

From the Guest Editor

Dear Colleagues and Friends,

On behalf of the Israel Philharmonic Orchestra and the Keynote program for Music Education and Community Outreach, I wish to thank Adena Portowitz, *Min-Ad*'s editor and the music directors board, and to Alexander Rosenblatt, Israel Musicological Society's chairman and *Min-Ad*'s associate editor, for giving us a great opportunity to publish a selection of articles from our First International Conference on Music Education in the Community “Traditions, Challenges and Innovations,” which was held in Tel-Aviv and Jerusalem on May 14-17, 2017.

The KeyNote (Mafteach) International Conference was one of the special programs and events in celebration of the 80th Anniversary of the Israel Philharmonic Orchestra. Our vision was to provide a rich tapestry of musical moments, relevant researches and productive discussions led by practitioners, teachers, activists, researchers, and academicians from Israel and abroad. This event was an opportunity for reflection and introspective thoughts based on the IPO-KeyNote belief that everyone has the right and the ability to create personal and communal expressions of artistic, social and cultural concerns in our society, and to aspire to and achieve excellence in performance.

We are pleased to present here a selection of papers from the conference related to a comprehensive set of topics, in revised and expanded form.

Irit Rub (Keynote program director) and I want to thank the Review Commission colleagues for their considerable help and invaluable support; encouragement and counsel in making this issue a reality: Andrè de Quadros, Rivka Elkoshi, Claudia Glushankof, Judith Cohen, Adena Portowitz, and Edwin Seroussi. We are also grateful to Shoshana Weich Shahak and Ron Weidberg for their contribution on specific topics.

Among outstanding plenary sessions, we were very fortunate in having **Patricia Shehan Campbell, Andre de Quadros, Tomer Lev** and **Edwin Seroussi** as keynote speakers. Their presentations offered a comprehensive portrait of music education in times of diversity, segregation and fragmentation. One of the discussed themes *Music Education in an Era of Community conflicts and Cultural Schism* is illustrated here through their

essays and researches. They provide some of the fundamental concepts, paradoxes and dilemmas via music education policies to local cultures, and from curriculum to research and vice versa: How to teach the music in ways that respect the sound, the cultural behaviors and values of the music from its origin source on over to the students, defining their own culture, and apprehending the culture of another society, classes, communities or religions? How is identity evoked in music making? How is identity frequently unrecognized or just neglected in artistic work, intercultural collaboration, educational vision, and project development? Furthermore, in the context of music ecology in the modern liberal and democratic state, which is determined by diverse interest-groups competing for power and resources, their studies raise significant issues: How do musical memories and tastes combine with thinking frames about music's role in expressing, for instance, sub-national identities? How could we expect to universally communicate through music? Can we nowadays conclusively determine that all projections about a universal communication channel through “music” were but a naïve illusion?

The refugee crisis that dominated the news in 2015 and 2016 consisted primarily of a sharp rise in the number of people coming to Europe to claim asylum. During the process of stabilization and institutionalization of music education arrangements for refugee children and youth in Germany, **Gesa Rachel Biffio** detects in her report a wide range of musical and pedagogical expressions on the part of music educators: among them many musicians with migration backgrounds themselves, as well as, on the part of participants, of educational interventions, for refugees and residents. Based on the spirit of the Kairos ancient Greeks word for qualitative time and opportunity - 'not too early,' 'not too late,' 'not too much,' and 'not too little', Gesa explores the traces of 'important' and 'right moments' from the perspective of the actors including refugees, residents as well as music students and professional music educators.

Lea Zait examines in her paper past programs of collaborative projects between Arab and Israeli youth on a community music project in the Jezreel Valley. Lea locates her work in Community Music and Peace Studies, and she analyzes the difficulties that emerged in the program's implementation. Choirs and community leaders from Jezreel Valley are searching for workable models, and her conclusions include the need for a candid evaluation of success versus failure, and the need to better define the means and methods for each project's implementation and evaluation.

