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למוסיקה ולמחול
בירושלים
1933-2023



Perspectives of Performing Art Pedagogy Conference

Abstract Book

**The Jerusalem Academy of Music and
Dance**

June 14th-16th, 2023

Jerusalem, Israel

Prof. Michael Klinghoffer

Dear Colleagues,

This conference has a dual purpose. It aims to discuss issues concerning performing arts education. It equally aims to raise important questions about the potential role Art studies play in education in all academic disciplines.

“I live my daydreams in music, I see my life in terms of music”, Einstein said. What was it that attracted him? It may have been the aesthetic sense of form or the clarity and accuracy of expression. But were there other aspects that intrigued his imagination? Nobel prize laureate in medicine, Thomas Sudhof, mentioned in every interview his bassoon teacher. He claimed that being a bassoonist was a lot harder than being a scientist. Nowadays, when artificial intelligence can write an essay and compose a perfect symphony, we need to consider if it is important to educate and inspire young people to think like artists.

What does it mean to live or think like an artist?

For me, the answer is based on three elements: sensitivity, awareness and perception. Sensitivity means sensitivity to others, to the environment, to the world, to the people we make music or dance with, to the people we interact with. Awareness is what is happening within us: what a painting evokes in us or how we react to certain music.

Finally, Perception is about finding connections, sometimes connections that seem impossible at first sight. It means asking a child’s question - what can I do with it? and finding joy in interesting solutions.

As we go through this conference, I urge you to think about more questions that come to mind and share them with the other participants.

I welcome you to the Jerusalem Academy of Music and Dance.

Prof. Michael Klinghoffer

Teacher at heart and President of the Jerusalem Academy of Music and Dance

Prof. Michael Klinghoffer is the author of “*Mr. Karr, Would You Teach Me How to Drive a Double Bass?*”, a book devoted to the technique and philosophy of his mentor, Maestro Gary Karr. Accompanying the book are 18 videos and a DVD, “*For Teachers [NOT] Only*”. His repertoire ranges from contemporary music (much of it composed for him) to his own transcriptions. Michael is often touring as a bass performer and teacher, as a conductor and a lecturer. His MOOC “*Music as the Mirror of Western Culture*”, is available on EdX. Prof.



Klinghoffer has earned a Master of Music degree from Yale School of Music and a Doctor of Musical Arts from the Hartt School, University of Hartford. He has also done Post Doctoral work at the Harvard Graduate School of Education. He has been at the Jerusalem Academy of Music and Dance since 1987, now serving as its President since 2021. He believes that teaching is an ART and that talent is not a matter of geography. Along with his academic commitments and performing engagements, he devotes much time and energy to working with young people of diverse backgrounds in Israel and all over the world.

Prof. Bella Brover-Lubovsky

The Jerusalem Academy of Music and Dance – the oldest institution of higher education in the performing arts in Israel – is celebrating its 90th anniversary. A conglomerate of the Higher Academy and affiliated conservatory and high school, the Jerusalem Academy stands at the forefront in nourishing young musicians, dancers and artists, preserving and promoting the tradition established prior to the foundation of the State of Israel. Innovative teaching and educational methods practiced in its three institutions have been extensively adopted elsewhere, and the Higher Academy alumni have gone global, obtaining leading positions in academic institutions and performing bodies worldwide.

The Academy Research Authority warmly greets all the attendees of the international conference The Perspectives of Performing Arts Pedagogy. The Academy thanks the faculty and students, and all the guests who gather here in order to demonstrate and perpetuate the powerful tradition of performing arts education and to delineate its further perspectives.

Let me wish all the attendees an inspiring conference, and for the overseas guests – a pleasant stay in Jerusalem.

Bella Brover-Lubovsky

Vice-President for Academic Affairs & Head of Research Authority

Prof. Bella Brover-Lubovsky (Ph.D., Hebrew University) serves a Vice-president of Academic Affairs and a Research Authority Head. She teaches the historical survey of Western music from Ancient Greece to early 20th Century, analysis, history of music theory, and graduate seminars on various subjects. She is a recipient of international awards, including the Thurnau Award (Bayreuth University), research grants from the Einstein Foundation Berlin, the Israel Science Foundation, the Italian Academy at Columbia University, the Vittore Branca Center at Fondazione Cini (Venice), the Newberry Library, the Vigevani and Orzen postdoctoral fellowships (Hebrew University). Brover-Lubovsky is the author of *Tonal Space in the Music of Antonio Vivaldi* (Indiana University Press, 2008), *The Early Reign of Oleg: Music for the Play by Catherine the Great, Te Deum Settings for Prince Potemkin's Victories* (A-R Editions, 2018, 2023), and of numerous articles published in international periodicals and volumes.



Conference Program

Wednesday June 14 th 2023		
	Kushner Building Recital Hall	Hall 222
10:00	Registration, Light Refreshment	
10:30-11:00	<p>Opening and Greetings: Prof. Michael Klinghoffer, President, the Jerusalem Academy of Music and Dance</p> <p>Dr. Naomi Beck, Deputy Director General for Strategy and International Affairs, The Council of Higher Education</p> <p>Prof. Bella Brover Lubovsky, Vice-President for Academic Affairs & Head of Research Authority</p>	-
11:00-12:00	<p>Keynote Lecture: Prof. Martha Curtis Fostering an Educational Environment that Enables Artists to Develop their Unique Creativity</p>	
12:00-13:00	Session 1a: Fifty Years of Innovation	
	<p>Round Table: Veronika Cohen, Eyad Hamza, Michal Hefer Fifty Years of Innovation – JAMD’s Contribution to Music Education in Israel and Abroad</p>	
13:00-14:30	Lunch: Atlas Restaurant, Sirmen Building, HUJI	

14:30-16:00	Session 2a: High Music Education in the World Chair: Michael Klinghoffer	Session 2b: Dance Pedagogy A Chair: Martha Curtis
	Hande Sağlam Master - Apprentice Relationship as a Pedagogical Method and its Importance in the Âşık-Tradition	Galiya Tzur We are Far from the Shallow Experience Now: Teachers as Paths Pavers for Students/ Performers to Connect to Themselves, as They Perform for Others
	Lucia di Cecca, Sergio Lattes Traineeships to Foreign Countries and Employment Outcomes	Ronit Ziv A Choreographic Lab as a Pedagogical Move
	Margaryta Moisyeyeva Analysis of Main Current Trends in the Situation with Art Education in Ukraine	Neta Pulvermacher Pedagogy and Creative Research Methods Developed and Utilized in the “Body, Dance, Site” Project
16:00-16:30	Coffee Break	
16:30-18:00	Session 3a: History of Music Pedagogy Chair: Bella Brover-Lubovsky	Session 3b: Listening – Hearing Education Chair: Michal Hefer
	Riccardo Castagnetti Andrea Basili (1705–1777): 18th-Century Compositional Pedagogy between Counterpoint and Thorough Bass	Libby Azaryahu, Sigal Chen, Beatrice Bar Teaching Listening Skills in Music Class as a Fundamental Aspect of Education
	Kurt Markstrom The Porpora Tradition	Yair Ehrlich Developing Inner Hearing Through Improvisation
	Anna Maria Bordin, Marina Scalafiotti Stravinsky’s Pedagogy: Does it Exist?	Anna Shapira A Case-Study, “Dialogue between Musical Cultures” – Creating a Starting Point. The Effects of a Neutral Starting Point on Creating a Safe Space for a Dialogue Between Cultures
18:00-18:20	Break	
18:20		Dance Faculty Performance (Afik Hall) – Details TBA

19:00	Recital: Samira Tabraue (piano) Federico Mompou, Scenes d'enfants Isaac Albéniz, Suite Española	
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Thursday June 15th 2023

	Kushner Building Recital Hall	Hall 222
	Session 4a: Music Education and Social Media Chair: Emma Gashinsky	Session 4b: Early and Primary School Music Education Chair: Michael Wolpe
09:00-10:30	Yaeli Greenblatt Theatre, Technology, and the Post-Human Art Student	Veronika Cohen, Gabriela Karin Konkol, Anna Kalarus Musical Mirrors: A Research Based Pedagogical Tool Introduced at General Education Schools in Poland – an Experimental Study
	Rona Israel-Kolatt Vocal Pedagogy in the 21 st Century: Traditional Bel canto Ideals and Social Media Tech-based Tuition	Noga Fox “A View, a Window, a Mirror” – 28 Years of Leading Musical Education in Jerusalem
	Paul Rabinowitz, Amit Weiner The Importance of Interdisciplinarity in Arts Education	Michal Hefer, Barak Yeivin A Musical Learning Community – Parents, Infants, Teachers, and Student Interns
10:30-11:00	Coffee Break	
	Session 5: Education and the Diversity	
11:00-12:00	Round table: Claudia Gluschankof, Loab Hammoud, Rozan Khoury, Amer Nakhle The Education of Future Sammí'a: Arab Music Appreciation in Music Classes	-
12:00-13:30	Lunch: Atlas Restaurant, Sirmen Building, HUJI	

13:30-15:00	Session 6a: Pedagogical Encounters Chair: Yaeli Greenblatt	Session 6b: Dance Pedagogy B (Virtual) Chair: Neta Pulvermacher
	Avi Bar-Eitan “Everyone Wants Simple Songs”: Using Popular Song in High School Music Education in the Post-Covid Era	Darren Moore, Melissa Quek A Rhythmic Approach to Dance Pedagogy
	Michal Hershkoviz-Michaeli How Children Teach-Learn Dance Using the Media, and the Principles that may be Learned from This	Jan Erkert Bones Provide a Brilliant Framework for Creativity and Movement. Performing Arts Curriculum Should do the Same: Case Studies of Re-Designing Dance Curriculums
15:00-15:15	Coffee Break	
15:15-16:00	Lecture-recital: Ido Ariel (piano), Shlomit Kovalsky (sopran), Daniel Portnoy (tenor) Israeli Art-Song and JAMD’s Vocal Department	-
16:00-16:30	Coffee Break	
16:30-18:00	Session 7a: Personality of a Pedagogue Chair: László Stachó	Session 7b: History of Arts Education in Israel Chair: Michal Hershkoviz-Michaeli
	Samira Tabraue Key Qualities of a Teacher: Observation and Self-Reflection	Sarit Tauber The Eretz-Israeli Conservatory of Music and Dramatic Arts (1933-1947) – a Place to Cultural Encounters
	Amira Ehrlich Using Autoethnography for Negotiating of Music Teacher Identities	Rivka Neuman Music Education in Ultra-Orthodox Society: What is the Problem?
	-	Tal Weiss, Pascal Kaeser Digital Pedagogy in Music Education: A Case Study of Cross- Cultural Collaboration
19:00	Dinner	

Friday June 16th 2023

	Kushner Building Recital Hall	High School
9:00-10:30	Session 8a: Pedagogy of Performance Chair: Racheli Galay	Session 8b: Creativity in Pedagogy
	Eitan Ornoy, Shay Cohen Assimilation of Late 19 th Century Performance Features Among Currently Active Violinists	Study Session: Lilian Laufer, Yohanan Nerel, Shoshan Shmuelof The Central Role of Creative Work in Music Education and its Challenges
	Barak Shossberger “The Third Vs. First Person Approaches to Musical Analysis and Performance: Reconciling Two Contradictory Perspectives on Mozart’s Dissonance Quartet”	
	László Stachó The Most Powerful Music Pedagogy: Training the Musical Attention	
10:30-11:00	Conference Closing	
11:00-15:00	Lunch & Guided Tour	

Conference Abstracts

Keynote Speaker:

Martha Curtis

(Virginia Commonwealth University)

Fostering an Educational Environment that Enables Artists to Develop their Unique Creativity

In a world fraught with political upheaval, conflict, and uncertainty, we gather as an international community of teaching artists who embody diverse values and innovations that are inevitably central to our programs. In our scheduled sessions, we will learn from each other, and in our informal conversations, we will get to know each other personally. We will share our collective concerns and purposes. Throughout, we will have the opportunity to embrace and celebrate what makes us different – and more importantly, what makes us alike.

