NEW MUSIC CONCEPTS

2ND INTERNATIONAL CONFERENCE ICNMC 2016

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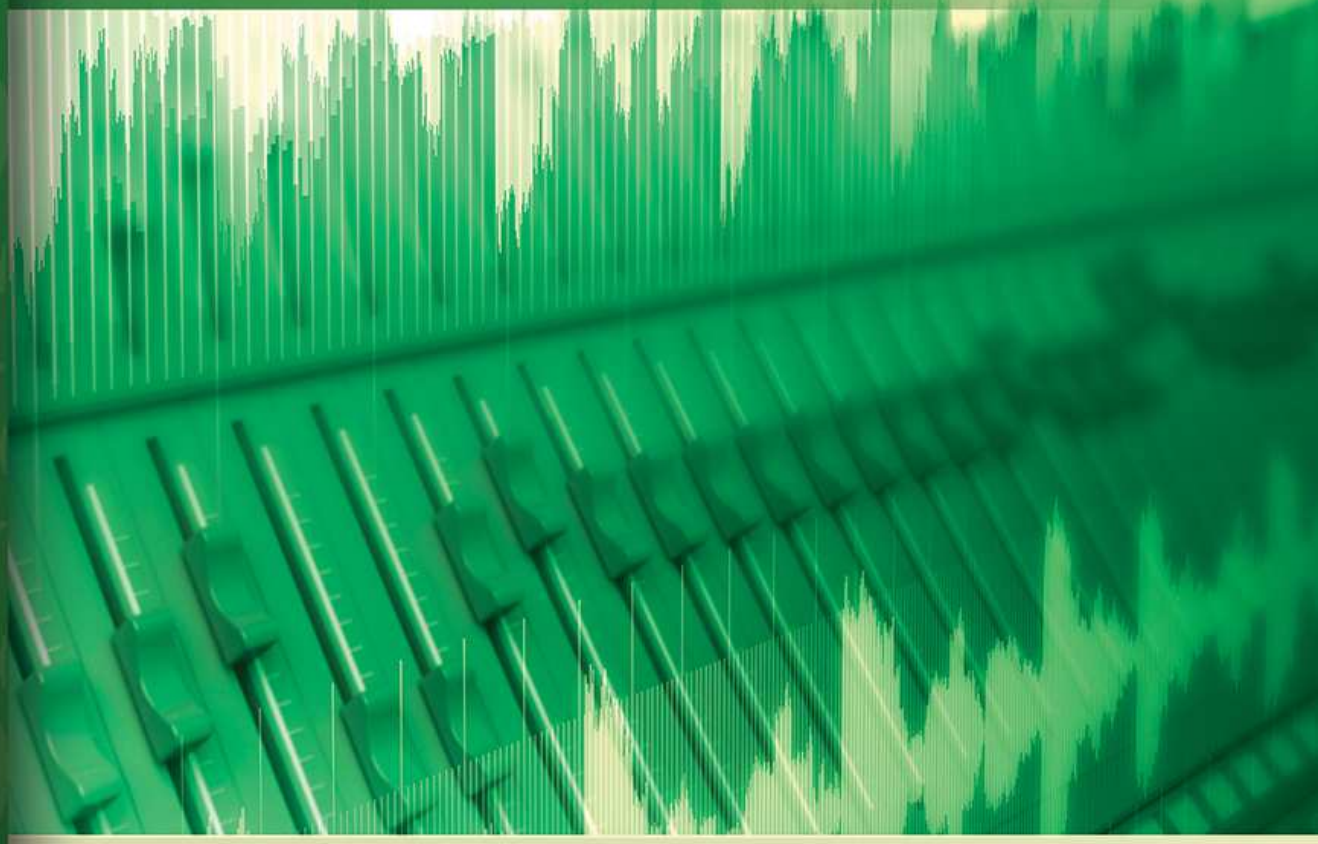
PROCEEDINGS



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Keynote Lectures

Music, pedagogy and innovation: new trends in educational technology and their role in music education