Frank Abrahams and **Matthew Shaftel** explore how to create *the perfect marriage of sound, space, and community*, bringing the arts to a historic landmark and giving students a chance to create something audacious. Their research focuses on “Transforming Space,” a collaborative project for High School students, and with arts students from Westminster Choir College of Rider University in Princeton, to study, teach, and perform Julia Wolfe’s Pulitzer Prize Winning *Anthracite Fields*. This musical composition describes the plight of 19th century coal miners in the Anthracite coal region of Pennsylvania. The “Transforming Space” project was an experience in creativity, fostering a critical consciousness that acknowledged the importance of community engagement and social justice.

The many ways of music in the community found an echo in **Dafna Kohn's** report related to the project of composing and performing an original opera by students from a music major department in a secondary school in Raanana, a city in the Central District of Israel. In this high school’s music department, composition studies have always been an integral part of the curriculum. All first-year students have a weekly composition lesson, after which the subject is offered as an elective workshop for Grades 11 and 12. Students also receive instruction in music-notation software in a well-equipped computer-music lab where they are allowed to work on their compositions tasks outside of classroom hours. This innovation engages all the music department students and teachers in a collaborative artistic work. The annual performances for elementary schools, kindergartens, and senior citizens strengthens the sense of place and involvement in community initiatives.

In her ethnographic study, **Amira Ehrlich** explores the members' experience and aims of the ensemble *Gute Gute* (Yiddish for "Good Good"), a group of graduates from Israel’s Musical High School for Jewish National Religious boys. Amira focuses on the ensemble work to design, plan, manage, and perform Jewish wedding ceremonies and celebrations, making a living and making music. In her findings, the ensemble members envision themselves as facilitators of a triumph of spirit over matter. The transcendental aspects of ensemble member’s experience and the phenomenological ensemble rationale is interpreted by the author as *Guteism: Facilitating Jewish Joy*.

Adena Portowitz, in an attempt to define quality music education in general, and group instrumental education in particular, considers two central questions: to what degree do our future educators need to balance between professional competence, shared values, personal character, commitment, and/or hard work? How to ensure that our teachers remain exposed to continuous growth and vision-building opportunities, for themselves and for their pupils? Focused on two of the conference themes: *Local Belonging, Identities and Sense of Place*, and *Promoting Changes in Primary and Secondary Instrumental Music Education*, her paper suggests social values which music educators may bring to their profession and demonstrates how these values promote music educators to function as social agents within formal and informal educational settings, grades 1-12.

Racheli Galay and **Tammy Ordo**, strings pedagogy lecturers, suggesting approaches and methodologies in-group teaching learning, illustrate the two above-mentioned themes.

Racheli focuses on the two-poled training connecting between academia and primary schools in Yavne, a city in the Central District of Israel. In such a practicum program-equipped with perceptions and strategies to analyze situations and deal with them within the school environment: all parties involved are benefited by the implementation of creative ideas, openness and dedication to music education values.

Tammy Ordo presents in her report the gradual increase in-group music programs since “The community musical model” was established by the music education inspectorate and local governments. Following her description, the complexity of group teaching of string instruments and its challenges are part of the reason for a reduced number of instructors and musicians-performers engaging in this field.

Daniel Abrahams, in his action research, examines 10 undergraduate preservice students majoring in music education in the United States at the University of Arkansas. They participated in a service-learning project teaching music to elementary school children, using Makey Makey boards (microcontrollers that transform ordinary objects into touch pads), to create original musical instruments and compositions in an environment of collaboration and critical thinking among the children.

Using a rich array of instances, which illuminate the need for learning more about how to teach improvisation, **Dan Cahn's** report provides a methodological approach to melodic improvisation built around a number of musical improvisation exercises/games. Among others, his descriptions concerning the negative self-judgment of classically trained students due to the gap between their classical musical ability and the improvisational one, as well as the mental model concept of "error" represent significant issues in the learning process and learner motivation.