I was a professional dancer and choreographer who spent over 35 years in dance in higher education, ten years as a department chair. As a consultant and external evaluator for the National Association of Schools of Dance, I observed a range of approaches, best practices, and perils in building effective dance programs. In reviewing the challenges and discoveries through the years, I find myself asking how we:

- Create artistic communities where mutual respect, collaboration, and communication are foundational dynamics among students, faculty, and leadership:
 - Maintain an environment of “presence” through improved listening and observation.
 - Deepen our knowledge by learning from multiple cultural perspectives.

10 | Perspectives of Performing Art Pedagogy

- Develop rigorous training programs that build competencies while valuing a student's distinct creativity and movement language:
 - Support individuality while affirming the power of the ensemble.
 - Facilitate interdisciplinary collaborations that further inform and inspire our students.

Ideas, examples, and anecdotes will catalyze further thought and discussion.

This is my first visit to Israel. I am inspired and humbled as I learn about the richly complex culture and tremendous tensions that part of this extraordinary place.

Martha Curtis, Professor Emeritus, served on the faculty of Virginia Commonwealth University Department of Dance and Choreography from 1988-2017, and as Department Chair from 1996-2006. Her choreographic works have been presented throughout the United States and her videodance works created collaboratively with Bruce Berryhill have been broadcast on PBS and screened internationally, receiving numerous awards. Ms. Curtis served as Vice President, Accreditation Commissioner, Visiting Evaluator and Consultant for the National Association of School of Dance and served as President and Vice President of the Council of Dance Administrators. She has received the VCU Arts Award for Distinguished Service and the Richmond Magazine Teresa Pollak Prize in Dance. She danced with the New York based company of modern dance pioneer Pauline Koner, while serving as her assistant (1976-82). Other teaching credits include Ohio State University; University of California, Santa Cruz; and Booker T. Washington High School for the Performing and Visual Arts.

Lecture – Recital:

Ido Ariel – Shlomit Kovalsky (Sopran), Daniel Portnoy (Tenor)

(The Jerusalem Academy of Music and Dance)

Israeli Art-Song and JAMD's Vocal Department

The Israeli art-song for voice and piano brings together some conflicting trends. Created since the 1930s, "Lieder" participated in the formation of the newly formulated Israeli music style. Relying on the recently revived Hebrew, art songs were composed that sought to express contemporaneous Zionist

values. These national and communal values did not necessarily coincide with the aesthetics of the inherited European art-song which rather focused on a subjective, individual expression. Lied's characteristics of relative simplicity and folksiness contributed to a dialogue and an exchange between "art-song" and the (popular) "Hebrew Song". This, however, was not easily reconciled with prevailing 20th century Western musical languages. And, finally, composers were gradually questioning their attachment to the Zionist agendas as well as to the Hebrew language itself.

JAMD's vocal department educates students in classical singing, in the tradition of Western operatic voice-training. The educational creed of the department strongly emphasizes art-song, as manifest in a variety of courses, competitions, projects and examination requirements. However, in all these, the Israeli art-song component reflects an ambivalence that echoes the conflicts that reside in the genre itself. A vast amount of this repertoire remains neglected, some of it is judged either outdated or, simply, "too difficult", and Hebrew (popular) Song, more or less "artistically" arranged, has become an acceptable and, accessible, substitute.

A reappraisal is needed of JAMD's vocal department relationship with the repertoire of Israeli art-song. This, however, reflects a more fundamental question regarding the role academic music schools might have in the preservation and propagation of their local cultural heritages. The presentation, thus, links a stylistic analysis of Israeli art-song with a pedagogical dilemma regarding JAMD's position in its musical environment. Live demonstration together with students from this same department will complement the argument for a stronger commitment of teachers and students alike to the various instances of the Israeli art-song.

Dr. Ido Ariel is a pianist, accompanist, vocal coach, lecturer and translator, a leading figure in the field of Art-Song in Israel. He chaired the vocal department at the Jerusalem Academy of Music and Dance. Founded and directed the "Shira-Shir" concert series, presenting concerts dedicated to the classical as well as the Israeli art-song with prominent Israeli singers. He has accompanied many acclaimed singers in Israel and abroad, directed and artistically advised to related concert series. Recently, he has been active in translation-for-singing of the art-song repertoire, publishing and performing art-songs in new Hebrew translations.

Libby Azaryahu, Sigal Chen, Beatrice Bar

(Levinsky-Wingate College of Education)

Teaching Listening Skills in Music Class as a Fundamental Aspect of Education

Listening demands conscious, deep thought about what is being heard, and encourages the listener's active involvement in the aural experience. The purpose of this study is to examine pupils' views regarding content learned in music class and the nature and extent of their engagement therein. A 2019 OECD report found that these skills extend beyond the music classroom to skills learned in other subjects. The study included 366 first through fifth graders from four schools in Israel, who attended weekly music classes. The data collection was done via a questionnaire that contained preference questions on content learned in music class and the level of participation of the pupils in the class. The results indicate that music is perceived as a tool that improves listening skills.

Dr. Libby Azaryahu is a musician and lecturer in the Faculty of Music Education at the Academic College Levinsky-Wingate. She has been a music teacher in schools for over 24 years, and currently leads the internship workshop for new teachers in the field of music. Her research focuses on music education and multidisciplinary learning that combines math and music.

Dr. Sigal Chen holds a Ph.D. degree in education from Ben Gurion University. She is a lecturer at Levinsky-Wingate Academic College with an expertise in assessment in education. Her areas of specialization in research are teaching strategies, curriculum development and evaluation, fostering social and emotional skills (SEL) among students and educators, professional development and professional identity of students and teachers. Dr. Chen presents and publishes her research papers at journals and conferences. In the last three years Dr. Chen heads the professional development for middle leadership in the Arab sector.

Dr. Beatrice Bar immigrated to Israel in 1990 from Moscow where she studied choir conducting. At present Dr. Bar is engaged in teaching training, conducting and composing. 2022 Angel Prize Bride. Research areas: ethnomusicology, musicology and music education.

Avi Bar-Eitan

(Bar-Ilan University, The Jerusalem Academy of Music and Dance)

“Everyone Wants Simple Songs”: Using Popular Song in High School Music Education in the Post-Covid Era

In this lecture, I will demonstrate how the use of popular songs can provide a gateway to the secrets and fundamentals of music for high school students, a vehicle through which the students then connect more easily to art music and jazz. Using popular song in teaching can impart the fundamentals of hearing, harmony, counterpoint, theory, and composition. Popular songs can be used to teach the structure of melody, formal structures and cadences, the relationships between text and music, the basics of orchestration, and more.

We are all familiar with the image of teenagers putting on headphones and seeming to be disconnected from the outside world. For them, popular music is a source of pleasure and refuge. This phenomenon has social and cultural roots, stemming from psychological bases related to developmental processes in adolescence. Music is used as a tool to deal with a wide range of emotions. Due to the widespread use of cell phones, the Internet, and social media, attention and concentration problems among youth have worsened. The Covid panepidemic has deepened this crisis; absence from classes and prolonged sitting in front of Zoom have damaged the quality of learning. Specifically, music studies, which require persistence and hours of practice, were affected. Aside from this, the accelerated development of music technologies and digitization has resulted in the fact that many youth interested in music have begun to produce music using computers without having acquired prior knowledge of performance, reading notation, and theory. I have found that the use of popular songs can serve as a powerful key to learning the most complex theories and strengthening the motivations of youth to engage in music.

Dr. Avi Bar-Eitan is a composer, conductor, and lecturer in the music department at Bar Ilan University and at the Academy of Music and Dance in Jerusalem. He researches Jewish and Israeli music, as well as the application of advanced technologies in teaching and creating music. Dr. Bar-Eitan composes music for theatre, film, chamber and orchestral music and collaborates with many artists.

Anna Maria Bordin, Marina Scalafiotti

(Giuseppe Verdi Conservatoire, Turin)

Stravinsky's pedagogy: does it exist?

Stravinsky considered the piano his very first instrument, even if his piano works are not really numerous compared with the music he wrote for other instruments. Among the piano pieces written during his neo-classical period, there are those written for didactic purposes. Several of these works were written in France as a gift for his youngest son, Soulima, for his first piano instruction.

As difficult as it is to pinpoint a precise pedagogical role in such a small repertoire, we would at least trace back what were the founding principles of the Stravinsky's relationship with his "work instrument", and the role that the piano duet repertoire has had.

This study considers Stravinsky's compositions with educational purposes – Three Easy Pieces, Five Easy Pieces, and Les cinq doigts – in an analytical and performative perspective. The analysis was extended to Soulima's didactic compositions, much more numerous than those of his father, to highlight affinities and possible common origins.

The method is based on the observation and self-analysis of the two pianists and scholars based on specific analytical parameters: choice of compositional materials; gestural characteristics, rhythmic aspects; dynamic profile; timbral aspects; density; use of pedal.

This method has allowed to highlight technical, gestural, expressive aspects and the role of the first and second pianos making it possible to identify pedagogical traits, even though extremely nuanced. It was possible to observe an always extremely clear conception of Stravinsky's pianism, which shows a vast unexplored innovative potential.

Prof. Anna Maria Bordin graduated from the "Musik-Akademie" in Basel and carried out an intense concert activity. Professor of Piano of the Giuseppe Verdi Conservatoire in Turin (IT), she is author of three books and numerous international articles. She is member of the European Platform for Artistic Research (AEC, European Conservatories Association), evaluation expert of the Italian Agency for Quality Assurance in Higher Education, and chairman of the Italian Society of Music Analysis and Theory. She has collaborated as professor with the University of Pavia and the Academy of Brera. She planned and conducted a ten years experimental piano course for an autistic student, devoting the last twenty years to research in the fields of theoretical and applied methodology for piano teaching and performance.

Mrs. Marina Scalafiotti, born in Settimo Torinese, is an Italian pianist and a musical

educator. She studied piano at the Conservatorio Giuseppe Verdi of Turin, and later at the Ecole Normale Cortot in Paris. She won 23 important prizes in national and international piano competitions and played in prestigious halls of Italy, United Kingdom, Canada and South America. Many of her performances have been recorded for radio, television and discographic purposes. Mrs. Scalafiotti is often invited to teach in international Master classes and is a regular part of the Jury Committee in piano competitions. Currently she teaches in the Conservatory of Turin and runs “Telemasterclass”, an online channel for classical piano playing and teaching around the world.

Riccardo Castagnetti

(Harvard University / University of Modena-Reggio Emilia)

Andrea Basili (1705–1777): 18th-Century Compositional Pedagogy between Counterpoint and Thorough Bass

In the last decades, musicological scholarship has increasingly focused on the history of music pedagogy and particularly on the teaching methods adopted during the 18th century. Most of the research has been devoted to formal music education, given in specific institutions, such as the Neapolitan Conservatory. The methods followed by individual teachers in private music tuition remain less explored.

In this presentation I will focus on the teaching methodology of an 18th-century Italian *maestro*, Andrea Basili. Basili (1705-1777) is primarily known as the author of the *Musica universale armonico pratica* (Venice, 1776), a collection of lessons in thorough bass, composition, and performance at the keyboard. This work, who represents Basili’s sole publication during his life, consists of 24 exercises in all the minor and major keys. Each exercise is organized in four steps and represents a music course in a nutshell. However, the *Musica universale* constitutes the final outcome of Basili’s music teaching method.

I will document and analyse several unpublished manuscript sources related to Basili’s teaching activity and reconstruct the evolution of Basili’s methodology from a counterpoint-based approach to a thorough bass cantered one. This change of perspective in Basili’s teaching will be situated in the 18th-century Italian music pedagogy, pointing out also the connections of the *Musica universale* with Giambattista Martini’s and Antonio Eximeno’s theoretical writings.

