



**Music education for the improvement of coexistence in and beyond the classroom: A study based on the consultation of experts**

Journal:	<i>Teachers and Teaching: Theory and Practice</i>
Manuscript ID:	CTAT-2014-0077.R2
Manuscript Type:	Original Papers
Keywords:	music education, coexistence, teacher education, musical practice, identity

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## Music education for the improvement of coexistence in and beyond the classroom: A study based on the consultation of experts

This study examines theoretical principles and models of music education to promote interpersonal and social relations. It focuses on the primary and secondary stages of education in Spain. To this end, relevant national and international figures in education, music or critical thinking were consulted. Their responses to the consultation were treated qualitatively. The results highlight the need to promote participatory activity and to design alternative proposals for music learning that invite the student to gain positive musical experiences. This will help to recognise different musical identities, promote intercultural musical diversity and encourage positive coexistence in and beyond the music classroom.

Keywords: music education; coexistence; teacher education; musical practice; musical identities

### 1. Introduction

The present study is built on an interrogative proposal aimed to promote reflection and debate on music education in students' general education. The research is grounded on the premise that, although the main purpose of the music classroom should be to encourage the development of students' musical ability, it can also be an optimal space for developing skills focused on learning to live and to live together. This research therefore views music education as an aid to individuals' integral training. It addresses questions regarding the implications of learning and musical practice for improving dialogue between people and recognising cultural diversity.

The different methods and proposals for music education have centred on these issues over the years, so that music education adapts to the social and geographical contexts that each society requires. Today, in a context of rising cultural and musical pluralism, musical tastes are generally becoming increasingly eclectic (Campbell, et al.,

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2  
3 2005). On the other hand, social and technological developments have opened up a  
4  
5 multitude of new ways to create, interpret and be actively involved with music (Partti &  
6  
7 Karlsen, 2010). Today's education should aim to integrate and recognise the musical  
8  
9 identities that have traditionally fallen outside the formal system (Oliveira, 2004). It is  
10  
11 important that the theoretical principles underlying this system of music teaching in  
12  
13 general education also focus interest on developing interpersonal skills, so that music  
14  
15 serves as a tool for improving coexistence among individuals and societies.  
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19 Education is a powerful tool through which we learn to relate to the reality that  
20  
21 surrounds us. The formal educational framework offers, ultimately, an optimal space for  
22  
23 learning to coexist. Coexisting does not only involve a tolerant attitude based on a  
24  
25 passive and restrictive view of diversity. Previous studies have emphasised that genuine  
26  
27 coexistence starts with full recognition amongst people, which unquestionably involves  
28  
29 dialogue, interrelation and justice (Cortina Orts, 2002, p. 41; Nussbaum, 2007, p. 110).  
30  
31 A society characterised by cultural diversity cannot guarantee peaceful coexistence if it  
32  
33 does not resolve its multiculturalism from an ethical perspective. The interrelation  
34  
35 referred to here is necessarily difficult and therefore the problems that may emerge from  
36  
37 coexistence should be addressed from the perspective of transcultural ethics (Marina,  
38  
39 2002, p. 227). In many cases, openness to diversity is accompanied by self-reflection  
40  
41 and a commitment to social justice (Mills & Ballantyne, 2010). A solid educational  
42  
43 effort can provide the basis on which to promote the transformation of our multicultural  
44  
45 reality into intercultural spaces of positive coexistence.  
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48  
49 Music education can be an excellent vehicle for developing these interpersonal  
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51 skills and the dialogue on diversity (Bradley, 2006; Giráldez Hayes, 2007; Joseph &  
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53 Southcott, 2009), firstly, because music is not only part of our aesthetic dimension;  
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55 musical expression is an important channel of communication and also a cultural  
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2  
3 manifestation that exists in all societies. In this sense, music is a constituent part of  
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5 individual and collective identity and, as such, has the capacity to unite, but also to  
6  
7 separate or divide people. The music classroom can create a suitable environment for  
8  
9 cultural exchange between students, but in order for this to happen it is important to  
10  
11 ensure that the school culture does not exclusively become the culture of the dominant  
12  
13 groups in society (Fernández Enguita, 2001). Strategies to promote positive attitudes  
14  
15 towards other cultural groups are needed if coexistence is to be achieved. In this vein,  
16  
17 participation and interrelations must be encouraged between the different cultural  
18  
19 entities that share a given educational space.  
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22  
23 We believe that guaranteeing a focused approach to integrating musical practices  
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25 in the guidelines of music education can develop the strictly musical training of our  
26  
27 students. Furthermore, as Eisner (1996) notes, we are aware that educational practices  
28  
29 and curricula that define classroom **lives** depend very much on the beliefs and values of  
30  
31 teachers. In the music education literature, some research has analysed music teachers'  
32  
33 beliefs and values with regard to their practices in teaching musical instruments  
34  
35 (Schmidt, 1998) and in music classes in elementary schools (Wong, 2005).  
36  
37

38  
39 But at the same time, the music classroom could become a space where  
40  
41 relationships between individuals can be enhanced, by cooperating through musical  
42  
43 practice and encouraging students to make use of their musical experiences beyond the  
44  
45 classroom. Gaining positive musical experiences, in which an intersubjective  
46  
47 connection between participants is achieved, encourages the creation of new links to  
48  
49 **interrelations**, which in turn enhance the coexistence between people. Numerous  
50  
51 projects have shown how music and music education help to generate new links to  
52  
53 coexistence, improve participation, encourage the transformation of conflicts, explore  
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3 reconciliation processes in depth or promote **social development** (Abreu, 2001; Díaz-  
4  
5 Gómez, 2011; Lederach & Lederach, 2010; Urbain, 2008).  
6

7 The present study of the opinions, values and experiences of music educators  
8  
9 and experts in the field of education in relation to this topic helps to fill the gap in the  
10  
11 literature of music education research and opens up an important dialogue for music  
12  
13 teachers and music teaching in primary and secondary **schools**.  
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## 16 17 18 19 20 **2. Music education and coexistence: proposals and guidelines** 21

