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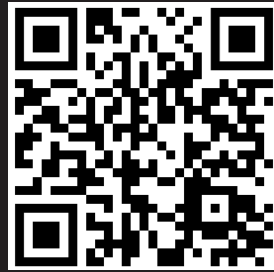
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keynote lectures

DEMOCRATIC MUSIC EDUCATION BETWEEN CREATIVITY AND SENSITIVITY: A WORLD-CENTRED APPROACH

Gert Biesta

University of Edinburgh, UK & Maynooth University, Ireland

As a relative outsider to the field of music education, but more of an insider in the fields of education and democracy, I wonder whether creativity should be a guiding principle for our educational endeavours. Creativity has to do with the ways in which human beings bring something new into the world and, through this, bring themselves into the world. While it may seem obvious that education should make this possible, there is a risk that the argument for creativity puts too much emphasis on what children and young people wish to express, and pays too little attention to the world in which such expression is supposed to arrive. There is, therefore, a need to find a balance between 'child' and 'world,' which, as I will suggest in my presentation, has something to do with the balance between 'creativity' and 'sensitivity.' Finding this balance is not only important for educational reasons, but also for the sake of democracy. In my presentation I will explore these themes, in order to provide a framework within which we can think in more meaningful and more world-centred ways about democratic music education.

COMPOSING MUSIC IN ORDER TO CREATE A SHARED PERFORMANCE STARTING FROM A DIVERSITY OF MUSICAL PRACTICES IN A PEDAGOGICAL CONTEXT — A COMPOSER'S POINT OF VIEW

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University Lumière Lyon 2, France

In 2021, I was commissioned by the Auditorium - Orchestre National de Lyon (ONL) to compose a new work for a concert in the frame of the outreach program "Chantiers de la création". This was an unprecedented and significant experience in my career as a composer. The commission was formalised by a one-year educational creation residency, involving six classes of 9 to 10 year old pupils, from three different primary schools and resulting in a concert at the end of the year. The final creation integrated and combined the children's ideas, the actions of the musiciens intervenants working alongside them every week, the daily support of the primary school teachers and my supervision, creating a synthesis within my musical universe. This was an entirely collective undertaking supported by the thorough coordination of the ONL administration team and interpreted by the professional musicians from the Orchestre National de Lyon.

Trying out gestures and movements, reciting motifs with rhythmic and melodic energy, creating body percussion parts - all these means were used to allow children to engage with the chosen theme of The Elements (Earth, Water, Air, Fire) and feed into the work with their own ideas. It is this creative process that I wish to address in this presentation. How to create a work that reflects the diversity of approaches, the personalities of the musicians and the young students involved? For the composition: motivic, thematic, repetitive, descriptive, synchronised, or even poetic song, based on vocal improvisations, rhythmic patterns, canonical writing - what was used to create unity and structure in this collective work? Producing midi mockups and using computer-assisted music tools greatly helped adults and children to improve their work, they facilitated the exchange of ideas and the memorising of parts.

The field to explore was totally open and I will share the essential elements used to achieve a collective work of such magnitude.

WHY SHOULD CHILDREN COMPOSE? FROM EGO-LOGICAL TO ECO-LOGICAL RATIONALITY

Heidi Westerlund

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In recent decades, composing has been recommended for music education and school curricula based on various justifications. The justifications from music education researchers reflect the understanding of the child as a cultural agent in society and the purpose of music education in schooling. In this presentation, I will map some ideas from this research and connect them with my recent research on how contemporary composers' professional landscapes are changing. I will suggest an ethico-politically responsible ecological view that recognizes the composing of children and youth as related to the social, cultural, material and spatial environment, and in which co-composing can be seen to strengthen children's agency to create democratic spaces. By ecological view I mean a shift from ego-logical to eco-logical mental models; a shift from a self-centered, world-conquering Great Composer view, towards locating composing as a responsible way of being in public in our troubled societies..

research paper

EXPLORING CHILDREN'S MUSICAL EXPRESSION WITHIN PROCESS DRAMA AS AN ASPECT OF DEMOCRATIC EDUCATION

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Starting from heuristic and sociocultural perspective of musical learning (Partti and Westerlund, 2013), and from children's right to freedom of expression and right to be heard (UNCRC, 1989), different ways of social participation in a community of practice can be a resource for democratic education. Using multi-modal and syncretic ways of expression and communication, music is one of the forms of illustration of the content (Bačlija Sušić, 2022) that can be complementary to democratic education.