Dr. Riccardo Castagnetti is Marie Skłodowska Curie Global Fellow at the Universities of Harvard and Modena-Reggio Emilia with the project *MARTINET – Musicians in*

the “Republic of Letters”: For a Social Network Analysis of Giambattista Martini’s Correspondence. He holds M.A. degrees in Philosophy, in Religious Studies, in Composition and in Organ. His publications focus on 18th-century music history, music theory and performance practice. In his monograph *Alla scuola del maestro di cappella: Andrea Basili e la didattica della composizione nel secolo XVIII*, he provides an in-depth analysis of Andrea Basili’s teaching methodology and a critical edition of his correspondence with Giambattista Martini.

Veronika Cohen, Gabriela Karin Konkol, Anna Kalarus

(The Jerusalem Academy of Music and Dance; Stanislaw Moniuszko Academy of Music, Gdansk; Krzysztof Penderecki Academy of Music, Kraków)

Musical Mirrors: A Research Based Pedagogical Tool Introduced at General Education Schools in Poland - an Experimental Study

How do new ideas, practices gain a foothold in educational practice? Our present research examines ways to introduce the use of Musical Mirrors, an approach to listening developed by Cohen (1997) in Israel, as part of the ongoing practice of music teachers in Poland.

What are Musical Mirrors? Cohen’s research into the source of musical thinking feeling led to the insight that kinaesthetic gestures are the root, or source, of musical gestures (Cohen 1980). By discovering and then projecting outwards these kinaesthetic roots of the musical gestures one can make visible the abstract process of musical listening. Musical Mirrors, embodied cognition, serve as a bridge between the musical work and less experienced listeners. On their own, the latter may not be able to enter into the kind of concentrated listening which can lead to deep emotional involvement, and the development of appreciation for complex music.

Research conducted in Gdansk and in Krakow with 12 teachers working with total of 251 pupils age 8-11 has yielded very positive response to this mostly non-verbal teaching tool, both from the teachers and the children.

The results of the pilot studies have confirmed the applicability of the method of Musical Mirrors and will be the basis for designing the continuation of the research.

Prof. Veronika Wolf Cohen is professor emerita at the Jerusalem Academy of Music and Dance. Her research focuses on the development of musical cognitive processes, with emphasis on creativity and the body as the source of musical cognition/emotion

which led to the development of the pedagogic tool: **Musical Mirrors**. Her work has been presented at international conferences and published in various journals. She was a MISTEC/ISME commissioner and committee member for the development of the national music curriculum of Israel and musical and pedagogic advisor for prepared concerts in schools. She was instrumental in establishing the Arab Music Department at the Jerusalem Academy.

Dr. Gabriela Karin Konkol is on the Faculty of Choral Conducting, Church Music, Arts Education, Eurhythmics and Jazz at the Stanislaw Moniuszko Academy of Music in Gdansk. In 2022 she was conferred an honors post-doctoral degree in musical arts. Author of a monograph and of several dozen scientific articles and chapters on music education. Member of the Editorial Board of two journals (Ljubljana, Split). Lecturer/workshop leader in many European countries as well as in Israel, Russia and Turkey. Jury member of international music competitions. Member of ISME. Elected European Association for Music in Schools board member (2009-2013). EAS National Coordinator.

Dr. Anna Kalarus – obtained a post-doctoral degree of art in 2019. Since 2020 head of the Department of Music and Educational Research. Has been working as the adjunct at the Academy of Music in Cracow, Faculty of Composition, Interpretation and Musical Education. For 30 years has been engaged in musical education of children and youth in the First Level School of Music. The author of the *Musical perceptual, play-based and creative activities as forms of preventive stress-reducing measures in primary school students* (Cracow 2018) monograph and over 20 publications. Member of the International Kodály Society (Hungary).

Lucia Di Cecca, Sergio Lattes

(Santa Cecilia Conservatory of Music, Rome; “Niccolò Paganini” Conservatory of Music, Genova, Italy)

Traineeships to Foreign Countries and Employment Outcomes

The study focuses on the working conditions of Italian young musicians and on the employment outcomes of their traineeships abroad.

It is based on a survey which was carried out in the framework of the Erasmus+ Consortium “Working With Music +” (WWM+), whose main objective is to support the newly graduates of the Italian Conservatories of Music by facilitating the beginning of their professional life. The project started in 2010 and involved so far 21 Italian Conservatories and 150 European companies and organizations. More than 300 recent graduates had the opportunity to carry out a traineeship at European theatres, orchestras, academies, festivals, hospitals, rehabilitation centers, churches, recording studios, libraries, music organizations.

In 2020 the young musicians who had completed their traineeship by December 2018 were involved in a survey. The questionnaire included questions on:

- 1) The professional-musical identity of each graduate, considering his/her qualifications and educational aspects; his/her present working position and its connection with music. Further information was required about the workplace and the work contract.
- 2) The influence of the traineeship on his/her employment and professional career and the relationship between the traineeship and the present work.
- 3) How to improve the training of musicians and the organization of music business in Italy.

The questionnaire had been thought by Lucia Di Cecca and Sergio Lattes, who afterwards analyzed the results. The report gives a picture of the working condition of 150 Italian music graduates, also making a comparison with the results of a previous WWM survey carried out in 2015. Next survey has been planned in 2025. WWM surveys are the only ones specifically designed for Italian young musicians with a professional traineeship abroad in their curriculum vitae.

Prof. Lucia Di Cecca got a diploma with honors in piano and a degree cum laude in Italian literature. Her career has been multifaceted: she has been taking an active part in the Italian and European musical and cultural life as a member of associations and workings groups; she designed and organized a number of events, conferences, and meetings in Italy and Europe; she published papers on internationalization, teaching and higher education. Thanks to her longstanding experience in Erasmus exchanges and with the aim of bridging the gap between education and employment, she has been the initiator of the Erasmus+ “Working With Music” Consortium.

Mr. Sergio Lattes taught piano for 44 years in Italian conservatories. For 20 years he was pianist of the Radio Symphony Orchestra in Milan. He participated intensively in the reform of the Milan Conservatory in its transformation to university level. He edited with Lucia Di Cecca 2 research publications on the results of the European project “Working with Music.” He has been a music consultant for the City of Milan. As a pianist he has performed in Italy, the United States, France, UK, and Switzerland, collaborating with instrumentalists and singers. He curates a series of music popularization videos on Youtube.

Amira Ehrlich

(Levinsky-Wingate College of Education)

Using Autoethnography for Negotiation of Music Teacher Identities

Music teacher identity has often been conceptualized as a dilemma. It belongs to the field of music professional identity, and educational professional identity, which have been framed by theories of social constructivism as fluid, and dynamic entities. Context, interactions, and actions performed in various social and educational spaces effect perceptions of teacher's professional identity (Gee, 2001; Wagoner, 2012).

For music teachers, this notion of fluid identity becomes complicated by the emergence of two competing professional worlds: that of the musician, and that of the educator. Roberts (2004) notes the proportions of time spent on the teaching and learning of musical skills in the education of the music teacher. So long as a large proportion of time energy and focus in higher education programs is on the music a musician's identity is bound to emerge, and perhaps overshadow that of the educator. As a result many music teachers experience a negative basis of professional identity (Ballantyne, Kerchner & Aroštegui, 2012), as cited by Laor (1990) in the words of Bernard Shaw: "Those who can – do; those who can't – teach".

Narrative research – and specifically the use of life stories and autoethnography – began in therapeutic contexts, moved into artistic spaces, and recently have become a leading force in educational research; Austin & Hickey, 2007; Ellis & Bochner, 2000; Hayler, 2011). This presentation addresses the use of autoethnography as a tool for negotiation of music teacher identity within the context of music teacher education in Israel.

Dr. Amira Ehrlich is currently the Dean of the Faculty of Music Education at the Levinsky- Wingate Academic College in Tel Aviv. She is an educator with more than twenty years' experience in the field of music, as a teacher, producer, and researcher. She has completed master's degrees cum laude, in English literature and musicology at the Hebrew University of Jerusalem, and in music education at the Levinsky College of Education. In 2017, received her doctorate in music education from Boston University, and won the departmental honors award. Her publications explore the cultural aspects of music education, and the interfaces between music, spirituality, education and leadership. Amira participated in an international research group led by Sibelius Academy in Finland between 2015-2020. Since 2020 Amira has been the chair of the International Society of Music Education's special interest group for spirituality in music education.

Yair Ehrlich

(The Jerusalem Academy of Music and Dance)

Developing Inner Hearing Through Improvisation

In the long years I have been teaching Ear Training courses, I am constantly on the lookout for ways in which I would be able to impart not only the technical skills required for doing solfege exercises or writing any given melodic and harmonic dictations, but also the skills necessary for the students to be able to understand the function of the musical elements within a specific context. Put differently, this would mean having a grasp of the functionality of the musical components (pitches, intervals, chords etc.) in both a harmonic/contrapuntal context, as well a structural/formal one. It appears then that Ear Training embraces all music studies, theoretical as well as practical, and for this reason one must strive for full synchronization between the various disciplines of music and inner-hearing development. (As expressed so aptly by the late Prof. Dalia Cohen: “To know what we hear and to hear what we know.”)

In order to fully comprehend and incorporate the function of the music components, one must not only be able to identify and sing existing material, but also be able to create new material that is based on specific templates and a set of given rules. In light of the above, in my Ear-Training courses, I allocate considerable class time to doing exercises that are usually given in music theory courses, except that in place of the usual written exercises, we sing and play the notes instead. During the course of these exercises the students offer improvised solutions to given patterns. For this purpose, they are first “equipped” with a selection of patterns, some of which are taught as abstract principles (parallel motions, voice exchanges etc.) and some as melodic/harmonic idioms. This improvisation process is gradual and progresses from the “solution” of a single element (for example, an interval or a chord) to a complete phrase that leads to a cadence. The complete phrase is the basic skeleton of the “final product”, to which melodic and rhythmic figurations are added until the “final product” is obtained.

Dr. Yair Ehrlich (B.Mus. in Clarinet and Music Theory and a M.Mus. in Conducting from the Jerusalem Academy of Music and Dance and the Hebrew University; PhD in Music Theory from Bar-Ilan University). Following the completion of his doctoral dissertation, titled *Phrase Rhythm in Domenico Scarlatti’s Keyboard Sonatas*, he researches the relationship between harmony, counterpoint, form and rhythm, and teaches various courses in music theory and ear training, using an inter-disciplinary musical teaching style, which intertwines all aspects of music, and promotes a holistic and integrative approach to music.

Jan Erkert

(University of Illinois Urbana-Champaign)

Bones provide a brilliant framework for creativity and movement. Performing Arts Curriculum should do the same: Case Studies of Re-Designing Dance Curriculums

The design world has a maxim: “Good design, when it’s done well, becomes invisible”. A performing arts curriculum should do the same. When a curriculum is well constructed, it creates space and time for creative human energy to flow. A curricular design is much like the complex architecture of the body - the bones and joints provide the architectural framework for movement. Whether synovial or cartilaginous, fixed or movable, large or small, one, two or three planes of action – the bones and their joints collectively provide a blueprint for the body to move. Dancers exploit this brilliant design creating phenomenal, complex athletic and artistic feats. But if one part of this design was altered, the dance would be completely different. Rotate 360 degrees at the waist? Four legs and arms? Credit is rarely given to the bony structure hidden under the fascia, muscles and skin, but it determines everything about our lived and embodied experience regarding movement.

Since the *practice* of an art form is fundamental to research, designing performing arts curriculums are uniquely complex. For instance, in dance an understanding of physical energy is necessary. How long can the body sustain a rigorous practice? When does it break down? Policies addressing standards of physical achievement illuminate questions surrounding mission and values. In which techniques should students be expected to achieve excellence? What is excellence? The complexities expand exponentially as the processes of designing and implementing begin - Are the faculty, department and institution ready for the numerous changes required of a new structural framework? Is the framework resilient enough to last 100 years? Does it support creativity and sustainability in the field and does it meet the historical and cultural moment of the times and the institution?