22 Music education has been evolving and changing to focus its key interests on the  
23  
24 function of the social reality surrounding each educational context. Without losing sight  
25  
26 of musical training for society, the 1950s and 1960s brought a change in the  
27  
28 accessibility of music education. Active and instrumental methods (Hemsey de Gainza,  
29  
30 2004), with teachers and educators such as Dalcroze, Martenot, Orff or Kodály, opened  
31  
32 up space for musical training for everyone, and abandoned the elitist notion that music  
33  
34 could only be understood and practiced by a few. The 1970s witnessed the awakening  
35  
36 of creativity; musical educators of this period, like Self, Paynter or Schafer, drove  
37  
38 forward what are now known as creative methods for the teaching and learning of  
39  
40 music.  
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44 In recent years, one of the issues associated with new approaches towards  
45  
46 inclusive models of music education is the deconstruction of the notion of musical  
47  
48 autonomy of social contexts as a hallmark of good art. The ideology of the value of  
49  
50 music has been constructed by attributing certain characteristics to certain styles of  
51  
52 music, with the results that some styles have fewer of these characteristics or lack them  
53  
54 all together. In this way, the worth of certain music styles is legitimised and reproduced  
55  
56 in educational contexts. These characteristics include, among others, universality,  
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1  
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3 eternality, complexity and originality (Green, 2003). Giving musical autonomy to social  
4 contexts impacts directly on the increase of value attributed to a certain musical style.  
5  
6 The inclusion of this new body of musical literature in the formal landscape calls for a  
7  
8 rethinking of these issues (Clarke, 2003; McClary, 1987; Wolff, 1987).  
9  
10

11 The current trend towards intercultural music education is challenging.  
12  
13 Nowadays the plurality in the understanding of the musical experience is so marked that  
14  
15 musicians, philosophers and theorists of music education cannot integrate all diversity  
16  
17 in the educational field, and this task is even more challenging for professional  
18  
19 educators (Green, 2005, p. 77). While music education had previously centred its  
20  
21 interest on recognising diversity, in recent years it has focused on integrating cultural  
22  
23 diversity in the formal space of the classroom. Musical diversity now goes beyond  
24  
25 cultural pluralism, so that musical identities and cultural identities are not necessarily  
26  
27 related. In this context, various proposals have emerged that aim to accommodate this  
28  
29 plurality of views towards musical preference in the formal music education system.  
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33  
34 Drawing on the theories of Dillon (2007), the necessary development of  
35  
36 musicality among our students should start by analysing what role music plays in the  
37  
38 lives of the students, teachers and perhaps even the school or education centre itself.  
39  
40 From this basic principle, the teacher must assume the role of cultural manager in  
41  
42 developing young people's musical lives (Dillon, 2005). This management of musical  
43  
44 diversity has aspects in common with Campbell's (2004) proposal to promote teaching  
45  
46 music globally.  
47  
48

49 Praxial philosophy in learning music is an academic stream that has studied this  
50  
51 idea in more depth in recent years. From this educational perspective, Regelski (2009, p.  
52  
53 67) advocates understanding music as an inherently social characteristic, the value and  
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55 meaning of which should be seen in relation to the use that people make of it. Hence, a  
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3 musical experience can have different values and meanings depending on the social  
4  
5 context, the perspective of the participant and the specific moment. Musical praxis has  
6  
7 the capacity to create a change – make a difference (Regelski, 2005) – in individuals’  
8  
9 lives only when the value of music is analysed in terms of its use; when the use of  
10  
11 music brings a pragmatic and tangible difference to individuals and societies at a  
12  
13 particular time. The praxial concept of musical appreciation inevitably disassociates  
14  
15 itself from the notion that aims to legitimise musical autonomy in social contexts as a  
16  
17 mark of artistic and aesthetic worth.  
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20  
21         Recovering the knowledge of music in society and putting it into practice in  
22  
23 music education can, from this point of view, encourage a change in the lives of the  
24  
25 people who share these musical realities. From a transcultural ethics perspective, which,  
26  
27 as Marina (2002) argues, helps to reduce unrest in interrelations between individuals,  
28  
29 these musical experiences can encourage moments of positive coexistence within the  
30  
31 educational framework. In the same way, they help to encourage meaningful learning  
32  
33 that takes into account the previous knowledge of those participating in the educational  
34  
35 process. In recent years, numerous efforts have been made in music education to  
36  
37 incorporate social habits and uses of music in action. Outstanding among these efforts,  
38  
39 focused on groups of young people in primary and secondary school, are experiences  
40  
41 that promote the integration of informal practice and music learning in the classroom  
42  
43 (Feichas, 2010; Folkestad, 2006; Fulbró & Malbrán, 2000; Green, 2008; Oliveira, 2004;  
44  
45 Wright & Kanellopoulos, 2010).  
46  
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48  
49         In Spain, despite multiple recent efforts in the field of music education to  
50  
51 promote intercultural musical learning in primary and secondary stages, there is still a  
52  
53 long way to go towards models of music teaching and learning that centre on the social  
54  
55 problems demanded by the context. The increase in cultural diversity that took place in  
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3 the 1990s spawned educational approaches centred on the peaceful management of  
4 multiculturalism. In music, hundreds of experiences followed this trend (Giráldez  
5 Hayes, 1998; Giráldez Hayes & Pelegrín Snadoval, 1996; Nadal Pedrero, 2007;  
6  
7 Siankope & Villa, 2004). In recent years, new forms of conflict are emerging in our  
8  
9 societies as a direct repercussion of the current acute economic and social crisis. In this  
10  
11 context, a necessary task in the field of education is to work towards improving  
12  
13 coexistence, encouraging the initiation and consolidation of intersubjective links  
14  
15 between individuals. And in this task, there is no question that music has an important  
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17 role to play.  
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### 27 **3. Methods**