The aim of this paper is to observe in which way the children will express their opinions, views, and preferences encouraged by story and music within the process drama as a valuable learning medium in education, while exploring a particular problem, situation, or theme (Brown, 2017). Activities were conducted in the framework of the music-drama studio Magic wand with a group of children (N= 10) aged 5-10 years. The research with children as active research participants (Greig et al. 2012) within ethnographic research included interaction and participatory observation method (Crossman, 2020).

By consolidating and analysing the information gathered by written observation and video recording data, it was concluded that through such a heuristic approach to music and artistic education children's authentic way of expression was based on freedom of speech and thinking, efficiency and ability, accepting differences and empathy, respect instead of supremacy which are basic features of democratic education (Hasen, Kaufmann and Saifer, 1999). Taking different roles while collaboratively and creatively solving problems, children's way of expression was based on improvisation using singing, movement, rhythmic speech, body percussion, miming, playing instruments, etc. The findings indicate that the culture of musical learning as a way of „participatory revolution” (Partti and Westerlund, 2012) and communities of musical practice (Barrett, 2005) strengthen the aspect of education for democracy representing concurrently implication for elementary school music education.

TOPICS

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, DEMOCRATIC APPROACHES TO CHILDRENS COMPOSING

KEYWORDS

children, creativity, democratic education, music, process drama

SONGWRITING WITH GARAGEBAND. RECONSTRUCTIVE INSIGHTS INTO LEARNERS' PRACTICES OF SONGWRITING WITH DIGITAL DEVICES IN SECONDARY SCHOOLS IN GERMANY

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University of Music, Freiburg, Germany

Pop music is well established in the curriculum of secondary schools in Baden-Württemberg. Yet, it is often considered of minor importance by German music teachers (Bons/Buchborn 2021). A growing number of articles describe practical examples and teaching methods on pop music in music lessons. Empirical studies in the field of pop music and digitality in the classroom give insights into informal learning processes (Green 2008), learning with apps in extracurricular settings (Godau 2017, 2018, Eusterbrock et al. 2019), composing with loops and samples (Duve 2022) and digital music practices (Eusterbrock et al. 2019). Still, there is a lack of detailed empirical insights into learners' songwriting practices with digital devices in the regular music classroom. Further research-based lesson designs need to be developed to scaffold these processes in schools.

In our documentary design research (Buchborn 2022), we work with iPads and the application GarageBand. Within an iterative format we develop educational designs in order to provide learners with the opportunity to create their own popsongs with the help of digital devices. The teaching arrangement's first prototype was tested in regular music lesson. The didactic intervention lead students in various learning modules from listening, copying and reproducing pop music patterns to creating their own songs. For this purpose, the students worked in groups of four on one iPad.

Testing these designs is documented through video-based observations and screen recordings. In the analyses of this data, the documentary method (Bohnsack 2013) was applied guided by the following questions: Which actions, learning processes and social interactions of learners can be reconstructed in the practice of songwriting with GarageBand? How can songwriting with digital devices be supported in the classroom? In our presentation, we will present first results of our songwriting research project and illustrate the logic of learners' practices of songwriting with digital tools.

**GROUP AND CLASSROOM COMPOSING AND IMPROVISING, CURRENT
TRENDS IN COMPOSING AMONG YOUNG PEOPLE IN AND OUTSIDE OF
SCHOOL, TECHNOLOGY ENABLING COMPOSITION AND PRODUCTION**

KEYWORDS

**songwriting, composing, classroom research, documentary method,
documentary design research**

ENCOUNTERING DISABILITY IN MUSIC: EXPLORING PERCEPTIONS ON INCLUSIVE MUSIC EDUCATION IN HIGHER MUSIC EDUCATION

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BACKGROUND&AIM: This research study evaluated an Artist-in Residence programme (with the aim to improve similar future programmes) at the Conservatory of Amsterdam, focusing on inclusive music education. For this programme, the Conservatory invited Drake Music Scotland (DMS) to work with its students. DMS is expert in inclusive music technology and inclusive teaching methods. The programme's aim for the students was to discuss the social model of disability (Dobbs, 2012), to experience the iPad as a music instrument, to make compositions for the inclusive ensemble (applying music technology), and to perform as a member of the inclusive music ensemble which included a musician with a severe physical disability. The students' perceived learning experiences, the experienced value of the programme and recommendations for its improvement were explored through online questionnaire with the students and online semi-structured interviews with the project leader of the programme, the musician with a disability and the two workshop leaders of DMS.