This presentation will explore the numerous issues involved in building the bony curricular structure through three case studies in the United States - at the University of Illinois, Wesleyan University, Connecticut, and Columbia College Chicago. This comes at a time when many dance programs in the United States have been struggling with how to address diversity, equity, inclusion and access. Dance artists/faculty are questioning long-held assumptions and practices that favored the Western European dominant culture. Each of these institutions rigorously examined the curriculum, pedagogical practices and processes and each of these institutions found innovative solutions which were unique to their

missions, history, culture, access to resources, and geographical locations. We will illuminate the questions and challenges in re-imagining performing arts curriculum, which ultimately, if well designed, will fade into the background, supporting the rise of the artist to the foreground as they reach their full creative, spiritual and physical potential.

Prof. Jan Erkert is a choreographer, dance educator and author. She is Professor Emerita at the University of Illinois where she served as Head of the Department of Dance from 2006-2022. As Artistic Director of Jan Erkert & Dancers she created over 70 works, which received national and international recognition. Erkert's current research explores leadership from an artist's perspective. She has been awarded two major awards from the University of Illinois for her outstanding academic leadership and vision. Prof. Erkert is a *Fulbright Scholar Awardee* and a nationally renowned teacher having conducted guest artist residencies throughout the United States, Mexico, Europe and Asia. She is the author of *Harnessing the Wind: The Art of Teaching Modern Dance* and received the 1999 *Excellence in Teaching Award* from Columbia College Chicago. Was selected to be a *Public Voices Fellow* in 2020 as part of the national *OpEd Project*, and has published numerous OpEds in such publications as CNN Opinion, The Chicago Sun Times, and Visible Magazine. She is the Director of the Alumni OpEd Project at University of Illinois and is currently seeking publication of her manuscript, *Every Body has a Body Full of Wisdom, Stories of Leadership and Life*. Prof. Erkert has been a national leader in dance, serving on the Commission for Accreditation for NASD from 2013-2015, and as the President of the CODA, a coalition of top schools of dance in the USA from 2015-2017. She is regularly invited to be a curricular consultant for dance programs throughout the USA.

Noga Fox

(Ministry of Education)

“A view, a window, a mirror” – 28 years of leading musical education in Jerusalem

My grandparents realized the Zionist dream in Ein Harod, overlooking the Gilboa mountain, where I was raised. With nature and the ever-changing seasons, rooted in a rich tradition of music playing and singing, within me sprouted seeds of freedom, joy, creativity, giving, sharing and love. I grew to believe in connections, and the possibility to be seen and heard, through deep, personal experiences, without compromising on professional quality.

And like ripples, expanding and influencing wider spheres, I have wished to expand beyond myself on to the sphere of children, teachers and eventually

headmasters, supervisors and finally on to the public sphere.

The children's sphere is a space for creativity, accurate and artistic expression for every child, while getting deeply acquainted with a wide musical repertoire.

In the teacher's sphere, we search for teachers who guided by the love of music and children. The rest can be taught. These excellent teachers slowly become more and more central in their schools and eventually contribute to the community. "Open window" seminars contribute to empowering reciprocal relationships between teachers.

The headmaster's sphere – connecting a wide experience of music in the classroom and music playing. This is an important principle that must be engrained in the headmaster's view.

All of the spheres are connected to collaborations with different cultural and musical institutions in Jerusalem, where we enable a wide range of activities, promoting a deep acquaintance with music, together with the love of music.

Noga Fox accomplished studies in Music and Musical Education at the Music Academy and Hebrew University in Jerusalem. She worked for 38 years in the Ministry of Education as music teacher, conductor of children's choirs and tutor. For 28 years she held the position of supervisor of musical education in Jerusalem on behalf of the Ministry of Education and the Municipality of Jerusalem. She was also lecturer of musical education at the Kibbutzim college and the David Yellin college for two decades. She retired a year ago and is today active in developing programs for teaching of music and instrument playing in schools in eastern Jerusalem.

Dr. Yaeli Greenblatt

(The Jerusalem Academy of Music and Dance, Bar-Ilan University)

Theatre, Technology and the Post-Human Art Student

Within fields that seem to either resist the encroaching of digital intervention, or to even stand as the last safe-havens of physical presence and "the real," this paper will examine ways to introduce performance with and through technology into arts education, while maintaining the core value of embodied material engagement. While there are traditional ways in which technology converges with theater to which we have grown accustomed, as technology develops, and becomes more accessible, it is not only the scope of how it can be introduced into the field that changes, but our perception of where theater occurs and who

the performer is that must be re-evaluated.

The paper will draw on current developments in technological-theater and performance art, including robotic agents as performers and virtual stage environments, in order to explore what digitally-minded theater pedagogy might look like. These contemporary art-works enable us to codify a vocabulary for digital story-telling, promote engagement with non-human performers, and encourage experimentation with virtual arenas in which students can learn, play and perform. Technology can then be introduced into classrooms as part of what Caroline Wake calls a “blended model” (Wake 54) which combines both presence and mediation, in an approach that views it not just as an efficiency tool but as a means for students to reflect on their relationship to mediation and the world. Pressing the future implications of theater within digital and mechanized environments I will suggest that we must radically shift our understanding of the art student herself to include the blurring lines between the human and the technological.

Dr. Yaeli Greenblatt is an interdisciplinary performing artist, director and founding Artistic Director of Starcatcher Theater. As a scholar she specializes in theories of textual materiality, visual culture, the graphic novel and Irish Modernism, with publications on authors James Joyce, Samuel Beckett and Flann O’Brien. Her research interests include the intersections between textuality and the body, performances of the non-human, and digital theater. She received her PhD in English from The Hebrew University of Jerusalem, where she was a Hoffman Fellow. She is currently teaching English Literature at Bar-Ilan University and Theater and Musical-Theater studies at The Jerusalem Academy of Music and Dance.

Dr. Michal Hefer, Mr. Barak Yeivin

(The Jerusalem Academy of Music and Dance)

A Music Learning Community- Parents, Infants, Teachers and Students Interns

Zoltan Kodaly has been quoted as saying that music education should begin 9 months before a child’s birth. Current research has indeed provided data supporting the benefits of early musical exposure and involvement in musical activities. Whereas most conservatories provide pre instrumental musicianship classes for children 4-6 years old, it is much more unusual to have a conservatory acknowledge the importance of beginning music lessons in infancy.

The Conservatory of the Jerusalem Academy of Music and Dance has taken such a step in 2013 when it established a unit of musicianship classes for 0-6 year olds. These musicianship classes focus on singing, playing small precaution instruments, games, movement and active listening to musical pieces. The Gordon method focusing on development of inner hearing- audition forms the backbone of the curriculum together with the use of Cohen's musical mirrors. Parents are present and participate in infant's music lessons. The joint participation of infants and parents in these lessons provides a framework for musical interpersonal communication between parent and child. This early childhood music department functions also as a laboratory for student teachers and can provide opportunities to do research into early musical development.

After 10 years of activity, we will present the impact of the program through interviews with music teachers who carry on the methodology while teaching in the program, on students who experienced teaching during their years of study at the academy, as well as the parents of the young children who have participated over the years.

Dr. Michal Hefer serves as the chair of Music Education Department at the Jerusalem Academy of Music and Dance, Israel, teaching at undergraduate and graduate levels. Her main research interests focus on early childhood, music cognition and practices, the relationship between music cognition and movement, parent-child musical interaction, multicultural music education in the Jewish-Arabic society and teachers' education. She developed "Ktan- Tone" (Little Tone) a music learning program who represents a new pedagogical model to enhance infants' musical skills. Her work has been presented at many international conferences.

Mr. Barak Yeivin is a graduate of the Jerusalem Academy of Music and Dance, where he studied conducting under Prof. Mendi Rodan. He earned his Master's Degree at Indiana University where he studied under Prof. Myron Bloom. Barak played first horn for many years with the Beersheba Sinfonietta, the Rishon LeZion Symphony Orchestra, the Raanana Symphonette, the Jerusalem Symphony Orchestra, the Israel Brass Quintet, and performed as a guest artist with various orchestras and ensembles in Israel and abroad. For the past four years Barak has been the director of the Conservatory of the Jerusalem Academy of Music and Dance.

Michal Hershkoviz-Michaeli**(The Jerusalem Academy of Music and Dance)****How Children Teach-Learn Dance Using the Media, and the Principles that may be Learned from this**

Over the last five years, we have witnessed a fascinating social phenomenon, in which children from various cultures and places learn dance movements on their own by imitating what they see on the internet, then creating authentic, “home-made, amateur dance tutorial videos,” and posting them online. The significance of this is that, alongside official school dance classes, an independent, self-produced, and updated learning space is developing in the digital, virtual media. In that space, children are actively involved in learning, teaching, creating, and performing dance movements.

The lecture aims to present and describe teaching-learning strategies applied by children in the media, and examine the perceptions of children regarding their voluntary teaching and learning in dance. The findings show a social-emotional component of motivations for teaching-learning, and a pedagogical component, which may be termed *teaching-learning strategies* and *guiding principles*. The integration between the two components shows how the learners’ use of strategies and guiding principles in the process of non-formal independent voluntary teaching-learning is integrated with the learners’ social-emotional experience. It can also provide a comprehensive understanding of the phenomenon, and enable identifying and applying practices of the teaching-learning process.

The contribution of this talk is manifested by exposure to the voluntary learning-teaching processes used by children in dance education, allowing examining their application to other domains. The findings may contribute to the enrichment and accuracy of teaching strategies beyond dance education, and illuminate the process of meaningful learning whereby independent learners can become helpful educators by providing insights on effective learning.

Michal Hershkoviz-Michaeli is an educator and researcher who creates innovative dance education pedagogy. She is a doctoral student at UBB, Cluj-Napoca. Her research deals with “non-formal independent teaching-learning in dance among children using media” under Prof. Vasile Chis. Michal developed a unique model for dance teaching using screens presented in Beijing and New York and has lectured on her doctoral research at Conferences in Israel and Romania. Michal is the Head of Dance Education Program at the Jerusalem Academy of Music and Dance and serves on the Repertoire Committee of “Sal Tarbut” and the Profession Committee of the Ministry of Education.

Rona Israel-Kolatt

(The Hebrew University of Jerusalem, Levinsky-Wingate College of Education)

Vocal Pedagogy in the 21th Century: Traditional Bel canto ideals and social media tech-based tuition

Classic vocal pedagogy traditionally advocates several years of arduous training in order to achieve vocal mastery. 21th century technological advances sprouts social-media-based vocal pedagogy which may challenge traditional pedagogy in favor of instant solutions and less arduous training. However, web-based tuition which lacks live one-to-one contact may prove even more time and error consuming than traditional methods. This paper will address if and how traditional vocal pedagogy can reconcile its tuition ideals with web-based tuition and see if it can utilize the vastly influential social media echo in order to re-establish its relevance for the 21th century.

The paper is based on an ongoing PhD research: *Learning Vocal learning-Imitation of Non Verbal Vocal Expressions as a bridge to vocal proficiency*, Musicology department, the Hebrew university, Jerusalem.

Rona Israel-Kolatt is an opera singer born in London. She has a Postgraduate degree from the Royal College of Music. Her Konzertexamen degree was obtained from the Johannes Gutenberg University in Mainz, Germany. She has performed on Operatic stages throughout Germany and worked as a stage director in many festivals and productions. Performed major concert repertoire with leading Orchestras. She was invited to performed in renowned festivals, and records extensively for Radio and TV in Israel and Germany. An ardent performer of contemporary music, has premiered pieces she herself has written, as well as pieces by leading contemporary composers. She is the director of the IMVAJ international summer festival for singers and teaches at the Levinsky-Wingate music education faculty. She is currently working on her Doctoral thesis in musical cognition at the Hebrew University, Jerusalem.