28  
29 Renowned professionals from different areas of educational work participated in this  
30  
31 study. The main purpose of the investigation was to collect opinions and experiences of  
32  
33 authors from the field of music education, education theory and critical thinking. The  
34  
35 participants were all national and international figures of authority in their fields. The  
36  
37 study drew on experienced researchers with a range of profiles from different countries  
38  
39 in order to enrich and offer varied perspectives on the question of whether music  
40  
41 education has the potential to facilitate integration and positive coexistence.  
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#### 46 **3.1 Participants**

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48 The study did not analyse a large number of responses as this approach would have led  
49  
50 to difficulties in managing a significant quantitative analysis. Initially an intentional  
51  
52 sampling process (Cohen & Manion, 1990, p. 139) was carried out with 25 participants.  
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54 The selection criteria were thoroughly debated by a committee of experts and consensus  
55  
56 on them was reached. The sample aimed to gather participants with extensive  
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3 knowledge of the educational panorama in each country who had also made relevant  
4  
5 contributions to the literature on the social impacts of music and education. All the  
6  
7 authors selected were researchers working in higher education institutions, universities  
8  
9 or research centres. In many cases, moreover, the authors selected had previously  
10  
11 worked in primary and secondary schools. Furthermore, most of these experts have  
12  
13 published relevant books and teaching materials on the didactics of music for primary  
14  
15 and secondary schools in their own countries, and currently work training future  
16  
17 primary and secondary teachers who carry out their teaching practice in these settings.  
18  
19 They often create and participate in learning networks with primary and secondary  
20  
21 teachers. Our aim to build a multi-voice dialogue led us to select participants from  
22  
23 different geographical and social contexts, and who currently conduct research in the  
24  
25 field of music and/or education from diverse perspectives – social, philosophical,  
26  
27 psychological. The response of the participants was highly gratifying as a result of their  
28  
29 willingness to take part in the survey for the study. Similarly, respondents' permission  
30  
31 to use their names in the study was requested, because of their positions as authoritative  
32  
33 figures in their subjects.  
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39 The fact that the selected authors have in some way enriched the state of the  
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41 issue addressed by this study is particularly notable. In this task, the literature published  
42  
43 by each one of the authors was previously studied and analysed with the utmost rigor  
44  
45 and detail. In the analysed texts complementary views were set out regarding concepts  
46  
47 relating to music education, the theory of education, cultural and musical diversity or  
48  
49 studies for peace and coexistence.  
50

51  
52 A total of 19 responses were obtained from the initial sample, all containing  
53  
54 interesting information on the research topic. The wealth of the data lies primarily in,  
55  
56 (1) the extensive academic experience of the participants; (2) the variety in their  
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3 professional profiles; and (3) the content of the responses nourished by the educational  
4 reality in diverse contexts of music education. Although the selected participants came  
5 from mainly European and American backgrounds, the initial sample included a greater  
6 national or geographical diversity. The responses received came from different  
7 geographical areas, although we acknowledge that the absence of other regions may  
8 entail certain partiality in the discourses. Specifically, we received responses from  
9 authors in twelve different countries, thus reflecting the context and traditions of  
10 Argentina, Australia, Austria, Brazil, Finland, Germany, Ireland, Portugal, Spain,  
11 Switzerland, the United Kingdom and the United States. The information reflects the  
12 experiences of the role of music education in different realities in some way, all of  
13 which is conducive to obtaining comprehensive, deep and rigorous responses.  
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### 29 **3.2 Procedures**

30 The selected participants were contacted via email with information about the  
31 purposes and objectives of the research, prior to presenting the questions. The  
32 respondents were asked to respond without any indication on length – some of the  
33 replies were long whereas others were more concise – or discursive in relation to  
34 perspective. They were invited, if they wished, to include experiences or perspectives  
35 from their particular contexts. Further connections were established with some of the  
36 participants regarding the study, either to clarify issues in relation to the interview or the  
37 research, or on the initiative of some of them to collaborate by providing bibliography  
38 or other materials that could be useful to the study.  
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50 The question put to the participants for them to respond to in writing was as  
51 follows: *Which is the best theoretical approach to offer a music education that*  
52 *enhances integration and peaceful coexistence?* In one particular case, the response was  
53 given in the form of a telephone interview, at the request of the respondent. To  
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3 guarantee equity in the method of data collection, this interview was not directed at any  
4  
5 point. In fact, the respondent was limited to answering only the question raised to avoid  
6  
7 bringing in related issues. The transcribed text was then sent to the respondent for her to  
8  
9 reconsider her responses or modify possible misinterpretations or confusions, where  
10  
11 necessary.  
12

### 13 14 15 16 17 18 **3.3 Data analysis**

19 The data collected was qualitatively analysed, reflected upon and contrasted. According  
20  
21 to the guidelines for qualitative research in music education (Bresler & Stake, 1992), the  
22  
23 analysis allowed us to categorise the responses based on the thematic nature of the  
24  
25 information. The texts containing these results are unpublished and not all of them were  
26  
27 collected in English. The translation into English of these fragments was carried out by  
28  
29 the authors of this paper.  
30  
31

32  
33 Throughout this study, we have been able to confirm preconceived ideas in some  
34  
35 cases, and in others, to expand the body of knowledge on the subject of music  
36  
37 education. Finally, the study led us to reflect on the theories of music education, which  
38  
39 offer interesting alternatives to ensure an education model in which shared musical  
40  
41 practice can drive the principal guidelines. This practice opens up a great number of  
42  
43 possibilities for music as a tool that encourages coexistence between people and  
44  
45 cultures.  
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## 52 **4. Results**

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54 The analysed data revealed multiple issues of interest for music education as well as  
55  
56 important questions for the critical analysis of the mechanisms involved in the learning  
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3 and teaching of music in different realities. This analysis takes as its reference a prior  
4  
5 review of the concept of musical and cultural diversity in the process of music teaching  
6  
7 and learning in these educational stages, and takes the study of the participants'  
8  
9 testimonies into account (Cabedo-Mas & Díaz-Gómez, 2012, 2013).  
10