CONTRIBUTION: Findings exemplified and contributed to the insight that next to learning practical skills regarding music technology and composing, students changed their perceptions about persons with disabilities and inclusive music making in positive ways. Furthermore, participants valued that the programme created a space in which 'taking enough time', 'appreciating differences' and 'belonging' could be experienced; these values are important in inclusive music environments as they can empower learners with disabilities (Laes, 2017).

IMPLICATIONS: The main recommendation for similar programmes was that students wanted to gain hands-on experience in inclusive music education, beyond the Conservatory.

Dobbs, T. (2012). A critical analysis of disabilities discourse in the *Journal of Research in Music Education*, 1990–2011. *Bulletin of the Council for Research in Music Education*, 194, 7–30.

Laes, T. (2017). The (im)possibility of inclusion. Reimagining the potentials of democratic inclusion in and through activist music education. Sibelius Academy.

TOPICS

TECHNOLOGY ENABLING COMPOSITION AND PRODUCTION, TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS

inclusive music education, composition, music technology, social justice

RETHINKING UNIVERSITY TEACHING IN MUSIC (PEDAGOGY)

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The conversion of teaching at the beginning of the pandemic in the field of music at universities and higher education institutions were looked at more closely in the studies by two research teams from Germany, Austria and Switzerland (cf. Hammerich & Krämer, 2021; Brunner et al., 2021). After four semesters of Corona-conditioned experience with digital teaching and learning formats, the question arises as to which aspects have become permanently established in higher education teaching and how higher education teaching can be rethought.

From the desiderata formulated in the Future Workshop 2021, guiding questions were derived in the areas of "Formats-Competences-Relationships". These served as the basis for focus group discussions, which were conducted in the summer semester of 2022 separately for academic and artistic music teachers.

The group discussions were transcribed and content-analysed according to Mayring (2016). This resulted, for example, in categories such as different teaching modules, hybrid teaching formats and computer programmes/apps or platforms used for the guiding question on formats. Some topics, such as feedback, were relevant to several guiding questions, including the aspect of "relationships". Here, further categories could be found, such as "closeness and distance" or a changed understanding of roles about teaching before the pandemic.

The results of further expert talks and those of the focus group discussions were merged and evaluated in relation to the theoretical constructs M-TPACK (Godau&Fiedler, 2018) and SAMR (Puentedura, 2006). The findings to be derived from this as well as selected practical examples from universities and colleges with a focus on artistic freedom, pedagogical freedom and their constraints and limits in the context of higher education teaching which in turn ultimately has an impact on the school situation, since the students learn from the role model and then, at best, also integrate this into their own teaching activities will be presented and critically discussed.

TOPICS

ARTISTIC FREEDOM AND ITS CONSTRAINTS

KEYWORDS

Digitalization, university teaching, scholl teaching

EMPOWERING CHILDREN WITH A DIGITAL MUSICAL INSTRUMENT MOBILE APP: PERSPECTIVES OF EARLY CHILDHOOD EDUCATORS

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Learning music is an enriching and enjoyable experience, but the thresholds presented by most musical instruments can preclude younger children from engaging with the learning process. Since music can benefit children's intellectual, social and personal development, the empowerment of their music-making abilities can help them to better engage with the expressive musical interactions in ways that are meaningful in themselves, thereby making available greater senses of achievement in their own abilities. Taking the Freirean perspective of empowerment, the purpose of this study was to examine the empowerment of children through the use of a digital musical instrument (DMI) mobile app from the early childhood educator perspective. The DMI mobile app was developed by the presenters, which rely on the orientation of the smartphone as the parameter control for musical outputs instead of touching on particular keys or buttons on the screen in the conventional music-making practices.