Lilian Laufer, Yohanan Nerel, Shoshan Shmuelof

(The Jerusalem Academy of Music and Dance)

Study Session: The Central Role of Creative Work in Music Education and its Challenges

All three authors of this submission have engaged in research related to creative work in the classroom and believe that creative work plays a crucial role in music

education; it facilitates personal expression, generates potential for growth, enhances pupils' musical and social skills and promotes academic achievement.

As a result, the curriculum at the music education department at JAMD prepares the pre-service teachers to use creative work as a mean for teaching music. The uniqueness of this teaching approach is the connection of in-depth listening to complex music literature, with ample opportunities for responding to the experience in original creative ways, alone or in small groups. Creative work, as a central tool for experiencing musical materials, makes this complex music relevant for the students. Through creative work they can identify with the composer and afterwards use the ideas and interpretations for their own compositions.

Learning is done through creative experience and exploration – the pupils search for and discover things they did not expect. The process in the classroom is a combination of thorough preparation, open instruction, providing frequent and varied opportunities for creative expression, as well as feedback from peers and the teacher. The creative work allows them to organize their intuitive musical understanding/feeling.

We believe creative work has to be part of all music teaching/ learning, whether in early childhood or elementary school classes, instrumental lessons or the High School pre-professional program. At JAMD High School, creative lessons provide a framework where musical ideas absorbed experientially and intuitively complement knowledge gained in music literature and music theory classes.

At the study session, we will explain and demonstrate this process through live presentation with a group of High School students.

Questions for discussion:

- What holds back teachers from including creative work in their teaching- at all levels?
- What does striving for excellence mean in the context of creative work?
- How do we meet the challenge of giving constructive feedback to creative work?
- How does the teacher renew the challenge level so that pupils are constantly motivated and inquisitive?

Lilian Laufer – Music educator and choir conductor. BA degree in music education from the Jerusalem Academy of Music and Dance. MA degree from Levinsky College. Her thesis dealt with musical creation processes in a structured framework versus an open framework. Staj coordinator at the JAMD since 2015. Since 2004 Lilian is teaching early childhood education and the development of the child’s creativity at the JAMD. She teaches composition and the integration of music theory with music literature in the JAMD high school. Founder and conductor of the Cantilena choir at the JAMD high school.

Yohanan Nerel is a Music Teacher and Pianist. His B.A. and M.A. in musical education are from the Jerusalem Academy of Music. His thesis dealt with developing musical creativity among children, examining certain factors that may affect the results of creative activity in the music classroom. Since 2008 Yochanan is teaching music in elementary schools. His main expertise is the education of children with special needs. In 2017 he received the National Award of outstanding teacher in special education from the Israeli Ministry of Education. In 2022 Yochanan joined the Faculty of the Academy of Music in Jerusalem.

Dr. Shoshan Shmuelof – Lecturer at the Music Education Department in the Jerusalem Academy of Music and Dance. Has a Ph.D degree from Bar Ilan University on creative work in the music class in elementary schools, and a Master’s degree on the effect of concert programs on music teachers. Graduated from the JAMD in musical education and classical guitar performance. Teaches theories in music education, practical methods and pedagogical instruction at the JAMD. Guides music teachers in the “Touch the Music in the North” concert program through the Karev program and teaches music in school and kindergartens.

Kurt Markstrom

(University of Manitoba, Canada)

The Porpora Tradition

Nicola Porpora (1686-1768) cultivated a dual career of composer and teacher, the latter because of the problems he had in launching his operatic career. During these lean years, he began teaching in the famous Neapolitan conservatories and, more importantly, teaching privately “in casa”. Highly skilled students soon began to emerge from his studio, including the great Farinelli who came to study with Porpora because he was “the most perfect singing master in Naples”. Much can be learned about Porpora’s teaching methods from the writings of his later pupils. Domenico Corri in his *Singers Preceptor* (1795) adapts Porpora’s system to his amateur pupils in London in a series of eighteen lessons and eight solfeggi.

The continuing Porpora tradition would explain the similarities between *The Singer's Preceptor* and the great nineteenth-century singing treatise of Manuel Garcia II *A Complete Treatise on the Art of Singing* (1841). The reason for this is that Garcia's teacher, his father Manuel Garcia I, was a pupil of Giovanni Ansani, who like Corri, was one of Porpora's later pupils. One can, in turn, trace some of these common elements back to the famous page of exercises that appears in the anecdote about Porpora's other famous pupil, Caffarelli, who is supposed to have studied the same page of exercises for five years: "... a single page of music manuscript whereon he had written some slow and fast scales, some in trills, some mordents, some simple and double appoggiaturas and some of these main figures set in combination with others"; at the end of five years, Porpora is supposed to have told Caffarelli: "go now, my son, I have nothing more to teach you: you are the foremost singer in the world". This legendary page of exercises, which was published by the English singing teacher Mareia Harris, consists of fifteen exercises that explore various techniques and figurations, rather similar to those described in the anecdote.

Common to all three sources, are the slow major scales in *messa di voce*, *portamento* and trills, and fast major scales in three, four and six notes, as well as various turns and the chromatic scale. These common elements, as well as historical and anecdotal evidence, indicate that the Porpora Tradition had two complementary goals: of expression, as centred on perfecting the techniques of the *messa di voce*, *portamento* and trills and of technique, as centred on the various scales and the three-, four- and six-note scale *passagi* in sixteenths. Of these two complimentary goals, Manuel Garcia II gives emphasis to pure technique, with his abundance of *passagi* which he multiplies in a myriad of patterns before introducing the *messa di voce*. Garcia's emphasis on technique, which also includes the physical aspects of singing, would be taken up by the virtuosi of the nineteenth century, both singers and instrumentalists, the latter culminating in the great nineteenth-century virtuoso tradition of Paganini and Liszt.

Prof. Kurt Sven Markstrom: Professor Emeritus, having taught music history in the Desautels School of Music at the University of Manitoba. Specializing in the eighteenth-century Neapolitan school and two of its greatest composers, he has published: a book *The Operas of Leonardo Vinci, Napoletano* (Pendragon Press, 2006), a critical edition of the *Vespers 1744* by Nicola Porpora (A-R Editions, 2016) and numerous articles, as well as performance editions of Vinci's *Eraclea* and *Catone in Utica* which he is editing for the *Leonardo Vinci Opera Omnia*. He is currently editing his reconstruction of the first Canadian opera, Joseph Quesnel's *Colas et Colinette* (Montreal, 1790) and the first monograph on the poet/composer.

Margaryta Moisyeyeva

(Lyatoshynsky Museum, Zhytomir, Ukraine)

Analysis of Main Current Trends in the Situation with Art Education in Ukraine

The research highlights the peculiarities of the functioning of art education in Ukraine in the conditions of Russian military aggression in 2022 in line with the main trends in Ukrainian education of the post-colonial period, which were significantly accelerated during the war.

This is, first of all, the transformation of the content of education: introduction of achievements of prominent figures in the Ukrainian culture and Ukrainian repertoire into artistic educational practice; removal of imperial narratives from educational programs, which is an important condition of decolonization; and affirmation of democratic values and prevention of bullying.

Organizational transformation consists, first of all, in the reconstruction of the destroyed infrastructure, taking into account modern security and construction technologies.

An important strategic direction remains the creation of modern digital educational infrastructure and tools – dynamic development of digital content for education and educators. Electronic versions of school textbooks for all subjects from 1st to 11th grade, including art, are freely available.

Preschool and school education is operating in a limited capacity, suffering from missile threats, massive power outages and heat supply interruptions. The lack of bomb shelters is a massive problem of educational institutions in various levels: in particular, music schools, and professional music educational institutions. The situation in professional education now, more than ever, largely depends on the personal efforts of students – because individualized learning has its own characteristics and requires constant communication with teachers, which is currently complicated.

The information received from the direct participants in the educational process – pupils, students, teachers and heads of art education institutions in various levels – hold a convincing evidence that the Ukrainian system of art education will require a significant period of recovery.

Prof. Margaryta Moisyeyeva moved to Israel in 2022. She graduated from the Zhytomir Music Secondary School (piano playing) and the Odessa Pedagogical Institute (teacher of music and singing) in the National Pedagogical University (Kyiv). Member of the Academic board of the Lyatoshynsky Museum (Zhytomir). Worked at the Department of Art Education of Zhytomir State University (1986–2022). Made doctorate at the Department of Singing and Choral Conducting.

Darren Moore, Melissa Quek

(LASALLE College of the Arts, Singapore)

A Rhythmic Approach to Dance Pedagogy

Teaching rhythm as a stand-alone skill set in dance pedagogy is not common, yet it is pivotal and inherent in all dance. Bresnahan (2020, p.91) defines rhythm in dance as either intentional rhythm, regulated by a pulse or emphases of movement, or natural rhythm, which occurs as a by-product of bodily functions. This paper argues that developing rhythmic skills in a method similar to musical pedagogies can improve dance rhythm and deepen engagement in movement. Furthermore, this approach can assist dance students in developing greater sensitivity to timing and dynamics in technique classes and increased confidence in creating variations during improvisations and composition.

This paper details a series of rhythm workshops given by the authors to students from the Diploma in Dance at LASALLE College of the Arts Singapore in 2020 and 2021. Percussionist Darren Moore taught dance students rhythmic concepts inherent in the Carnatic Indian classical music system over a series of workshops. The workshops aimed to explore dance improvisation and composition from a rhythmic perspective instead of a narrative- or technique-orientated approach. The students first recited rhythmic syllables over a cycle of claps and finger counts and then adapted them to various dance explorations. The student-led explorations embodied the new rhythmic concepts by focusing on articulation, isolation, duration and spatialisation within various rhythmic cycles.

This rhythmic approach to dance pedagogy saw several themes emerging throughout the workshops. First, the students deepened their understanding of rhythm, providing them with an extended vocabulary of ideas. Second, the new rhythmic concepts served as compositional and improvisational frameworks presenting new strategies for spontaneous creation. Third, the rhythmic drills and explorations helped to develop ensemble awareness. Finally, the workshops demonstrated that rhythmic pedagogies developed for musicians are transferrable to dance and that the approach can improve rhythm proficiency, and offered a new, yet defined approach to dance choreography and performance.

Dr. Darren Moore is an Australian musician working in the fields of jazz, experimental music and multimedia throughout South East Asia, Australia, Japan and Europe. He completed a Doctorate in Musical Arts in performance at Griffith University in 2013, which looked at adapting Carnatic Indian rhythms to the drum set. His research interests centre on interdisciplinary work and improvisation. He is a Senior Lecturer in Music at LASALLE College of the Arts, Singapore.

Mrs. Melissa Quek is a choreographer, performer and educator who founded The Kueh Tutus (a Collective dedicated to creating dance for young audiences). She is the Head of the School of Dance and Theatre at LASALLE College of the Arts, Singapore. Her works attempt to touch on questions of agency, materiality and perception to create a visceral experience for the audience. In addition, she writes dance reviews, serves on several grant and award panels, and enjoys working to make contemporary dance accessible to new audiences.

Rivka Neuman

(University of Haifa, Levinsky-Wingate College of Education)

Musical Education in Ultra-Orthodox Society: What is the Problem?

The present study examines the place and status of music in the ultra-Orthodox society from an educational point of view, from as wide a perspective as possible: its place in the formal and informal education system and in the ultra-Orthodox culture. The research includes various aspects regarding the attitude towards music in general and music studies in particular in the ultra-Orthodox society in its various parts. With the intention of taking a more holistic and interpretive approach to examining the meanings and dilemmas that music occupies in the lives of the participants, the research is based on a narrative methodology in collecting data through observations and narrative interviews - which also allow for an observation of the religious aspect with the boundaries it delimits and the relationship to “gray areas” that exist within the boundaries of Jewish Halacha and religion.

The presented study aims to examine the gray area in the field of the reference of Halacha to musical dilemmas, ranging between religious commitment and musical professionalism, as they are perceived by musicians/music teachers and students.