11  
12 It proposes a mechanism to systemise the information which classifies the ideas  
13  
14 emerging from the results into five basic categories that arise as a result of the thematic  
15  
16 nature of the responses. The experts referred to some of these issues in one way or  
17  
18 another throughout their texts. The analysis therefore aims to collect information based  
19  
20 on how each one of the thematic categories was reflected in the responses. Given that,  
21  
22 as noted above, the participants are regarded as figures of authority in the study, the  
23  
24 information from each participant is provided along with their names.  
25  
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27  
28 Table 1 lists the frequency with which each one of the categories emerges in the  
29  
30 participants' responses, referring to the authors of the account considered in this  
31  
32 selection.  
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36

37 [Table 1. Categories and authors.]  
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39  
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41  
42 Each of the emerging categories is summarised in the following subsections,  
43  
44 along with a selection of references that illustrate the key ideas that stand out in this  
45  
46 investigation.  
47  
48

#### 49 ***4.1 Category 1: There is no single valid theoretical approach***

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51  
52 Many of the experts agree that it is difficult to offer a valid theoretical model which  
53  
54 responds to the particularities of every educational context and every individual person.  
55  
56 These responses emphasise the need to centre each particular educational proposal on  
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3 the specific characteristics of the students, as well as on the social contexts surrounding  
4  
5 the educational circumstances.  
6

7 Some of the responses that demonstrate this need are highlighted here:  
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9  
10 *Silvia Malbrán (Universidad de Buenos Aires, Argentina):* I do not think it is  
11 possible to choose one single theoretical approach exclusively. [...] a reductionist  
12 selection would see that Social Psychology and Cultural Psychology give answers  
13 to such claims. However, the component that acts as the best social integrator and  
14 model of coexistence is the action of learning from one another. This is a socio-  
15 cognitive approach, where ultimately different disciplines come to our aid when it  
16 comes to supporting our practices.  
17

18  
19 *Alda Oiveira (Universidade Federal da Bahia, Brazil):* I do not believe there is one  
20 best theoretical approach.  
21

22  
23 *António Ângelo Vasconcelos (Escola Superior de Educação do Instituto*  
24 *Politécnico de Setúbal, Portugal):* From my point of view [...] the best approach,  
25 as a fundamental principle, breaks away from the idea of the “model” and is open  
26 to possibilities of the arts and its worlds opening up, encouraging and promoting  
27 what is known as “differently articulated singularities”.  
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#### 35 **4.2 Category 2: Open and flexible pedagogical approaches to abilities and levels** 36 **of learning** 37

38  
39 This category gathers the proposals that emphasise the need to adapt each educational  
40 action to the needs of the students. Heterogeneity is perhaps one of the factors that the  
41 educational framework should take into account more vigorously. The people who deal  
42 with educational realities are not the same and, therefore, neither should the pedagogical  
43 approaches be the same. The proposals emphasising the need to take into account the  
44 different levels of learning, motivation and abilities of our students are gathered here.  
45

46  
47 Similarly, proposals are included that defend diversity in group music practice, bringing  
48 music practice in school closer to what may resemble *real* music practice, in which each  
49 member develops a certain activity. The selection of fragments presented here responds  
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to these thematic principals.

*Pep Alsina i Masmitjà (Universidad de Barcelona, Spain):* Any theoretical approach that is not rigid or closed, but flexible and open. One that allows suitable application to each context and each student and that facilitates building of musical knowledge together (teacher-learner), constantly modifying learning and teaching objectives (as well as content, evaluation, etc.) according to achievements, skills, abilities and joint interests.

*Marcelo Giglio (Haute Ecole Pédagogique BEJUNE, Biemme, Switzerland):* I think that theoretical approaches of heterogeneity are necessary in school.

*Andrea Giráldez Hayes (Universidad de Valladolid, Spain):* I think that the first thing that music educators should do is set out a pedagogical model, inspired by what is “real” music practice, in the sense that not everyone does the same thing, but each person brings something different. [...] Making music together is very different from singing, playing or dancing “in unison”. It may be that initially everyone learns and knows the others’ parts, but in the end, each one has a different role.

*Silvia Malbrán (Universidad de Buenos Aires, Argentina):* Every time people share a task, the skills and abilities are different, meaning each of the members has to carry them out more efficiently. [...] To respond to diversity in school groups is to teach the diversity that the world presents and everyday life in the relating environment. In order to overcome diversity, the first requirement of the teacher is to be an effective observer of each student in the group; the second is to note how many difficulty levels a task involves to accurately assign to each student; the third is to expect of each student what they are really capable of achieving, rather than imposing expectations based on maturity standards and norms for the age group, which are sometimes not reliable indicators; the fourth is to break down old stigmas of what makes a successful class.

*Nicolás Oriol de Alarcón (Universidad Complutense de Madrid, Spain):* The students must be given the chance to find their own learning paths.