Twenty-eight early childhood educators in Hong Kong were invited to attend a workshop and guided in the use of a motion-based DMI mobile app, evaluating its potential to empower children to make music within a classroom setting through semi-structured interviews. While participants' positive responses revealed that the accessibility afforded by the mobile technology could help the children overcome the instrumental learning thresholds and enjoy the music-making process, along with the competency developments afforded by the learning tool, limitations, in the form of ethical and societal considerations, hinted that the fluent adoption of the DMI mobile app in the teaching and learning process may be affected. The findings of this study shed light on the design of music and mobile technology for potentially furthering children's musical explorations, along with the need to equip early childhood educators with the relevant knowledge and skills for facilitating children's creative development through musical empowerment.

**TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY,
GROUP AND CLASSROOM COMPOSING AND IMPROVISING,
DEMOCRATIC APPROACHES TO CHILDRENS COMPOSING**

KEYWORDS

**empowerment, music education, digital musical instrument,
early childhood, mobile technology**

KEEP IN TOUCH WITH MUSIC: EMOTIONAL AND SOCIAL REPRESENTATIONS OF MUSIC LISTENING

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Children's creativity skills usually develop within a community of practice (Elliott, 1995), where people can share musical ideas and preferences in a specific socio-cultural background. Creativity in music can be considered a contextualized process (Burnard & Huo, 2016): here, the possibility to access, understand, and re-elaborate musical materials depends on the individual and social experience with sounds and musical stimuli (Frances and Dawling, 2014). As for composing and improvising, music listening is characterized by a process of "musical imagination" (Hargreaves, 2012; Hargreaves, et al., 2012), which involves creative abilities and cognitive representations of music. For this reason, it becomes essential to understand how the first informal experiences with music listening develop among children and adolescents, as a starting point for encouraging their engagement in musical creative activities.

The main aim of the current study is to examine the listening experience of students outside school, in order to offer an overview for enhancing teaching strategies for promoting children's involvement and the development of their creative thinking skills in music education. A mixed-method online questionnaire was used, and the responses of 670 Italian primary and middle school students were collected. Findings show that children among 9-14 year-old are very interested in music listening, developing a very personal pattern of music listening behaviours. Younger children (8-11) show a higher level of interest toward music than their preadolescent mates (12-14), while no difference emerges with references to the importance attributed to music in one's life. Considering the emotional expression of music, preadolescents associate music listening with sad moods more often than children. With reference to the social dimension, children are involved in listening to music with their siblings and family more often than preadolescents. Findings offer relevant insights for teachers for understanding how students create emotional and social representations of music outside school.

TOPICS

ARTISTIC FREEDOM AND ITS CONSTRAINTS

KEYWORDS

music representations; music listening; creative thinking

LIBERTY AND CREATIVITY IN MUSIC EDUCATION TEACHERS GRADUATION: REALITY OR UTOPIA? A PORTUGUESE CASE STUDY.

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In Portugal, the curricular guidelines for Basic Music Education presuppose the development of pedagogical experiences that enhance the liberty and creativity of the students, who should be able to improvise and compose musical pieces through the combination of several musical elements, manipulating gradually more complex techniques and technologies (Ministry of Education, 2018). However, we believe that few Music Education teachers feel confident and capable to promote such pedagogical experiences, perhaps because they are highly challenging, since they involve student's cognitive, physical-motor, and creative abilities (Heble & Laver, 2016).

This communication aims to address some issues about the meaning and importance that future Music Education teachers (finalist students of a Master's in Basic Music Education Teaching) attribute to improvisation, composition and, inherently, to liberty and creativity in musical teaching-learning processes. At the same time, we intend to find out if musical liberty and creativity in Music was present in their graduation and if they intend to work it in future Music Education contexts. Based on the intrinsic case study method (Stake, 1995), this study covers finalists of the Basic Music Education Teaching master's degree of a Portuguese Superior School of Education (n=8). The data collection took place through the application of an individual questionnaire and a focus group interview. The results obtained indicate that, in accordance with the established by the Ministry of Music Education (2018), the future Music Education teachers attribute high value and relevance to musical improvisation and composition and, therefore, to liberty and creativity in Music Education, denoting that these same aspects could (and should) be much more present in their graduation.