The research is focusing on gender and the place of women, since in this society, music studies exist in a structured way only for women, while musical development for men is done independently and only for particularly talented individuals. Going forward, I expect the research to contribute to the ongoing studies and community discourse about the possibility of professional development of music for women in the ultra-orthodox community, while providing tools to deal with the conflicts inherent in it.

Rivka Neuman is an ultra-orthodox woman, married and a mother to 8 children. Level b doctoral student at the Haifa University, researching musical education in the

Ultra-Orthodox society. Musical manager for the “Ron Shulamit” Conservatory in Jerusalem, lecturer and pedagogical instructor in the music teachers training program at the ultra-orthodox branch of the academic center “Levinsky-Wingate”. Implementing and developing programs for musical education in formal and in-formal ultra-orthodox education. Some of the projects she developed were recognized in the “Jerusalem Advantage” program – a program to raise awareness of culture and art in the ultra-orthodox schools in Jerusalem, and are financed by it. Involved in the development of a music empowerment program for challenged youth in the ultra-orthodox society, in collaboration with the Jerusalem municipality.

Eitan Ornoy, Shai Cohen

(Levinsky-Wingate College of Education; Bar Ilan University)

Assimilation of Late 19th Century Performance Features Among Currently Active Violinists

Present-day inquiries into aspects of 19th century performance style mark the propagation of the Historically Informed Performance (HIP) approach and the growing quest to revive practices of post-1800 music repertoire. Early recordings are increasingly acknowledged by performers as substantial manifestation of late C19th playing modes and as essential grounds for shaping interpretation. This paper reports on a recent study which aimed to examine performance styles as manifested in a selection of late 19th century violin repertoire, and trace whether there be found an impact of recordings made by 19th century violinists of coeval repertoire on current performers who've recorded the same works.

Early, intermediate, and present-day recordings (N=81) of three late-romantic compositions were analyzed for the manner of execution of varied performance features. Analysis was carried out via both computerized and aural scrutiny, and included a novel procedure aimed at bypassing the inherent constraints in applying digital wave-form editors to an examination of recorded polyphonic repertoire. Violinists of all three periods exhibited similar interpretation approaches to late C19 music as those displayed for earlier repertoire. While similarities between early and current period players were traced to a certain extent, several early period distinctives are still rather absent from prevalent praxis. Results may shed light on performance style and interpretation of late C19 violin repertoire and on the influence of the digital era on 21st century players.

Dr. Eitan Ornoy is a musicologist and a violinist. Currently a senior lecturer at the faculty of music education at Levinsky-Wingate Academic Center. His research focuses on music performance analysis and music psychology. His publications include

book chapters and articles in leading journals (e.g., *Frontiers in Psychology*, *Musicae Scientiae*, *Psychology of Music*), invited book reviews and teaching resources. As a violinist he has played in several prominent orchestras in Israel and in the USA and in numerous chamber music concerts. In 2015 he was appointed head of the faculty of music education's graduate studies, and in 2017-2022 served as its dean.

Prof. Shai Cohen is a composer and researcher specializing in electroacoustic music and computer graphics. Currently the head of the Music, Technology, and Visual Media Program in BIU's department of music, where he runs a lab for teaching, creating, and researching. His works have been premiered at many festivals in Israel and around the world and played by the best orchestras. His publications have been published in journals in the fields of music, psychology, and education. Cohen won an ISF grant for five years for integrative research on synchronization through drumming among autistic adults and its consequences on their social functioning.

Ivana Perković, Tijana Popović Mladenović

(University of Arts in Belgrade)

Curricular Transformation, Methods of Liberation and Creative Freedom: Teaching and Learning Innovations at the Oldest Higher Music Education Institution in Serbia - Faculty of Music in Belgrade

Contemporary music education in Serbia at the Faculty of Music in Belgrade is in constant dialogue with our 85 years long tradition of learning and teaching at the tertiary level. Historical, political, and cultural changes have affected the link between music and education in many ways, resulting in many different approaches to this phenomenon. In this paper, we will deal with current teaching practice deriving from the Department of Musicology, with the method of release and deliverance at its core. We will present two, at the first sight not so intricately connected, but deep-rooted correlative, case-studies related to curricular transformations aiming to strengthen the "deliverance" as vital part of the artistic/music education.

The second case-study will present the international Erasmus+ project DEMUSIS (Enhancing the digital competencies and entrepreneurship skills of academic musicians in Serbia for culturally more engaged society) oriented towards enhancing entrepreneurial abilities of academic musicians to use digital technologies artistically, creatively, knowledgeably, critically, and responsibly (both toward self and others) in general and cultural context. The project objective to introduce forward-looking curricula that will offer sustainable careers for musicians and provide them with knowledge, skills and understanding how to

work alone and manage their own careers relies not only on teachers' deliverance from the traditional teaching methods, but even more on student's deliverance of previous curricular constraints.

As we move into the new educational era, which presents both opportunities and challenges to the higher music education sector, the goal of our paper is to present a meaningful contribution to the ways in which crossing disciplines through methods of deliverance on various levels empowers music pedagogy.

Prof. Ivana Perković, musicologist, professor at the Department of Musicology, Faculty of Music, University of Arts in Belgrade. Author/co-author of 5 books (Serbian religious music, history of Serbian music, Faculty of Music, music and interdisciplinarity), over 70 articles/chapters in peer-reviewed journals and monographs. Editor of the peer-reviewed volume published by Peter Lang Verlag. Member of the: SMS, ISOCM, editorial board of the *Matica Srpska Journal of Stage Arts and Music*, Secretary General and Council member of the AEC. She is experienced in creating/leading national and international academic and research projects: Endangered Archives, TEMPUS, ERASMUS+, Jean Monnet, COST action, etc.

Prof. Tijana Popović Mladenović is Professor of Musicology, Head of the Musicology Department at the Faculty of Music, University of Arts in Belgrade, and a member of Academia Europaea (Section of Musicology and Art History). Her main research interests include fin-de-siècle music, poetics of contemporary music, aesthetics and philosophy of music. She has authored six books: *Musical Writing* (1996/2015); *E lucevan le stele* (1997); *Claude Debussy and His Time* (2008); *Processes of Panstylistic Musical Thinking* (2009); *Interdisciplinary Approach to Music: Listening, Performing, Composing* (2014; with Blanka Bogunović and Ivana Perković); *The Musical Text and the Ontology of the Musical Work* (2017).

Neta Pulvermacher

(The Jerusalem Academy of Music and Dance)

“And these things we heard as prophecy's lullaby. The mountain is the mountain. The Lord is the Lord. The holy city belongs to none. The mountains of Judah belong to none. The yielding seed belongs to none. And we are the new Jerusalem.” (Patti Smith, *The New Jerusalem*).

I am interested in our ability and/or inability to see something, someone, a situation: political, racial or social as other than itself and to inspire motion and change where it appears that none are possible. In my presentation I will discuss the pedagogy and creative research methods developed and utilized

in the “Body, Dance, Site” project. This multi-layered, annual - eight-month project, culminates with a series of city and site specific performances featuring original commissioned works by seven choreographers, Palestinian and Israeli, created with dancers of the Jerusalem Academy of Music and Dance. The most recent of these projects, Public Parking, created in response to the Covid 19, global pandemic, was presented as part of the 2021 Israel Festival. By situating dance and the moving body inside, and in relation to current conditions and historically significant sites in Jerusalem, the project opens a shared experiential space for considering the narratives of “the other”. The project raptures and embraces the complexity of Jerusalem, where each passing ruler attempts to erase the culture, legitimacy and history of those who came before him. The project asks participating artists, students and audiences to re-consider Jerusalem as a “New Jerusalem” where pluralism and radical multiplicity are possible.

Prof. Neta Pulvermacher, a Choreographer, Dancer, Performer and Professor of Dance, was born in Kibbutz Lehavot Habashan, Israel, and graduated from Juilliard in 1985. She earned an M.A. in Dance and Dance Education from Teachers College/Columbia University and an MFA in Dance from Hollins University. She is an independent choreographer and a professor at the Jerusalem Academy of Music and Dance and the artistic director of Body Dance Site-Performance Meets City. Served as an associate professor at the University of Florida School of Theater and Dance. Neta choreographed over 90 works for her NY based company, and other companies and institutions around the world. The Neta Dance Company in New York has been presented at Dance Theater Workshop, Danspace Project, The Joyce Theater, The 92nd Street Y and many other venues. The company toured throughout the U.S., Israel, Africa, Europe, Costa Rica and Canada.

Paul Rabinowitz, Amit Weiner

(The Jerusalem Academy of Music and Dance; ARTS by the People)

The Importance of Interdisciplinarity in Arts Education

Paul Rabinowitz and Amit Weiner have spent the past 15 years working with students and building programs that focuses on the importance of interdisciplinarity in the performing arts. These workshops and programs open opportunities for poets, dancers, composers, animators, film makers and choreographers at different schools and in different countries to collaborate, build and discuss works that become live performance and/or short films using various media to create a singular and cohesive work.

During our presentation we'll show samples of our cross-national collaboration

with students at various schools. We will discuss how these programs work and why we feel they are crucial to allow student artists opportunities to realize their work outside of the classroom (on stages and theaters at other schools and in other countries), to think out of the box and see how their own art is interpreted by other artists working alongside them but in different media.

We will discuss the crucial virtual component of interaction between teachers, facilitators and artists to discuss interpretations of work before the other artists move forward to create their part. We will show the importance of combining 3 media into one work to keep the viewing experience enjoyable and not to overstimulate.

Amit and Paul will also create a new work of performance with 2 media; musical composition and poetry created during the last minutes of the workshop. The completed poem will be based on feedback from audience reactions to a prompt that Paul and Amit will construct as they build the narrative. This new work will use the improvisational and listening skills of Paul and Amit as they work off each other's voices, instruments and emotions and weave the fragments into a finished spoken word poem with musical accompaniment.

Paul Rabinowitz - Author, Poet, Photographer and founder of ARTS By The People. His works appear in numerous magazines and journals. He was a featured artist in Nailed Magazine in 2020 and Mud Season Review in 2022. He is the author of 4 books of fiction and poetry including Limited Light, nominated for Best of the Net in 2021. His poems and fiction are the inspiration for award winning films. He works with Amit Weiner and JAMD on the Intonation project. He produces films and mixed media performances that have appeared in theatres around the globe.

Dr. Amit Weiner – Israeli composer, has an international career as composer, concert pianist, and presenter. He is the head of The Cross-Disciplinary Composition Department, at the Jerusalem Academy of Music and Dance, and also serves frequently as a guest composer in universities and conferences around the world. Amit is working with film production companies such as Universal Production Music, Warner/Chappell Music Group, and more. Amit works closely with organizations in the USA such as The Back Story Group, in educational and artistic collaborations, and with Arts By The People with Intonation and Bridging Gaps.

Hande Sağlam

(University of Music and Performing Arts, Vienna)

Master - Apprentice Relationship as a Pedagogical Method and its Importance in the Âşık-Tradition

The âşık-tradition is undoubtedly one of the most important elements of traditional Anatolian music and poetry. This tradition, which has been passed down from generation to generation for centuries, mostly through the master-apprentice relationship, has been interrupted for many different reasons since the middle of the twentieth century.

My field research since 2003 in and around the province of Sivas, one of the most important centres of the âşık-tradition, and which has the highest number of minstrels, has revealed that in the first 20 years of the 21st century, this tradition has started to disappear at a great speed, and the master-apprentice relationship, which is the traditional education method of âşıks, is also disappearing. One of the most important elements of Anatolian cultural memory is rapidly vanishing, and this loss means the disappearance of a piece of collective and cultural identity.