### **4.3 Category 3: Concern about students’ social context and musical diversity**

The idea that arose most frequently in the analysis of the responses was the importance of not losing sight of the students’ social context in every educational approach. In this vein, all educational action is urged to encompass cultural diversity by promoting the

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2  
3 positive integration of the participants' cultural identities. From a musical point of view,  
4  
5 the dialogue with different musical identities is based on recognition of and group  
6  
7 participation in the individuals' musical diversity.  
8

9  
10 Some of the notable fragments in this category are highlighted here:

11  
12 *Wolfgang Dietrich (University of Innsbruck, Austria):* Allow people to express  
13 themselves with their vernacular music, respect and celebrate it and use this energy  
14 for conflict work.  
15

16  
17 *Andrea Giráldez Hayes (Universidad de Valladolid, Spain):* It is important to  
18 address the students' diversity of interests. Music plays a very important role in  
19 their lives, but nevertheless, the school seems to ignore their musical worlds,  
20 offering a single point of view and a single repertoire deemed "worthy" of being  
21 worked on in school. Currently, an immensely diverse range of styles coexist that  
22 should be incorporated into the classroom. Otherwise, the student learns that  
23 "their" music cannot form part of the classroom repertoire.  
24  
25

26  
27 *Federico Mayor Zaragoza (Ex-director General de la UNESCO, Presidente de la*  
28 *Fundación Cultura de Paz de Madrid, Spain):* Peaceful coexistence and the  
29 exchange of experiences and points of view is achieved through integration - that is  
30 to say, to *co-live [co-exist]* as each one is – and not, in any case, through  
31 assimilation, which is equivalent to forcing the other to "make themselves similar".  
32  
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34  
35 *John O'Flynn (University of Limerick, Ireland):* While the music educator may not  
36 necessarily wish to or may not be in a position to oppose dominant trends, she or  
37 he may help students negotiate their way through established music curricula and  
38 their attendant cultural values (whatever shape or hue those curricula might take),  
39 by periodically introducing students to musicians, genres and perspectives that are  
40 'other' to the mainstream, and through building on their capacity for self-awareness  
41 and reflection.  
42  
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44  
45 *Sylvia Szhwarzenbach (Musikschule und Konservatorium Bern; Hochschule für*  
46 *Musik und Theater, Bern; Switzerland):* I think through music education we can  
47 help to enhance integration and peaceful existence as music is a common language  
48 understood by everybody. The repertoire has to be broad and international but in  
49 teaching there must be also information around the different cultures. Using a more  
50 open pedagogical system allows pupils and children from other musical cultures to  
51 integrate and if possible involve their parents. Organising school events where all  
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3 these cultures come together and where they can share their music cultures with  
4 their instruments and food, dancing together, with their costumes, traditions.

5  
6 *Keith Swanwick (Institute of Education, University of London, United Kingdom):*

7 An attitude that respects this principle is most likely to meet these aims: care for  
8 the music of students.  
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#### 10 11 **4.4 Category 4: Educational perspectives focusing on practical approaches and** 12 **participatory music** 13

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16 This category contains the responses that mention the need for music education to  
17 centre mainly on the practice of music. These perspectives, which, to a greater or lesser  
18 degree, coincide with praxial philosophies in relation to music education, consider the  
19 idea of music education constructed from the experience that comes from *music making*.  
20  
21 In addition it stresses the need to make music in a participatory way, through joint  
22 construction of the musical event. This participatory music is, essentially, according to  
23 the authors, what will most efficiently encourage the creation of intersubjective links  
24 between students, promoting better coexistence. Among the authors mentioned in this  
25 educational perspective, a contribution by professor Thomas Regelski is included,  
26 through which he produces, in a clear and insightful way, a description of the guidelines  
27 that should be seriously considered by music educators as a group. Among other things,  
28 it refers to the guidelines that allude to the concept of *musicking*, developed by Small  
29 (1998) and later, with some different connotations, by Elliott (1995).  
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46 *Lucy Green (Institute of Education, University of London, UK):* I would say the  
47 best theoretical approach is to regard music-making as being the heart of music  
48 education and to regard the musical taste and identity of the student as also being at  
49 the heart of music education, and to build from both music-making and the musical  
50 tastes and identities of the students from there outwards and beyond that, so that  
51 having gained the trust of the students, teachers can then take them into new realms  
52 of music that they haven't previously come across; and through that, give them  
53 musical insight into other cultures and religions and geographical areas and  
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3 historical eras as well, that they might not be able to encounter in quite the same  
4 way otherwise.

5  
6 *Steve Dillon (Queensland University of Technology, Brisbane, Australia):* I think  
7 the main shift in thinking that music education needs to consider is precisely about  
8 the qualities of music making that can promote health and well being, not about  
9 measuring knowledge outcomes. Whilst attention to quality is important,  
10 expressiveness in any creative activity has a self-actuated predisposition to refine  
11 and develop musical product and processes. The re-integration of art and life is a  
12 worthy quest but needs to always concern itself with the relational pedagogies – the  
13 ethics of the transaction in dynamic ways because context is ever changing.

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17 *Thomas Regelski (University SUNY, Fredonia, USE; Helsinki University, Finland):*

18 [...] If “[social] integration and peaceful coexistence” are meant, presentational  
19 music needs to be downplayed in favour of participatory musicking of various  
20 kinds. At the very least, a large dose of the latter is needed to compensate for the  
21 social segregation (in-groups, taste, publics, etc.) and hierarchies created by the  
22 former (especially “classical” music). In my experience, students who, for  
23 whatever reason, are interested in presentational performance seem to get their  
24 needs addressed by community (community music schools or private lessons) or  
25 school based (public or voluntary) instruction or ensembles. The vast majority of  
26 students who don’t want to play standard orchestral instruments, but who often  
27 would eagerly study other instruments (everything from guitar to locally popular  
28 ethnic instruments) are typically ignored in schools. Schools, instead, should be  
29 meeting the needs of such students and thereby advancing the quantity and quality  
30 of musicking in a society and the contributory role of musicking to sociality and  
31 integration.

32  
33 Similarly, forms of musicking that do not focus on the usual conditions of  
34 presentational performing (e.g., most music apps for iPhone, iPads, etc.), are also  
35 ignored (e.g., various composition and other software), as are the ample forms of  
36 musicking already taking place in the community (drumming circles, steel drum  
37 bands, karaoke, sing-alongs, etc.). These, too, should be promoted by schools.  
38 In general, viewing music as a levelling force in society, not as a hierarchical “us  
39 vs. other” force that separates insiders (or people who are “good at”) from outsiders  
40 (who are not “good at” but may still like a music), is the best principle.