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, GROUP AND CLASSROOM COMPOSING AND IMPROVISING, TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS

Liberty and Creativity, Music Education, Improvisation, Music Education Teacher Training

LISTEN IMAGINE COMPOSE PRIMARY – A PARTICIPATORY ACTION RESEARCH PROJECT

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Despite being a statutory component of the English National Curriculum for many years, knowledge of and about pedagogies of composing is neither well understood, nor widespread. To address this issue a significant participatory action research and activity project is underway in England, involving contemporary music organisations, composers, a university research team, and a number of primary schools.

This presentation reports on this major research enterprise, and details the activities and findings to date. We are in year 2 of a 3 year piece of work, and we already have significant findings. The presentation will outline the ways in which the teaching and learning of composing in primary schools is already being affected by the work, how primary schools are finding that confidence in this area is increasing, and how the children and young people concerned are developing their own composerly voices. Alongside this, the paper will present and discuss matters concerning the ways in which the composers themselves have had to develop their own compositional pedagogic strategies, as they are not professional educators.

We will devote attention to the fact that this is a *research* project, in which, although an end performance might ensue, this is not the main aim of the work; this places it at a distance from many other composer/schools projects, in that this is about the *process* of composing with children and young people, not about an end product, we will explain that we think children learn and progress when time is taken with process without pressure of a performance.

There are significant lessons to be drawn out from this for the international community, including the ways in which composer in schools projects can present possible imbalances of power, and the ways in which process-based composing work can be established in order to maximise legacy opportunities.

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, GROUP AND CLASSROOM COMPOSING AND IMPROVISING, CURRENT TRENDS IN COMPOSING AMONG YOUNG PEOPLE IN AND OUTSIDE OF SCHOOL

KEYWORDS

Classroom Composing, Primary Schools, Research, Music Organisation

A NEW TYPOLOGY OF COMPOSING PEDAGOGIES IN SCHOOLS

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For some years now, the authors of this paper have been working together on composing and composer projects in schools. One of the presenters works for a major international contemporary music ensemble with a significant educational programme, the other is an established music education academic whose research interests lie in this area. Arising from a number of research projects over the years (which have jointly and severally been presented at EAS previously) the authors have produced a novel typology of composing-in-schools; this typology entails four distinct classifications. These are:

- Composing with children and young people.
- Composing on children and young people.
- Composing for children and young people.
- Composing by children and young people.

In essence (this will be expanded on in the presentation) these involve:

*with: In the composing with modality, the composer works cooperatively with the young people involved in the composing project. There is cooperation, and power is distributed between the participants

*on: In this way of working the composer is well and truly in the driving seat. They have ideas, they then transmit these to the children and young people involved in the program, and the role of the young people is to be subservient to the composer.

*for: Composing for children and young people is an entirely legitimate form of commissioning for a composer to work in this way. This modality is distinct from the composing on category in that the whole rationale is that the composer in question is undertaking their professional craft

*by: In this way of working the children and young people concerned are the generators and organizers of musical ideas, and do so with minimal or no intervention from the composer.

The rationale and utility of this typology will be explored and explained in this presentation.

TOPICS

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, GROUP AND CLASSROOM COMPOSING AND IMPROVISING

KEYWORDS

Composing Pedagogies, children composing, composing in schools

LEARNINGS AND DEBATES ABOUT “SILENCE”, “VOICE” AND “MUSIC”. HOW CHILDREN TALK ABOUT THEIR EXPERIENCE OF A MUSIC EDUCATION PROJECT IN AN ELEMENTARY SCHOOL (VILLEURBANNE, FRANCE)?

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³École nationale de musique, danse et art dramatique, Villeurbanne

This paper is based on a collaborative research at the crossroads of sociology (Filiod 2018), anthropology (Lassiter 2005), educational research (Desgagné 1997). It has been conducted since 2018 in an elementary school where a music education project is made of two kinds of workshop :

- sound manipulation, improvisation: musical objects are produced by the pupils who play short musical motifs;
- listening to music: musicians choose various pieces of very different musical genres.

We will focus on three terms (silence, voice, music) that emerged from fieldwork and were questioned in our team over the years. The data come from interviews with pupils: 20 during the first year (groups of 3), 25 the third one (individually), but also from observations during the workshops.

