

# **The MayDay Group Colloquium 27**

## *Music Education as Social, Cultural, and Political Action*

### **CALL FOR PROPOSALS**

As continuation of our engagement with the vital and challenging questions that make up our revised Action Ideals, The MayDay Group invites scholars, music makers, educators, and innovators from around the globe to consider and problematize music not just as meaningful sound, but as socially, culturally, and politically imbedded action. This year's Colloquium centers on Action Ideal II. See [maydaygroup.org](http://maydaygroup.org) for the full set.

II. Since social, cultural, and political contexts of musical actions are integrally tied to the nature and values of all human activity, a secure theoretical foundation that unites the actions of music with the various contexts and meanings of those actions is essential to music education in both research and practice.

*We must account for the fullest range of meanings inherent in individual and collective musical actions. This will require robust rationales that encompass the widest range of musical experiences in school and community contexts. As teachers of music we are participants and collaborators in a living cultural praxis; therefore discussions of music's meanings and educative values must concern not just the sounds themselves, but encompass all of music's humanizing and concrete functions.*

#### **Questions that presenters might consider:**

How can specific musical values be understood in relation to the nature of human needs and the social and cultural contexts that bring them forth? How might we best expand toward more inclusive and globally-informed definitions of musicianship and musicking, while at the same time teaching and promoting culturally relevant musical practices locally in our schools and communities?

How can non-notated musical practices, along with their relevant pedagogical and performative standards, be strengthened alongside those of notation-based musics? How can we identify and enlist exemplars and knowledgeable culture-bearers from such musical traditions among our schools and communities? What are potential risks and gains that might flow from such experiences?

How can we develop awareness of the ways in which our own musical identities inevitably intersect with, and adapt to, the broad range of musics and musical situations with which we engage? How do these intersections and adaptations affect our teaching and our students' learning?

Accounting for the personal, social, cultural, and political situatedness of musics, how might specific tangible socially embedded qualities of musical processes, products, and contextualized actions constitute the basis for ethical music teaching, learning, and assessment?

### **Proposals and Provocations**

Proposals are invited to address and/or problematize ideas of artistic citizenship, musical democracies, “world music,” multicultural curricula, sociology of music, cultural and institutional biases, non-notated musics, theories of social music learning, music and identity formation, social class and other points of interest on local, national, and international levels that can broaden the range of our professional general knowledge base. Over the past 25 years we have seen a myriad of research and philosophical contributions surrounding music learning and teaching that intersect with the fields of ethnomusicology, arts-based therapy, neuroscience, sociology, gender-sexuality studies, critical race theory, psychology, anthropology, linguistics, and cultural psychology. It is expected that scholarship from these fields and others will inform accepted proposals.

Presenters are encouraged to address issues and events by taking an interdisciplinary, theoretical, or philosophical approach in their analyses of trends and perceived problems, speaking as much to the wider university community and to the public as to our own specialty, and to recommend Action Plans that can broaden our thinking and support a more inclusive, socially aware, and informed practice of teaching and learning music in an increasingly pluralistic and diverse world community and classroom.

### **Preparing Your Presentation**

Paper presentations at MayDay serve as provocations to provoke discussion. Each presenter will be allocated 50 total minutes, with up to 30 minutes for the presentation and a minimum of 20 minutes for discussion with fellow colloquium participants. Audiovisual equipment is available, but it is completely acceptable not to use supporting technology for your presentation.

### **Submission Process**

Persons wishing to be considered for paper presentations at MDG Colloquium 27 are asked to submit electronic copies of abstracts of 500-700 words as email attachments by January 30, 2015 to: Dr. Juliet L. Hess, Syracuse University, [jlhess@syr.edu](mailto:jlhess@syr.edu). State your name, email address, and other relevant contact information only in the body of the email and not in the proposal itself. Applicants who are accepted to present will be notified by February 25th, 2015.