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Unfortunately, much in the music world, including commercial music and  
conservatory training, is premised on competition of some kind or degree; of being  
advanced (e.g., auditioned seating in an orchestra), of seeking accolades and  
recognition. But the larger part of any local music world consists of people

engaged in various participatory musicking and musical practices simply of like-minded and more equally proficient people sharing a collective intentionality (or in the privacy of their own homes – though, remember, Einstein wouldn't play his violin if anyone, including family, might hear him).

The principle at stake, then, is to identify and locate (situate) the prevalent musical practices in a nation, region, or local society. Then, determine what skills and knowledge are needed to participate at an entry level.\* Then, where possible (even if it means connecting with community resources, promoting growth and transfer of learning by providing (or informing students of the local availability of) more authentic and advanced praxis. These stages are all assisted when, in fact, the community of musicians and of music teachers (private and school-based) work together cooperatively. That will enhance integration and peaceful coexistence.

*\*An entry level is a beginning level that is sufficient to provide musical satisfaction of the kind likely to motivate the desire and intention of developing more advanced techniques that promote increased satisfactions.*

#### **4.5 Category 5: Recommendations of specific proposals**

We should not forget that although Spain did not play an active part in international discussion forums until recent times (Díaz-Gomez, 2012), in other contexts research on music education is not a new topic and there is therefore a large body of literature on the subject. Knowing the theoretical foundations of classical authors on music education and discovering innovative proposals for the teaching and learning of music is a task that is both necessary and fascinating in the work of a music teacher (Malbrán, 2007). A good music teacher brings originality and participates in the creation of specific musical and educational proposals; but the teacher also knows and values the work that other teachers share, and work that contributes to research. For this reason, the experts make some recommendations for particular proposals and approaches in music education.

*Wolfgang Dietrich (University of Innsbruck, Austria): Start from the idea of elicitive conflict transformation.*

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2  
3 *Steve Dillon (Queensland University of Technology, Brisbane, Australia):* Whilst  
4 there are philosophies of music education and ‘methods’ for music education that  
5 are useful to explore, they are all culturally located and reflect the music and  
6 practices of the culture. Perhaps the best philosophy comes from the Pragmatist  
7 John Dewey’s *Art as Experience* (2005) which simply recognises the nature of the  
8 experience as phenomenological. Whilst the Western world seems to argue  
9 Reimer’s aesthetic and Elliot’s praxis approach, both these philosophies are firmly  
10 placed within a US band and orchestral approach to music making and transfer of  
11 the philosophies requires significant cultural reframing. The methods such as  
12 Kodaly, Orff and Dalcroze also must be considered in their holistic context of  
13 being rooted in the nationalism of the late 19th early 20th century. While they hold  
14 important traditional values and practices they too are limited in a 21st century  
15 digital and multicultural classroom.

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22 *Marcelo Giglio (Haute Ecole Pédagogique BEJUNE, Bienne, Switzerland):* In  
23 terms of integration, I think that theoretical approaches of heterogeneity are  
24 necessary in school. On the other hand, the praxial philosophy of David Elliot can  
25 contribute to the relationship between the musician and the listener in different  
26 cultural contexts.

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30 *Wilfred Gruhn (University of Music, Freiburg, Germany):* From my experience,  
31 the basic principles of Gordon’s Music Learning Theory are very appropriate and  
32 applicable to students’ music learning. However, it should not be seen as “the”  
33 (only right) method or not as a “method” at all, but as a basic general idea which  
34 has to be adapted to the particular demands of each social and cultural context.

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38 *Alda Oliveira (Universidade Federal da Bahia, Brazil):* I think that the music  
39 teacher has to develop (practically and theoretically) to use the method he or she  
40 has been educated with and combine it with the recommendations of the PONTES  
41 Approach.  
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## 49 **5. Discussion**

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52 The main objective of this study was to publish authoritative arguments on whether  
53 music education could be a potential tool to facilitate integration and positive  
54 coexistence. The analysis of the results, combined with some existing theories and  
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3 proposals in the music education literature, provides evidence on the research topic and  
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5 leads to interesting considerations that we wish to highlight. This analysis emphasises  
6  
7 the fact that, although each social context gives rise to a different educational situation  
8  
9 with different potentials and needs, the experts interviewed mentioned many of the  
10  
11 same issues in their responses, regardless of their geographical and social situation.  
12

### 13 14 15 **5.1 Revision of the concept of integration in music education** 16

17  
18 The first point here is the revision of the concept of integration, which in inclusive and  
19  
20 intercultural music education should govern the guidelines for action. Poorly understood  
21  
22 and managed integration could lead to proposals based on the perspective of  
23  
24 assimilation and multiculturalism (Mayor Zaragoza, 2008). In this case, any educational  
25  
26 action should introduce rules that include showing respect and recognition towards all  
27  
28 musical manifestation. Musical identity is built up from a combination of individual –  
29  
30 personal and collective – musical experiences, and participation in a social group, at  
31  
32 both a micro and macro level, which encompass musical tastes, values, practice, skills  
33  
34 and knowledge (Green, 2011). These identities are constructed through the transmission  
35  
36 and acquisition of learning, which come from each person's cultural environment, and  
37  
38 from all forms of teaching, from the informal to the strictly formal. Establishing the  
39  
40 dialogue on constructing personal musical identities and recognising different musical  
41  
42 manifestations is one of the challenges for the music teacher. This dialogue provides the  
43  
44 grounding on which to establish a music education based on interaction among  
45  
46 individuals, guaranteeing enhanced coexistence. In the same way, music could start to  
47  
48 be considered as one of the tools necessary to resolve and transform possible conflicts  
49  
50 derived from negative coexistence in the educational space (Gázquez, Pérez, & Carrión,  
51  
52 2011). One of the ideas to emerge from the responses suggests starting from *the idea of*  
53  
54 *elicitive conflict transformation* (Dietrich, 2013). Elicitive conflict transformation  
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3 theories, in contrast to prescriptive methods, state that as there are many ways to  
4  
5 understand peace and coexistence, each conflict is unique and needs to find new  
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7 emerging ways of understanding to transform it into positive opportunities for learning.  
8  
9 This transformation should come from the participants, and depends on their social  
10  
11 contexts. Playing music together, understood as an elicitive dialogue, can foster  
12  
13 understanding, although musical experiences have to be respected and celebrated; in this  
14  
15 case it is possible, as stated, to *use energy for conflict work*. Within educational settings,  
16  
17 as suggested, teachers must show *care for the music of students*. Responding to  
18  
19 students' musical diversity must necessarily result in incorporating into *teaching the*  
20  
21 *musical diversity that the world presents in their everyday life*. In turn, there will be a  
22  
23 need to observe and recognise students' musical identities and adapt educational  
24  
25 practices to their musical lives. Only in this way can teachers avoid the aforementioned  
26  
27 *assimilation* that musical curricula can sometimes promote.  
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### 33 ***5.2 Adaptation of educational practice***