We will see how pupils understood the importance of silence: to start or finish playing; to pay attention to what happens between two sounds, to what each person does, to what the others do. Then we will point out some questions debated between the pupils:

- is the voice an instrument or not?
- is what we do music or not?

Finally we will discuss the learning of music for these children/pupils who experience on one side something close to concrete or experimental music (improvisation workshop) and on the other side “music” (Small 1998) different popular genres through the industry of music and its numerous media. How do these different kinds of music communicate in terms of learning music?

- Desgagné S., 1997. Le concept de recherche collaborative. *Revue des sciences de l'éducation*, 23/1, 371-393.
 Filiod J.P., 2018. L'éducation en partage. *Une sociologie anthropologique du travail éducatif*. Louvain-La-Neuve: EME.
 Lassiter L.E., 2005, *Collaborative Ethnography and Public Anthropology*. *Current Anthropology*, 46, 1, 83-105.
 Small C., 1998, *Musicking: The Meanings of Performing and Listening*, Wesleyan University Press.

TOPICS

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, GROUP AND CLASSROOM COMPOSING AND IMPROVISING

KEYWORDS

collaborative research, music, improvisation, learning, elementary school

MUSIC OF PEDAGOGY: AN APPROACH TO CREATIVE MUSIC EDUCATION IN PRIMARY SCHOOLS

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In this theoretical paper, I argue that creative music sessions in primary schools may be designed as musical objects. This approach, that stems from a reflexive view on my own experience as a music education practitioner in primary schools, inverts the notion of pedagogy of music into the notion of music of pedagogy.

The meaning of creativity in music education is manifold as it can refer to music composition, improvisation, arrangement, free interpretation, or staging, among many other possibilities. In France, for instance, the musiciens intervenants are trained to conduct creative projects in collaboration with school teachers (Galmiche 2013, Stumpfögger 2017). Here I explore from a general point of view how first the structure of a music session and second the way it is conducted may be compared to the structure of a musical piece and the way it is performed, with a balance to be found between preparation and improvisation, between precision and sensitivity, and between the individual and the collective. Regarding the structure, I suggest that the construction of a music session may be inspired by musical notions such as: introduction, coda, verses, chorus, solos, tuttis, bridges, cadenzas, theme, and variations. Regarding the conduct of music sessions, use can be made of musical notions and competencies borrowed from the art of interpretation and improvisation, such as: tempo variations, nuances, listening to others, connexion to the present moment, reaction to the unexpected. I will conclude by exploring how this musical approach of pedagogy can foster the children's participation and creativity in primary school music sessions.

Galmiche, M. 2013. *Musicians in school space and school time*. Lyon: CFMI/Môméludies Edition.
Stumpfögger, M. 2017. *Preparing Musicians to Create Music with Children in Schools*. Innsbruck: Helbling, 245-256.

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, GROUP AND CLASSROOM COMPOSING AND IMPROVISING, TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS

music education, primary school, creativity

FROM CHANTING TO RAPPING: CREATIVE MUSIC MAKING INNOVATIONS OF CATHOLIC SCHOOL MUSIC IN TWENTIETH CENTURY FLANDERS

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²*Associated Faculty of the Arts, KU Leuven, Belgium;*

³*Faculty of Psychology and Educational Sciences, KU Leuven, Belgium*

In the course of the twentieth century, musical creativity has but cautiously found its way into music lessons in Flanders, the Dutch speaking region of Belgium. In this region, the vast majority of schools are Catholic schools. Steered by central curricula and, until the nineties, by one dominant music teacher training institution, many of the music educational innovations can be understood through the writings of several key figures in this teacher training institution. Based on policy documents, curricula, and articles in the periodical *Musica Sacra* (later: *Adem*), we identified music educational innovations and their advocates during the century.

In the interbellum, a gradual shift towards the so-called *musische* music education is advocated in the writings of Alfons Verbist and Lucy Gelber. The music education paradigm shifts from a reproductive to a holistic view, incorporating creative exercises like (guided) improvisation. This evolution only reached the classroom in the fifties, but remained at the core of the curriculum for several decades, due to the support of, notably, Marcel Andries, Jos Wuytack and Paul Schollaert. Creativity is considered to be naturally present in all children and should be allowed to emerge spontaneously. Although ‘creative music making’ is strongly advocated, the *musische* approach has been critiqued for locking creativity in schoolish assignments and programmed instructions. From the nineties on, the curriculum was opened up to genres other than church, classical, folk and ‘school’ music. We argue that these new genres played a key role in developing goals and methodologies addressing children’s creative potential.