This presentation aims not only to analyze the reasons behind this disappearance, but also tries to suggest some sustainable solutions for this disappearance by using applied ethnomusicological approaches. Particularly the master-apprentice relationship will be the main focus of the presentation as the key transmission method of the Anatolian âşık tradition. I will present the results of my ongoing European Commission Horizon 2020 Marie Skłodowska-Curie Actions-funded research project called “The transmission of Knowledges: The Master-Apprentice Relationship in the âşık Tradition”, in which I aim to find new transmission methods based on J. Carvalho’s “Meeting of Knowledges” concept (Carvalho 2019). Assmann’s concepts of “individual” and “collective” memory (1988) and Vamik Volkan’s “Mass trauma and large group identity” (2009) will be used as starting points in these analyses in order to find sustainable solutions.

Dr. Hande Sağlam is head of the audio-visual archive of the Department of Folk Music Research and Ethnomusicology (IVE) at the University of Music and Performing Arts Vienna (mdw). Dr. Sağlam obtained her BA in composition, her MA in music theory, and received her doctoral degree in ethnomusicology at the IVE of mdw. Her research focuses: music & minorities, the Anatolian Âşık tradition, music and migration, cultural memory, the transmission of traditional musics, transculturality, bi- and multi-musicality. She has designed and worked on a range of research projects on these topics. In 2022 she received funding from the ECH 2020 Marie Skłodowska-Curie Actions Cofund program and will stay in Turkey until 2024 and do her research on the Âşık tradition. She has also acted as the secretary of the ICTM Study Group on Music and Minorities since 2017.

Anna Shapira

(The Jerusalem Academy of Music and Dance)

A Case-Study, “Dialogue between Musical Cultures”- Creating a starting point. The effects of a neutral starting point on creating a safe space for a dialogue between cultures

Israel is a cultural crossroads. Visible political boundaries exist alongside less visible cultural ones.

In 2011 with the support of Israel’s Higher Council of Education, Prof. Veronika Cohen and I created a project to promote musical and interpersonal dialogue between Arabs and Jews among students at the Academy and fifth and sixth-grade students at an elementary school in West Jerusalem and East Jerusalem. The project has several components:

- An academic course taught by an Arab and a Jewish faculty member introduces Academy students to both cultures’ repertoire, theory, and aesthetic ideals.
- Students work throughout the year with Jewish and Arab children in their separate schools on songs and music of both cultures.
- At the end of the year, all participants meet at JAMD for a full day of joint activities. The day ends with a concert - a live performance presented by advanced students of the Western performance faculty and the Eastern music department, featuring the music the children learned throughout the year.

For most children, this is their first experience meeting the other culture in a constructive setting and their first chance to face the people behind the stereotypes. To assess the project’s impact, participants are asked to answer a questionnaire upon arrival at the academy, before and after the concert. The findings show that most participants find the experience exciting and pleasant, and most children express interest in participating in additional meetings. We are preparing for this year’s data collection to review our previous findings.

Anna Shapira lectures at the Jerusalem Academy of Music and Dance (JAMD). She has M.Mus in performance and B.Ed.Mus from the JAMD. Her artist’s diplomas are from the “Accademia del Teatro alla Scala” and the San Francisco Academy Orchestra. She teaches undergrad and graduate courses revolving around mass pedagogy and community involvement. Anna has been responsible for the community music program at the JAMD for a decade and was awarded twice, in 2008 and 2011, for “Extraordinary Contribution to Israeli Society.” In 2018, Anna initiated, developed, and founded a

ground-breaking music program for children (ages 6-18) in the regional school of the Eilat area. This Sistema-inspired and cooperative learning-based program has been recently acknowledged by the ministry of education in Israel. She is now the director of this conservatory. In April 2022, Mrs. Anna Shapira was appointed as a Capacity Building Working Group member in the framework of the project AEC – Empowering Artists as Makers in Society (AEC-ARTEMIS, 2022-2025). Anna has been pursuing graduate work at Columbia University Teachers College since 2017. Her two primary scholarly interests are developing musical experiences for children and community music in its many forms.

Barak Shossberger

(Bar-Ilan University)

“The Third Vs. First Person Approaches to Musical Analysis and Performance: Reconciling Two Contradictory Perspectives on Mozart’s Dissonance Quartet”

The relation between musical analysis and performance is one of the most important pedagogical topics for advanced students in the field of classical music. The traditional approach consists in converting analytical findings into performance instructions directly, but this method has been heavily criticized on account of its prescriptive nature.

I argue that its most problematic aspect results from an inclination to describe the influence of analysis on performance only in concrete terms that are accessible to an outside spectator, i.e. from the third person perspective. This talk introduces an approach to the issue that primarily engages the performer’s first-person experience. Its central component is specially tailored playing exercises, designed to pre-structure in the performer’s mind those aspects of the first-person experience a musical analysis can be understood to put forth. Such an approach can help reconciling different analytical insights that may seem to lead to contradicting realizations in performance.

To demonstrate this point, I juxtapose two analyses of the same passage from Mozart’s Dissonance string quartet by Gottfried Weber and by Heinrich Schenker that illuminate the excerpt from two opposing angles. I then explore the kinds of first-person performative insights that could be derived from each analysis, and show how performers can internalize them by playing through a series of exercises.

I argue that such exercises can replace the aforementioned performance instructions as the preferred model for the relation between analysis and

performance. They have the double advantage of avoiding any kind of impositions on the interpretive process as well as allowing performers to respond to different analytical viewpoints of the music simultaneously.

Dr. Barak Shossberger is an Israeli violinist, violin teacher, and a postdoctoral fellow at the Bar Ilan University. He holds degrees in violin performance from the Jerusalem Academy of Music and Dance, the Juilliard School and a DMA from the Eastman School of Music. Barak's research interests concern Schenkerian theory and the relation between performance and analysis. He presented his work at the SMA annual conference in Newcastle, UK (July 2022), at the annual SMT Conference in New Orleans (November 2022) and in other conventions in the US and Canada. In addition to his academic research, Barak performs regularly as a chamber musician and teaches violin at the Jerusalem Conservatory Hassadna.

Stachó László

(Liszt Music Academy, Budapest)

The most powerful music pedagogy: Training the musical attention

In the first part of my paper, I intend to present the theoretical bases of a new pedagogical approach for nurturing in musicians the capacity of *feeling* the elements of musical *meaning* in real time (viz., in the act of performance): I introduce the notion of “what” and “how” systems of musical expressivity by defining, from a psychological point of view and from the performer's perspective, the various layers of musical meaning (the “what” system), and the temporal-attentional skills that enable to express them in real time (the “how” system).

In the second part of the talk, I intend to show how this approach can be implemented into pedagogical practice by introducing a new attention training for musicians, called *Practice Methodology*, which has been developed on the basis of my recently published model of performers' temporal-attentional skills. The training primarily aims at enhancing in musicians (both instrumentalists and singers) the ability of real-time “navigation” of the musical process (which means the nurturing of the “how” system). This consists of the following sub-abilities: (1) the ability to form a clear cognitive and affective map of forthcoming structural units (i.e., to anticipate the duration, tonality, and character of the forthcoming – usually hierarchically embedded – structural units through pre-feeling their length, tonal trajectory and character), (2) to form a

clear mental image of the preceding musical units to which the subsequent ones are to be measured, and (3) to deeply feel the present moment. Developed during the past decade, the Methodology has been based on substantial evidence from primary- secondary, and conservatoire-level pedagogy, thus it can be used with singular success from the very beginning up to the most advanced levels of music education, yielding a uniquely powerful tool in music performance pedagogy.

Dr. Stachó László – Musicologist, psychologist, and pianist László Stachó’s academic activity involves, among others, the teaching of chamber music, the history of 20th-century performing practice, the psychology of musical performance and *Practice Methodology*, his own attention training for performers. Over the past decade, he has been involved in a country-wide planning of music education curricula in his native Hungary, including the 2012 National Core Curriculum and various conservatoire curricula. As a pianist and chamber musician, he has performed in several European countries and the US. Dr Stachó conducts Practice Methodology workshops and chamber music coaching sessions at international masterclasses in various countries including the UK, Germany, the Netherlands, France, Switzerland, Italy, Slovenia, Romania, Turkey, Israel, and the US. He was Visiting Fellow twice at the Faculty of Music of Cambridge University (in 2014 and 2017).

Samira Tabraue

Key Qualities of a Teacher: Observation and Self-Reflection

Teaching is a work-in-progress. Anyone’s teaching changes throughout the years. So, what could trigger that change? What does it really mean to “learn from experience”? Are there specific qualities that teachers need to have in order to improve one’s teaching and ensure the “success” of the student? By success, I mean the progress, small or big, that every student is capable of, taking them out of their “comfy zone”.

After 30 years of experience, I have come to realise that there are specific and recurrent qualities upon which every lesson should be based. The qualities we need to prepare before the lesson, to relate to the students’ needs during the lesson and what we learn from it that helps us prepare for the next round over and over again.

Those two qualities are observation and self-reflection and I believe they are crucial to ensure that both student and teacher alike keep each and every lesson alive. Yes, we need a treasure chest full of practical resources e.g., repertoire, exercises, “personalised” exercises, games etc to grab on to when needed but it

is the observation what makes the teacher decide which one to choose.

Self-reflection, on the other hand, can be tough but we must be in the position of acknowledging our actions and reactions if we want to give our best.

Samira Tabraue El Jaber was born in Las Palmas de Gran Canaria, Spain, and holds two master's in "Piano and Voice Education" from the Music University, Vienna, and in "Spanish and Latin American Music" from the Universidad Complutense, Madrid. Her piano teachers include Christiane Karajeva and Harald Ossberger, as well as Paul Badura-Skoda and Joaquín Achúcarro in masterclasses. Performing, her repertoire ranges from Baroque to Contemporary Music, focussing on late Classic and German Romantic, as well as Spanish music. Tabraue has given numerous recitals in Europe and the United States. As a teacher, she has been a member at the Rivers Conservatory of Music in Weston, MA, the Royal Academy of Music, London, St. John's College School in Cambridge, UK.

Sarit Tauber

(Levinsky-Wingate College of Education)

The Eretz-Israeli Conservatory of Music and Dramatic Arts (1933-1947) – a Place to Cultural Encounters

The Eretz-Israeli Conservatory for Music and Dramatic Arts was founded in Jerusalem in 1933 and is the pioneer of the two music academies in Israel today - Jerusalem Academy of Music and Dance, and the Buchman-Mehta School of Music at Tel-Aviv University. Although founded by Emil Hauser, the Hungarian born and educated violin, following the European conservatory model, expanding its activities to support the development of the music life and music education in the Yishuv. This included a preparatory program for future students, music classes for children, training courses for singing school music teachers, teaching traditional Arabic music instruments, an attempt to open a cantorial department, as well as community outreaching community initiatives such as concerts for school children from a variety of backgrounds, publishing a musical monthly for children and public lectures

This study examines different dimensions in the life of the Conservatory from a multicultural perspective. It is based on the ecological approach (Cremin, 1976) and implements eight of the ten dimensions suggested by Dror (2010): systemic, ideological, curricular, method-didactic, community, populations, dilemmas, and personal dimensions

Research findings show that although the conservatory had been designed according to the European model, it is possible to identify multicultural contacts linked to the unique socio-community tapestry of Jerusalem, the systemic-political-cultural fabric linked to the British Mandate rule, a universal-musical world view alongside a national-ideological aspect and more. This reflected in the music repertoire, that although was basically grounded in the Western Art Music tradition, it included also Arabic music, other non-European music, Eretz Israel songs and Jewish music. This study sheds a new light on the history of music education in Israel in its multicultural context.

Dr. Sarit Tauber is lecturer of Music Education in the Academic College Levinsky-Wingate and Givat Washington Academic College of Education as well as member of the pedagogy team of the “Mafteach” program, the Israel Philharmonic Orchestra, and in-service teacher training courses. She holds a Dalcroze teaching certificate (Longy School of Music, MA). Her research interests focus on the social-cultural history of musical education in Israel, specifically in music teacher training and music education in kindergarten during the Yishuv period.