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36 Another challenge facing the music teacher is to respond to the recommendations to  
37  
38 contextualise every educational proposal to the specific situation it needs to adapt to. A  
39  
40 theoretical approach can offer valid guidelines for action, but if it is not applied to a  
41  
42 specific context, it may lack effectiveness. In this sense, there will be as many  
43  
44 theoretical approaches as educational contexts.  
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46  
47 The need to promote coexistence is a key challenge on every country's  
48  
49 educational agenda. Spain has witnessed a reduction in the resources available for the  
50  
51 effective integration of all members of the community. Music teachers, regardless of the  
52  
53 conditions, strive to creatively accommodate the complex educational reality that  
54  
55 surrounds them. Specifically, music teachers find themselves having to protect access to  
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57 music education for a large number of students, having to ensure the acquisition of  
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3 knowledge, as well as awakening musical taste, encouraging active participation in the  
4  
5 musical life of the communities and integrating more and more musical identities into  
6  
7 the formal framework of education. And they have to do all of this in a context of few  
8  
9 teaching hours for music, the rise in the student-teacher ratio in classrooms and reduced  
10  
11 resources with which to acquire and maintain musical and school equipment.  
12

13  
14 In this complex system, music teachers make great efforts to identify diversity  
15  
16 among their students, assuming that the variety of musical identities goes beyond  
17  
18 cultural origin. A useful guideline for music teachers is Dillon's (2007) proposal, which  
19  
20 urges them to discover the place of music in the lives of their students, assuming that  
21  
22 adapting musical practice in educational environments also involves addressing  
23  
24 diversity in the access to and assimilation of musical knowledge. According to the  
25  
26 suggestions made by the study participants, guaranteeing the heterogeneity that can help  
27  
28 to promote coexistence within the educational realm involves encouraging the *act of*  
29  
30 *learning from one another*. Peer learning in music education, if it is based on  
31  
32 parameters of recognition and justice, enhances the dialogue and interrelations among  
33  
34 participants. This socio-cognitive approach leads teachers to recognise and integrate  
35  
36 each student's *different articulated singularities*, enabling their *own learning paths*, but  
37  
38 fostering the *building of music learning together*, according to students' achievements,  
39  
40 skills, abilities and joint interests.  
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### 46 ***5.3 Participate and experience music***

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49 The proposal to maintain an active tendency in the learning of music is probably the  
50  
51 most significant point. Nowadays there are new challenges that music education should  
52  
53 address. In this vein, opting for musical learning focused on the musicking of  
54  
55 individuals could encourage and promote an experiential music education, centred  
56  
57 mainly on acquiring positive musical experiences. Through these experiences, as a  
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3 result of the affirmative responses to their musical and extra musical meanings, we can  
4  
5 guarantee students a strictly musical training. In this context, it does not focus  
6  
7 exclusively on obtaining results, but also on the need to make music in school, which  
8  
9 has an impact on both the promotion of positive attitudes towards music and increased  
10  
11 motivation for the phenomenon of education (Madariaga Orbea & Arriaga Sanz, 2011).  
12  
13 Positive musicking arises from understanding the music that is being practiced. The  
14  
15 incorporation of elements of informal music learning in the formal framework (Green,  
16  
17 2008), based on our students' music knowledge and taking into account the musical  
18  
19 tastes and identities of all those participating in the educational event, leads to a plethora  
20  
21 of new possibilities that should be kept in mind. This integration of informal musical  
22  
23 elements into formal realms can help to encourage musical experiences in the classroom  
24  
25 that, as the participants note, match in with the students' *real music practices*. In this  
26  
27 sense, it can be useful to merge the use of educational methods that enable students to  
28  
29 successfully learn music in academic paradigms, with training to critically approach the  
30  
31 different musical lives they experience outside school. As Giráldez states, *music plays*  
32  
33 *an important role in students' lives and, sometimes, school seems to ignore their*  
34  
35 *musical worlds*. Critically incorporating, practicing and valuing these musical worlds in  
36  
37 educational settings will enhance students' **engagement with different music** and  
38  
39 promote the use of common musical practices. Consequently, promoting participatory  
40  
41 music (Turino, 2008) – as opposed to the Western paradigm of the value of  
42  
43 presentational music as distinctive of a select education – could give rise to new links of  
44  
45 interrelation between participants, making it possible to change extra-musical  
46  
47 connotation that could emerge in music practice. In this case, a positive musical  
48  
49 experience is built on an understanding of the phenomenon of music as well as on the  
50  
51 enjoyment of shared practice and exchange, ensuring integration and recognition of  
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3 different musical identities. It is precisely on this point that music education has the  
4  
5 potential to improve coexistence between people and cultures.  
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## 10 11 12 **6. Conclusions**

13  
14 In certain circumstances, group music practice creates intersubjective communication  
15  
16 links, which help to improve understanding between individuals and groups of people.  
17  
18 Communities have made use of music to the extent that, on many occasions, it goes  
19  
20 beyond enjoyment and aesthetic pleasure (Higgins, 2012).  
21  
22