Our historical literature research shows a major influence of the neighbouring countries, notably France, Germany and the United Kingdom. We argue that a clear view on historical evolutions helps music educators in their understanding of current music education debates.

TOPICS

**TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY,
TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS**

KEYWORDS

school music, creativity, Flanders, primary school, secondary school

INSTRUMENTAL PEDAGOGICAL MUSIC MAKING AT THE UNIVERSITY CLINIC FOR PEDIATRICS AND ADOLESCENT MEDICINE OF VIENNA GENERAL HOSPITAL AND MEDUNI VIENNA/CCP AS WELL AS CLINICAL DEPARTMENT FOR NEONATOLOGY, PEDIATRIC INTENSIVE CARE MEDICINE AND NEUROPEDIATRICS.

Hennenberg, Beate

mdw - University of Music and performing Arts, Vienna, Austria

The presentation is about an innovative music-making workshop, which is both a weekly university course in the mdw's master's program in instrumental pedagogy, as well as a music-making ensemble that can be used very flexibly by the students and school teachers of the Heilstättenschule of the Univ. Clinic for Pediatrics and Adolescent Medicine of Vienna General Hospital and MedUni Vienna.

<https://www.mdw.ac.at/mrm/iasbs/yoursmile/lehrveranstaltung/>

It is based on the charity project Your Smile.

<https://www.mdw.ac.at/mrm/iasbs/yoursmile/>

Here it is shown how the instrumental-pedagogical, creative and situational music-making on the part of the students with a group of children consisting of long-term patients has developed over the past four semesters. How the cooperation with the pedagogues of the school there grew, what skills the child patients acquired, how their limited space actually expanded.

Here are some anonymous excerpts from the seminar diaries of the students and teachers involved: <https://www.mdw.ac.at/mrm/iasbs/yoursmile/reflexionen/>

In addition, first insights into the qualitative accompanying study are given.

Universities have social responsibility in all their service areas. The third mission of the Austrian universities defines the exchange into society by combining academic knowledge, a focus on innovation policy and social commitment. In an interprofessional cooperation, interdisciplinary findings from research and teaching at the interface between medicine, music and music education are to be networked for the first time.

The project supports two student assistants with funds from the mdw-department Kunst und Gesundheit.

2021 : Pilot study as part of a course in the IGP master's program

2022 : Implementation of a new course concept based on the pilot study and evaluation of the documentation and pilot study

2023 : Start of an accompanying study with researchers from mdw and MUW

Those involved in the project:

- Univ.-Prof. dr Matthias Bertsch, MBM for music and movement education and music physiology.
- Ass.-Prof. Mag.phil. Dr. phil. Beate Hennenberg, IMP
- Dr. Vito Giordano MSc., PPR/ MUW
- University Prof.in Dr.in Angelika Berger, MBA, Head of CCP at MUW

TOPICS

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY

KEYWORDS

cooperative forms of teaching, empowerment of students with palliative experience, organisation of joint teaching for more creativity, qualitative study

AUTONOMY-SUPPORTIVE TEACHING FOR MUSICAL CREATIVITY: THE EFFECTS OF AN INTERVENTION WITH VIDEO FEEDBACK COACHING ON TEACHER AUTONOMY SUPPORT IN SPEECH, GESTURING, BODILY MOVEMENT AND MUSICAL ACTION

Hendriks, Linda^{1,2}

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²*Department of Developmental Psychology, University of Groningen, Groningen, The Netherlands*

Numerous studies have shown that fulfilment of the need for autonomy is crucial for intrinsic motivation and flourishing in learning. Teacher-provided autonomy support is essential for stimulation of students' musical creativity in primary schools.

