



**ISME Commission on Research in Music Education
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Abstracts

Music education in international progressive education movements: A research through pedagogical press (1920-1949)

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This work presents some results of my PhD research developed between 2015 and 2019, whose general subject was the music education among some pedagogical movements in early 20th century. The investigation focused on movements that proposed pedagogical innovations and discussed subjects such as the role of the school in society and ways to organize school materials and activities in order to build an environment adequate for the increasing of children participation. Some of the most preeminent pedagogues and authors engaged in these groups are known as references in educational area nowadays and worked in different countries, such as Maria Montessori in Italy, John Dewey in USA, Célestin Freinet in France, etc., whose relevance is connected to the present.

The main goal of the investigation was to search for signs of innovation in music education area. In order to observe how pedagogical ideas in music education were discussed and if they expressed the movements' ideas coherently, three pedagogical journals were selected as central sources. A choice for journals from USA, France and Brazil in 1920's, 1930's and 1940's was important to observe how these international movements were connected in the inter-war period. These materials attest that education became a global subject in these decades and that the school population had a strong rise in these countries. Other journals and books from the same period were also consulted in order to make the context understanding wide.

The music education contents in these journals – Progressive Education (USA), La Nouvelle Éducation (France) and Revista Brasileira de Estudos Pedagógicos (Brazil) – were analyzed in order to provide a portrait of the area in this context. The categories that guided the investigation of the sources were (i) authors, (ii) subject-themes, (iii) people and institutions named and (iv) suggestions on literature and discography. Some of the results to be presented here include (a) the centrality of Satis Coleman as an international reference in music education among the progressive pedagogical movements; (b) the rising and international spreading of handmade flute groups; (c) the discussions on the creative activities such as composition and improvisation, as well on repertoire and the new technologies for sound record and diffusion.

Study on musical practices in non-institutionalized spaces in Canada and Brazil

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Studies carried out in several communities located all over the world proved music to be an efficient tool in promoting psychological well-being to those who perform it (Gouk, 2001; Koen et al., 2009). Music is perceived as having a positive role in what pertains to emotions, communication, and social identity of its players (MacDonald, Kreutz and Mitchell, 2012). In Brazil, making music fosters possible professional aspirations, allows to express and value young people's cultural identities (Ilari, 2013), and creates a feeling of belonging to a group, which often plays a role of family support. Music also plays a role in distancing young people from socially endangering conditions, such as violence, criminality, or drug use (Kleber et Souza, 2013). That said, few studies documented this phenomenon from an intercultural perspective. The studies available in this domain are based on cases related to specific social contexts, disregarding any comparison between the cultural communities under study (Saarikallio, 2012). To overcome this lack, a team of Canadian and Brazilian researchers realized a project of research for two years with youth and young adults from two different cultural and social backgrounds: a group of musickers from a community center in the Brazilian city of Fortaleza (CUCA) located in vulnerable area, and a rock music school in the city of Quebec, Canada (Amplisson). The study aimed to understand better the role and the educational approaches used within these two making-music community structures, as well as to describe the impacts of music-making activities in the life of these teenagers and young adults both from Canada and Brazil. The data gathering was based on an interdisciplinary research protocol that considered the musical activities performed, as well as interviews with the young musicians, managers, and teachers from both sites. The project used the Bonde's (2011) "health music(k)ing" theoretical framework, thus allowing for understanding and discussing the many impacts of musical activities on the lives and well-being of young people stemming from psychologically vulnerable communities. Our study presents the results obtained in two years of investigation. We concluded that making musical activities contribute substantially to their well-being (e.g., feel safer, manage and connect with their emotions), personal development (e.g., awareness of their potential, personal skills, improvement), and interpersonal relationships (e.g., socializing, musical life). We also concluded that these contributions to their lives are possible if their musical activities are practiced from their respective music cultural reality.

Culturally sustaining practices among music educators: Commonalities across varied contexts in the United States

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Ideally, student demographics in a school's music classroom reflect the demographics of the school itself, mirroring proportionate ethnic and economic diversity. Unfortunately, most music classrooms in the United States do not reflect the demographics of the school proportionately (Elpus & Abril, 2011; Lundquist, 2002), signaling inequitable and often hidden pedagogies and underlying ideologies (Gurgel, 2016). In this study, the researcher located six music teachers who maintain proportionate demographics in their classrooms. This study examined these teachers' ideologies and practices and compared them with the theory of Culturally Sustaining Pedagogy (CSP), as defined by Gloria Ladson-Billings (1994). The music teachers who formed this collective case study teach in