The existence of more than one narrative or interpretation of the world, and the thought that the self has more than one, permit a reconceptualization of the act of learning-teaching as a constant exploration, from research to practice and vice versa. The cognitive integration between the different senses- Synesthesia- has attracted increasing interest during the past few decades. The most usual form of Synesthesia consists of hearing sounds - or a piece of music - in terms of colors; a phenomenon known as ‘color-hearing’ or chromaesthesia. **Rivka Elkoshi**, in her original project, shows that both young children and adult music majors naturally perceive and convey relationships between music and color. Based on a large number of participants she concludes that its implications for music pedagogy provide, among others, a valuable poly-aesthetical tool to convey both inter-sonic and associative interpretations of music.

Claudia Gluschankof, in an unorthodox approach, suggests reconsidering theories and methodologies in the field of music listening. Based on a literature review on musical listening skills, her paper considers pedagogical approaches to structured music listening in school and preschool, as a theoretical and pedagogical background to present the choreographies developed by four to six year-old children in an Israeli state kindergarten. Claudia's critical analysis - from teacher centered approaches at music classes in primary school- to child guided active music listening, in preschool and kindergarten, challenges us to rethinking music education and sociocultural models of learning and to promote pedagogic changes.

Based on the conference topic *Collaborative Learning in and through Arts*, **Marcelo Pilewsky** focuses in his paper on film music theories and methods, proposing a general music analysis tool that takes into consideration extra-musical aspects of a movie. The interactive analysis proposed in this work is grounded in theoretical methods from the

field of musicology, semiotics and cinema research, and it focuses mainly on the music channel. The composition and analysis exercises presented by the author are grounded in his own experience as film composer and soundtrack designer, and proved effective through years of teaching the subject.

Leoni Hadjithoma describes in her study current trends in the implementation of educational concerts of symphony orchestras. Her aim was to collect, organize and present innovative approaches on how to design enjoyable educational concerts for students and provide them with memorable experiences. The sources selected by Leoni were in English and refer to educational concerts that took place in North America, Canada and the United Kingdom. Teacher and student resources, and teacher training are provided to prepare the students for the experience. The students are actively engaged in various ways during the concert, an assessment of educational concerts is carried out and the results are used internally for future concerts’ improvement. Her data collection efforts for educational concerts held in Cyprus and Greece, show a complex picture in terms of a fluid and stable connection between, for instance, the Cyprus Symphony Orchestra, the music educators and the schools.

Dochy Lichtensztajn, using existing theories relating to mediation and mediators in early childhood music education, explores the process of preparation for live concerts, and the means of communication and mediation during the performance itself. Based on the concept that the *live concert* is a social phenomenon, manifested through the multiple relationships between performers and audience, as well as their multiple interpretations, she argues that being familiar with the repertoire does not guarantee full enjoyment during the concert. The nonverbal communication dynamics during the live music scene has to do with a dialogue extended across a shared “table”, without hierarchy, in which performers and audience mutually encode and decode information, interpretation, and response.

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These papers reflect a growing confidence in the development of music education, offering a site for discussion between local and international thought leaders, researchers and practitioners. Music education must be transformed to enable new forms of learning

that are needed to tackle complex global challenges, fostering the development of social capital, which leads to further meaningful engagement and intra-cultural understanding.

Pluralism means cultural and cognitive differences, which in turn suggest many different and diverse ways of expression. Despite a widespread emphasis on cultural pluralism at the policy of many nations, the effective implementation of multicultural models in music education is limited. Music education must find ways to both keep out with the changing musical culture and preserve the best of our musical past.

In the intersections between community, school, university, innovation and creativity are very valuable competencies. Yet one question remains – since music is not a mandatory subject in school and the percentage of a new generation of music teachers has decreased dramatically in an unprecedented global and quiet decline, do music educators have the conditions to disrupt conventional wisdom and encourage learners to improvise and pursue innovations that matter the most?

Dochy Lichtensztajn,

Guest Editor

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