Galiya Tzur

(The Jerusalem Academy of Music and Dance)

We are Far from the Shallow Experience Now: Teachers as Paths Pavers for Students/Performers to Connect to Themselves, as They Perform for Others

Dance teaching and training have remained essentially unchanged for decades. Learning by imitating, obeying to know-it-all teachers in a hierarchical setting, practice while keeping silent, with no requirement to have and share an opinion.

Indeed, we have done well in raising generations of dancers that are committed to please, work mainly on creating an outer-superficial form, and do whatever they can to maintain it, even if that means going on stage when ill or in pain.

These kinds of approaches, I believe, distance the future performer (our current student) from his/her own physiological and psychological sensations, educating the mind, soul and psych to dismiss or ignore messages it receives from the body.

Is it possible to teach our students to pay attention to their bodily sensations which emerge from within, while not giving up their physical performativity

and technique?

Can we guide them to a deep awareness of their ‘moving self’ in comfort, pleasure and ease, while still encouraging them to submerge into their physical-emotional practice?

What are the benefits and drawbacks of being engaged in attentive dialogue with one’s bodily self?

Those questions and others will be discussed in this talk, thought through together while listening, sensing and sharing.

Galiya Tzur is a dance artist, teacher of contemporary dance and movement science. Galiya teaches anatomy and dance at the dance faculty of the Jerusalem Academy of Music and Dance and at the School of Dance, Kibbutzim College of Education, Technology and the Arts. The essence of her work lies at the intersection between the artistic expression of the dancing human and scientific movement theories. These days, Galiya is conducting research at the Academic College at Wingate, dealing with biomechanical aspects of balance and well-being of elderly dancing women.

Tal Weiss, Pascal Kaeser

(Levinsky-Wingate College of Education; Pädagogische Hochschule Bern, Switzerland)

Digital Pedagogy in Music Education: A Case Study of Cross-Cultural Collaboration

The COVID-19 pandemic prompted a shift in school teaching methods, field pedagogical guidance, and student training programs in education colleges, with most instruction being delivered online. This resulted in the addition of a new course to the undergraduate music education degree program at Levinsky-Wingate Academic College, entitled “Digital Pedagogy in Music”. In this course, 14 Israeli music education students collaborated with 14 counterparts from Pädagogische Hochschule Bern in Switzerland, using the online recording application Soundtrap to create joint musical projects. The purpose of this study is to examine this initiative and its effectiveness through a qualitative case study approach.

After the project ended, the Israeli participants were asked to write reflections describing their experience and characterizing it using a list of 35 constructs developed by the OECD as the Education 2030 framework (OECD, 2017).

The most commonly identified constructs were: responsibility, collaboration, creativity, flexibility or adaptability, respect, motivation, goal orientation and completion, and manual skills for information and communication technologies. A total of 27 constructs in the OECD document were named by participants.

According to the research findings, combining independent learning and collaborative learning online engages learners in a variety of learning skills, in a way that meets the goals of the OECD's vision. Additionally, the study reinforces the importance of planning collaborative online educational processes in a way that promotes interactions among participants and early acquaintanceships. Similar investigations are recommended in other arts fields such as dance, visual art, literature, and theater.

Dr. Tal Weiss, the head of the B.Ed. program in musical education at Levinsky-Wingate Academic College, is a musicologist, researcher, lecturer, and pedagogical instructor. Over the past twenty years, she has worked in the field of musical education. In recent years, she has focused on researching digital pedagogy in musical education. As part of the international label EnT-T, she is involved in music creation and production.

Mr. Pascal Kaeser is Head of the music department of the university of pedagogy in Bern, Switzerland. He is a musician and lecturer with a focus on the impact of digital developments on music education. Currently developing didactic concepts in the area of virtual reality for classroom management.

Ronit Ziv

(The Jerusalem Academy of Music and Dance)

A Choreographic Lab as a Pedagogical Move

In what ways can pedagogy be considered a choreographic, action and a choreographic action can be considered a pedagogical move?

Charles Garoian argues in his *book Performing Pedagogy: Toward an Art Politics* (1999) that the performance art pedagogy makes personal/political agency attainable for students.

I will contextualize performance art pedagogy within my own artistic and cultural work to illustrate how my own memory and cultural history have informed my performance art works and my choreography Lab classroom teaching practice.

More questions will be followed, such as: what would happen if school

curricula, like the Dance production of a performance art, will consist of playful performative contradictions? And if performance artists' cultural perspectives enable them to critique cultural inscription through performance art production, will students' performances of subjectivity provide them with similar opportunities in the choreographic lab classroom?

Ronit Ziv – in 2022, Ronit returned from Tulane University in New Orleans after being a guest artist in residency with the Newcomb dance company. She taught technique classes and created a very exciting Dance Evening. In her groundbreaking work, Ronit examines the transition from the everyday space to the stage, and how a written word and text translate into a physical image. In recent years she has focused on the issue of domestic violence. Ronit is a doctoral student in the Faculty of Arts, Department of Theater at Tel Aviv University. Winner of the Rosenblum Award for Performing Arts for 2020, and the Arditi Prize for Research and Intercultural Creation on behalf of Tel Aviv University for 2021. Ronit served as an artistic director, a co-curator and a lecturer in choreography in her master's degree studies at the Jerusalem Academy of Dance and Music.

Round Tables

Claudia Gluschankof, Loab Hammoud, Rosan Khoury, Amer Nakhleh

(Beit Almusica, Levinsky-Wingate College of Education; Beit Almusica)

The Education of Future *Sammi'a*: Arab Music Appreciation in Music Classes

90 years ago, Yocheved Došorevsky established in Jerusalem a new school for music and the art of movement. On the same year Mahmud Ahmad al-Hifni, the inspector of music at the Egyptian Ministry of Education conceived and organized the first Congress of Arab music held in Cairo. Among its aims: enhancing the 'evolution' of Arab music; investigating musical instruments and assessing their appropriateness, and organizing music education (Racy, 1992). Four years later the first International Congress of the Society for Music Education was held in Prague, where phonograph was used to develop music appreciation (McCarthy, 1993). Since then, Došorevsky's school became the Jerusalem Academy of Music and Dance, Arab music has evolved, and music appreciation is recognized as one of the three pillar experiences in school music classes.

Music appreciation is fundamental in Arab music, as experienced listeners are called *sammi'a* (Farraj & Abu Shumays, 2019). Nevertheless, the school music repertoire hardly includes Arab music. There are two main reasons for it: (1) Arab music is mainly vocal, and its lyrics are not relevant to young children, (2) the recorded pieces are much longer than three minutes, which is the maximum duration recommended for guided music listening experiences at kindergarten and primary school (Strauss, 1988).

Beit Almusica, the Shafr'Amr conservatoire, identified the absence of suitable Arab music repertoire for young children and commissioned 16 instrumental pieces, nine of them especially composed, and seven newly arranged known pieces. Especially designed guided listening activities were developed to these pieces. The whole collection aims at (1) enriching the Arabic musical instrumental repertoire accessible to young children; (2) developing the music listening skills of young children; (3) nurturing children as attentive, appreciative music listeners and future *sammi'a* and (4) widening culture responsive music listening didactics.

Prof. Claudia Gluschankof is Levinsky College of Education retired associate Professor of Music Education. Served as member of the Music Curriculum Committee of Israel, council member of the Israeli Musicological Society, and as ISME-ECME chair. Her research interests focus on the musical expressions of young children in various cultural contexts, especially among Hebrew and Arabic speakers, as well as music teacher training and intercultural issues in music education, publishing in international journals. Since 2005 serves as Beit Almusica Conservatory (Shafr-Amr, Israel) academic advisor, and early childhood teaching materials developing team member since its founding.

Dr. Loab Hammoud is currently a postdoctoral fellow at the University of Haifa Department of Anthropology, studying the rise of Arab and Mizrahi music education among Jewish young people. He holds a M.A. in Ethnomusicology (The Hebrew University, 2015). He taught at Sakhnin Academic College for Teacher Education (2013-2021) among other institutions. Served at Sabreen association developing the music curriculum for the West Bank and UNRWA elementary schools. Since 2021 integrates the Beit Almusica Conservatory (Shafr-Amr, Israel) team responsible for developing new materials for Arabic speaking young children.

Rosan Khoury is a music therapist (M.A., University of Haifa, 2019; Diploma, David Yellin College of Education, Jerusalem, 2008) and trainer specialized in early ages, as well as a music educator (B.Ed.Mus. from JAMD, 2005). Parallel to her work as music therapist Rosan is a singer, achieving the second place in singing competition at the Casablanca Festival in Morocco, 2006 and first place in the Arabic Singing Festival in Israel, 2005. In 2005 she joined Sabreen association in Jerusalem and developed music education curriculums for the West Bank and UNRWA elementary schools. She is a team member of Beit Almusica Conservatory (Shafr-Amr, Israel), teaching and developing early childhood materials since its founding.

Amer Nakhleh holds a B.Mus. from the Jerusalem Academy of Music and Dance. He is a buzuq and oud performer, composer and arranger, and the founder (1999) and general director of Beit Almusica (Shafa'amr, Israel), the first Arab conservatory in the country. Within this institution, he established its oriental Takht; supported the development of early childhood music teaching resources (Kharaz Mughanna, Jawqat Zena), the production of 3 school annually running concerts all over the country (Musiqana, the Four Seasons, Kharaz Mughanna) and over 15 albums and promo of local and international musicians, as well as organizing concerts and festivals.

Veronika Wolf Cohen, Michal Hefer, Eyad Hamza

(The Jerusalem Academy of Music and Dance)

Fifty Years of Innovation – JAMD's contribution to Music Education in Israel and Abroad

The Academy is celebrating its 90 years of existence as an institution contributing to musical excellence, we propose to present some aspects of the contribution of the Music education department. We will focus on the question: In what ways have graduates of the music education department and ideas emanating from the department made an impact on music education in Israel and broad. In this Roundtable, discussion we will focus on four aspects that we feel have impact on our field.

1. The Cognitively Based Curriculum- developed at the Academy and Incorporated into the Israeli National Curriculum.
2. Listening as Performance – The approach to prepared concerts, and listening that has gained wide acceptance as a means for making complex music a part of music lessons in settings from early childhood through elementary school and special education
3. The impact of the work of graduates of the Eastern Music and the music education departments in terms of acceptance and valuing of music within Arab society, its schools in Israel.
4. Developing “audiation”, inner hearing- incorporating the methods of Gordon and Kodaly in the teacher-training curriculum. In our roundtable discussions, faculty members will present the basic ideas, philosophy underlying these areas of contributions to music teaching and learning with invited graduates

and colleagues from other institutions providing their perspectives on these topics.

Prof. Veronika Wolf Cohen is professor emeritus at the Jerusalem Academy of Music and Dance. Her research focuses on the development of musical cognitive processes, with emphasis on creativity and the body as the source of musical cognition/emotion which led to the development of the pedagogic tool: Musical Mirrors. Her work has been presented at international conferences and published in various journals. She was a MISTEC/ISME commissioner and committee member for the development of the national music curriculum of Israel and musical and pedagogic advisor for prepared concerts in schools. She was instrumental in establishing the Arab Music Department at the Jerusalem Academy.

Dr. Michal Hefer serves as the chair of Music Education Department at the Jerusalem Academy of Music and Dance, Israel, teaching at undergraduate and graduate levels. Her main research interests focus on early childhood, music cognition and practices, the relationship between music cognition and movement, parent–child musical interaction, multicultural music education in the Jewish–Arabic society and teachers’ education. She developed “Ktan- Tone” (Little Tone) a music learning program who represents a new pedagogical model to enhance infants’ musical skills. Her work has been presented at many international conferences.

Dr. Eyad Hamza is a lecturer at the University of Haifa and the Jerusalem Academy of Music and Dance. He is the director of the Conservatory of Arabic Music in the city of Sakhnin. Sr. Hamza plays the oud and oriental violin. He has been a teacher at the “Play-Music School” for 14 years. He is an instructor in nine music schools in Israel.



האקדמיה

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