23  
24 In an increasingly diverse society, in addition to learning about music, the  
25  
26 classroom should be a space to integrate cultural knowledge through group music  
27  
28 practice. Sharing positive music experiences contributes to generating spaces of  
29  
30 understanding where different knowledge, values and tastes are recognised. This  
31  
32 recognition helps to improve the classroom atmosphere, enhancing interaction and  
33  
34 possibly leading to better learning outcomes (Braxton, Bray, & Berger, 2000).  
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36

37  
38 Much of our students' musical knowledge is generally excluded from the formal  
39  
40 system. The methods of music learning outside the traditional music teaching  
41  
42 methodologies are frequently omitted from the classroom. In this scenario, learning  
43  
44 music becomes an alien process for our students; this can be a barrier to the construction  
45  
46 of an educational space where music practice is a tool for gaining positive shared  
47  
48 experiences.  
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51 Finally, we are contributing to a change in musical pedagogy in which the music  
52  
53 teacher should know how to be responsive in the face of essentially expository models  
54  
55 from previous years. Music teachers cannot set themselves up as the exclusive source  
56  
57 for constructing musical knowledge, because they cannot be experts on every style that  
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3 forms part of their students' musical background. Incorporating music and models for  
4  
5 music learning into the formal environment involves having a dialogue with different  
6  
7 musical identities and opening up to new ways of learning.  
8

9  
10 Teachers need to be aware of the different proposals and guidelines in music  
11  
12 education. We firmly believe in the idea that there is not only one educational model,  
13  
14 but many, and that they contribute to students' training. The world of education now  
15  
16 acknowledges three realms for learning: formal, non-formal and informal. This gives  
17  
18 rise to the need for coordination between formal and non-formal educational settings,  
19  
20 without forgetting that music education must consider the knowledge and experience  
21  
22 students acquire in informal contexts (Berbel & Díaz 2014). The methods of music  
23  
24 teaching identified by the experts, together with the different approaches and  
25  
26 philosophies referred to – Dalcroze, Kodaly, Orff, Gordon, Elliott, etc. –, can be  
27  
28 excellent models and guides to ensure the acquisition of musical knowledge from this  
29  
30 active practice. However, the challenge for teachers who aim to adapt this knowledge to  
31  
32 the classroom is linked to the ability to transform the educational ideas on  
33  
34 heterogeneous approaches that respond to students' musical interests, in order to foster  
35  
36 compositional, interpretative and creative processes. The participants interviewed agree  
37  
38 on the importance of the didactic approach to the design of music education  
39  
40 programmes, both in auditory education and instrumental, vocal and/or body  
41  
42 performance and composition.  
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47 The music that we currently listen to and perform is the result of many years of  
48  
49 experimentation in sound all over the world. Musical styles such as rock, jazz, rap and  
50  
51 many others help us to understand the fusions and hybridisations produced by  
52  
53 intercultural marriages. They also help teachers to stimulate students' interest towards  
54  
55 music and music education and to create their own musical ideas. Inviting students to  
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3 think with sounds, to express through music what they cannot say with words, can result  
4  
5 in musical practices that foster motivational, social and emotional processes and that  
6  
7 facilitate learning.  
8

9  
10 Promoting classroom practices that enable students to acquire positive musical  
11  
12 experiences leads to the growth in the musical lives of the students outside the  
13  
14 classroom; if these experiences are, additionally, shared and based on recognition, they  
15  
16 can help to improve the atmosphere and coexistence both within and outside the school.  
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Table 1. Categories and authors.

Category	Thematic Nature	No. of responses	Authors referring to this category in some way
<i>Cat. 1</i>	There is no single valid theoretical approach	5	Wilfred Gruhn (University of Music, Freiburg, Germany) Silvia Malbrán (Universidad de Buenos Aires, Argentina) Alda Oiveira (Universidade Federal da Bahia, Brazil) Keith Swanwick (Institute of Education, University of London, United Kingdom) António Ângelo Vasconcelos (Escola Superior de Educação do Instituto Politécnico de Setúbal, Portugal)
<i>Cat. 2</i>	Open and flexible pedagogical approaches to abilities and levels of learning	7	Pep Alsina i Masmitjà (Universidad de Barcelona, Spain) Liora Bresler (College of Education, University of Illinois, Urbana-Champaign, USA) Marcelo Giglio (Haute Ecole Pédagogique BEJUNE, Bienne, Switzerland) Andrea Giráldez Hayes (Universidad de Valladolid, Spain) David Hargreaves (Roehampton University, London, United Kingdom) Silvia Malbrán (Universidad de Buenos Aires, Argentina) Nicolás Oriol de Alarcón (Universidad Complutense de Madrid, Spain)
<i>Cat. 3</i>	Concern about students' social context and musical diversity	11	Wolfgang Dietrich (University of Innsbruck, Austria) Steve Dillon (Queensland University of Technology, Brisbane, Australia) Andrea Giráldez Hayes (Universidad de Valladolid, Spain) Lucy Green (Institute of Education, University of London, United Kingdom) David Hargreaves (Roehampton University, London, United Kingdom) Federico Mayor Zaragoza (Ex-director General de la UNESCO, Presidente de la Fundación Cultura de Paz de Madrid, Spain) John O'Flynn (University of Limerick, Ireland) Thomas Regelski (State University of New York at Fredonia, USA; Helsinki University, Finland) Sylvia Szhwarzenbach (Musikschule und Konservatorium Bern; Hochschule für Musik und Theater, Bern; Switzerland) Keith Swanwick (Institute of Education, University of London, United Kingdom) António Ângelo Vasconcelos (Escola Superior de Educação do Instituto Politécnico de Setúbal, Portugal)

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3	<i>Cat. 4</i>	Educational	4
4		perspectives	
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11	<i>Cat. 5</i>	Recommendations	5
12		of specific	
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