests include philosophical and theoretical issues about the concepts of knowledge, quality and equality, as well as the value and role of music in education and society. She is principal investigator of the European research project Discourses of Academization and the Music Profession (DAPHME), funded by The Swedish foundation for Humanities and Social Sciences (2016-2018). Professor Georgii-Hemming has collaborated significantly in international research as project leader, Editor-in-chief and author. Her research interests have also led to frequent presentations and keynotes at international conferences in Europe and USA. She is currently chair of The International Society for Philosophy of Music Education (ISPME).

**Christian Rolle** is professor of music education at University of Cologne since 2015. He previously worked at Saarbruecken Music Academy and as a visiting professor of musicology at Örebro University, Sweden. Christian Rolle studied music education and philosophy at Hamburg University. He is member of the board of the German Association for Research in Music Education (www.ampf.info) and of the Wissenschaftliche Sozietät Musikpädagogik (http://wsmp.de). Moreover, he is acting as an editorial board member of the Zeitschrift für Kritische Musikpädagogik and as a member of the International advisory board of Music Education Research. His main research interests are philosophy of music education, composition pedagogy, popular music education, and discourse analysis.

**Panagiotis (Panos) A. Kanellopoulos** [Panos’ bio on p. 30]

**Patrick Schmidt** [Patrick’s bio on p. 30]
I. An improvised dialogue with Manos Hadjidakis

A performance based on improvised comments posited in between, in parallel and/or against Manos’ Hadjidakis (1925-1994) music for Federico G. Lorca’s Blood Wedding (Karolos Coun's Art Theatre, Athens 1947)

Performers:

Niki Barahanou is a piano teacher with a keen interest in sustained creative engagement with her students. An MA student at the Department of History, Archeology and Social Anthropology, University of Thessaly, she co-directs the creative music education programme “We’re all ears” at the Thessaloniki Concert Hall.

Kostas Chardas is an assistant professor of music theory and analysis at the Department of Music Studies, Aristotle University of Thessaloniki. He is also an active pianist in music of various styles (recordings for Naxos, Irida Classical, Centaur Records).

Orestis Hatzinakis was born on the island of Ikaria, where he began playing music in the festivals of the island, before subsequently studying piano and composition in Athens. He has composed music encompassing songs, the soundtracks for short films and incidental music for theater productions. He combines this with teaching piano and theory at the Katerina Maska Conservatory as well as at Pierce, The American College of Greece. His musical interests range across experimenting with instruments, noisy objects and technology through to recently discovering the meaning of (musical) life via the theremin.

monday’s drop(s), is a student-led free improvisation collective that emerged out of the research project The scandal of (musical) democracy (directed by Panos Kanellopoulos, University of Thessaly). Its core members (Eirini Avgoustaki, Etychia Filippou, Maria Leftherioti, Marina Koumoulentzou) have been committed in an uncompromised exploration of how teacher students traditionally designated as ‘non-musicians’ might actually engage in meaningful and adventurous music-making and experimental performances based on a free improvisation ethic.

Dora Panagopoulou is a composer of acoustic music who has increasingly included electronic elements in her music. Much of her recent compositional ac-
II. Piecemeal III

For any amount of players and an arrangement of newspapers and stones

Interact with newspaper sheets and stones
move slowly
freely but precisely
act minimally
exploring these materials
with your whole body
make space
Choose a certain moment to make a single outburst of sound
short and solid
on reaching the end
hold on to a single sound
softly
persist without force
then let it disappear
stand aside, listening
or leave in silence

duration: 20 min

Panagiotis A. Kanellopoulos,
Danae Stefanou &
the monday’s drop(s)
Volos, June 2017

tivity has been linked to Spiza, an artistic society bringing together diverse artists to work on common larger-scale projects, where she was a founding member. She has a keen interest in the intersection between compositional and educational work and teaches music in Pierce, The American College of Greece.

**Evie Papathanassiou** is a cellist of the Athens State Orchestra. She has performed various musical styles, solo and in ensembles. She also has educational activity as cello teacher and choir director.

**Danae Stefanou** is a musicologist and improviser, currently Assistant Professor in Historical Musicology at Aristotle University of Thessaloniki. She plays in the Athens-based improvisation duo acte vide, and collaborates with composers, improvisers and intermedia artists from several countries. Her research engages with experimental music and improvisation from micro-historical, aesthetic and critical perspectives.

**Tim Ward** is a sound artist with a background in electroacoustic music composition and live electronics. He is involved with a wide range of projects, most recently focusing on soundscapes, mapping and their relationship to electroacoustic composition. He is a member of the Medea Electronique collective as well as Spiza and teaches music at Deree, part of The American College of Greece.

**Tatiana Zografou** is a singer and songwriter, and a specialist in early childhood music education. She studied voice with Costas Paschalis & Christina Yannakopoulou. A composer of seven records of considerable artistic success, she is also a dedicated singer of Manos Hadjidakis’ songs.
In this verbal score performance, everyone present is invited to take part. Our intention is to provide a context for creative interpretation of ‘mere’ words, and their transformation into sources of acts that mold an unknown future. This verbal score can also be regarded as a performative response to Cornelius Castoriadis’ insistence on the radical potential of self-limitation in and through democracy:

“Democracy can only exist by and with self-limitation. Moreover, democracy is a tragic regime: it never guarantees a ‘happy end’, and is always threatened by its own hubris: look at the Athenians in 413 and 406 bce (in Sicily, and with the Arginusae). But I myself am threatened by hubris, and nonetheless, I don’t take refuge in slavery.”  

“[C]apitalist society today is a society that, in my eyes, is running into the abyss from every point of view because it’s a society that doesn’t know how to be self-limiting. And a truly free society, an autonomous society, as I call it, must know how to be self-limiting. And it’s an activity that at the same time is self-limiting, that is to say, that knows that it can do anything but that it mustn’t do everything. That’s the great problem, for me, of democracy and of individualism”  

Acknowledgements


Photo on p. 36: Manos Hadjidakis and his musicians working at the studio for 15 Esperini (Andreas Rodousakis, doublebass, Aliki Krithari, harp, Dimitris Fampas, Gerasimos Miliareis, guitars) © Manos Hadjidakis Archive


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