Linda Corrin
Melbourne Centre for the Study of Higher Education
Australia

Brief Bio
Dr Linda Corrin is a Lecturer in Higher Education in the Melbourne Centre for the Study of Higher Education at the University of Melbourne, Australia. She has been involved in educational technology-related research, curriculum design, and academic development in higher education for the past 14 years. Linda holds Bachelor degrees in Law and Information and Communication Technology (University of Wollongong, Australia), a Postgraduate Certificate in Learning and Teaching in Higher Education (University of Roehampton, London), and a PhD in Education (University of Wollongong). Her research interests include students' engagement with technology, learning analytics, learning design, and feedback. Currently, she is working on several large research projects that focus on exploring ways that learning analytics can be used to provide meaningful and timely feedback to academics and students.

Abstract
Over the past 20 years the use of technology in music education has increased as new and innovative ways of enhancing teaching and learning have emerged. Yet, at the same time, more traditional approaches continue to play an essential role in teaching music. Determining the best blend of tradition and innovation is an interesting challenge for music educators worldwide. This presentation will explore several of the new key trends emerging in the field of educational technology and consider the impact these may have on music education. From analytics to augmented reality, mobile learning to MOOCs (massive open online courses), streaming to social media, the potential these technologies offer to complement, supplement and/or transform teaching and learning practice in music education will be examined. In addition, we will identify lessons from how technology is being used to understand and enhance learning in other disciplines, and consider how these can be used to inform the music education domain. As the context of higher education, the students within it, and new technologies continue to change and evolve it is important to be able to innovate in ways that can enhance the overall teaching and learning experience for music students.

Vocalization, Music and Language: Memes and The Evolution of Semantics and Syntax in Humans, Animals and Computers

Steven Jan
University of Huddersfield
UK

Brief Bio
Steven Jan studied music at the University of Leeds and went on to complete a PhD there, entitled 'Aspects of Mozart 's Music in G Minor: Toward the Identification of Common Structural and Compositional Characteristics', under the supervision of Professor Julian Rushton.
The dissertation was published by Garland in 1995 in their Outstanding Dissertations in Music from British Universities series. Before joining the Music Department at Huddersfield in January 2001 he taught at the University of East Anglia and in the School of Academic Studies at the Royal Northern College of Music, Manchester. He is currently Senior Lecturer and Music Subject Area Leader.

Abstract
This study considers the role of the Darwinian algorithm in driving the evolution of music and language from antecedent vocalizations. Adding a memetic dimension to Steven Brown's (2000) 'musilanguage' model and Steven Mithen's (2006) 'Hmmmmm' hypothesis, it argues that the extended 'protolinguistic' utterances of pre-human hominins were broken, early in the evolution of *Homo sapiens*, into smaller 'protemic' units, once the necessary genetic support for perceptual-cognitive segmentation had evolved. These sound units are hypothesized to have followed twin evolutionary trajectories in our species, evolving into both music and language. In the former, they have evolved, as 'musemes', to build extended structural-hierarchic complexes in which local and global patterns of tension and release correlate with cycles of emotional intensity. In the latter, they have evolved, as 'lexemes', to token – in Carruthers' (2002) 'communicativist' interpretation – domain-general 'mentalese' structures formed from the semantic-syntactic conjunction of domain-specific representations. Studies of brain lateralization for music and language, together with vestigial traces of one medium in the other, appear to support this 'bifurcation' hypothesis. The presence of protolinguistic vocalization in several other animal species, and the beginnings of segmentation and syntax in certain bird and cetacean species, suggest that *Homo sapiens* may simply have been the first animal on earth to exemplify what appears to be a fundamental Universal-Darwinian principle: the evolution of complexity, signification and syntax – and perhaps ultimately consciousness – once the evolutionary algorithm is able to operate on segmented sound units. This view is supported by a number of computer simulations of music and language evolution, some of which implement gene-meme coevolutionary dynamics.

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The value of the difference. Music for integration (im)possible.
Letizia Gomato, Beatrice Manganello

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