The present study into primary school music education introduces the notion of creative autonomy support, building on Stefanou et al. (2004), who distinguished between offering organizational, procedural and cognitive autonomy support. Research into autonomy support tends to focus on verbal teacher-student interaction and on cognitive aspects. However, from a 4E viewpoint, in music teaching, teachers' gesturing, bodily movement, facial expression and musical action are synchronized, and inherently involve autonomy support. In this study it is argued that creative assignments in music lessons also require embracing the musical and non-verbal mode of autonomy support.

The effect of an intervention with Video Feedback Coaching for teachers in primary school music lessons was investigated using video data of 105 music lessons by 18 teachers (intervention and control condition) from 6 primary schools. Data was analyzed quantitatively for both the verbal, and non-verbal & musical mode of offering creative autonomy support.

The findings reveal that teachers who received Video Feedback Coaching, compared to the control group, accomplished meaningful growth in offering creative autonomy support verbally. Intervention teachers also achieved an increase for the non-verbal & musical mode, but only half of them developed their skills in offering particularly higher-level creative autonomy support for this mode.

These results suggest that, compared to offering creative autonomy support verbally, developing the competence to offer autonomy support non-verbally and musically may cost more effort for primary school teachers, who aren't trained as music teachers. Further study of the verbal and bodily dimensions of autonomy support, separately and integrally, is important for enhancement of students' musical creativity in primary education and for teacher training.

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, GROUP AND CLASSROOM COMPOSING AND IMPROVISING, DEMOCRATIC APPROACHES TO CHILDRENS COMPOSING

KEYWORDS

Autonomy support, Creative thinking, Embodiment, Teaching intervention, Teacher-student interaction

SONGWRITING IN SCHOOL AS NETWORKING

Hermann, Katharina¹; Prof. Dr. Godau, Marc²; Prof. Dr. Weidner, Verena¹

¹University of Erfurt, Germany;

²University of Education Karlsruhe, Germany

The interdisciplinary research project **Musical Communities in the (Post) Digital Age (MusCoDA)** of the University of Erfurt (UE) and the University of Education Karlsruhe (PHKA), funded by the German Federal Ministry of Education and Research (BMBF), examines songwriting processes as an example of collective creativity in (post)digital communities. Based on music lessons in schools (UE) on the one hand and informal bands (PHKA) on the other, the four-year research project investigates learning in formal and informal contexts. Songwriting is considered from a network perspective (White 1992; Latour 2005). This allows to see boundaries between online and offline, formal and informal, or hybrid contexts as permeable and to reconstruct musical learning practices. By comparing these songwriting processes, possibilities for a pedagogical-didactic interweaving of different educational worlds are revealed.

Therefore, the subproject of the University of Erfurt investigates school music lessons with the help of interviews, videography and learning diaries. For data collection, a literature-based lesson design in the form of a card game was developed, which the teacher used to plan a lesson series on songwriting for 9th grade students. For the data analysis, the involved actors in the songwriting are identified and related to each other using qualitative network analysis (Hollstein/Strauß 2006, Rürup et al 2015). The learning practices are reconstructed according to grounded theory (Charmez 2014). In this lecture, we will present how network practices involve actors inside the classroom as well as actors from outside the school. We will illustrate through a case study how learning occurs as different forms of collaboration that combine formal and informal contexts to integrate new skills, technologies, and time slots as resources into the network. The overall goal is to draw didactic consequences for music learning in school in the (post)digital age, where songwriting is understood as networking.

GROUP AND CLASSROOM COMPOSING AND IMPROVISING, CURRENT TRENDS IN COMPOSING AMONG YOUNG PEOPLE IN AND OUTSIDE OF SCHOOL

KEYWORDS

Collective Songwriting, Popular Music, Network, Postdigital, Community of Practice

THE SONGWRITING CAMP: PEER FEEDBACK IN THE SONGWRITING PROCESS

Horst de Cuestas, Katharina

Leuphana Universität Lüneburg, Germany

The discourse on songwriting in schools is currently growing, as this area of music education is considered to have a special value for musical learning, e.g. development of musical thinking and understanding (Kranefeld/ Voit 2020). Digital learning settings became popular in this context due to their contribution to individualized learning and self-determined and cooperative teaching formats (Heinen/ Kerres 2015). In music education, digital tools are seen to have great potential in the fields of creativity and songwriting (Kranefeld/ Voit 2020). This potential is also evident in informal learning contexts, e.g. using online platforms as a forum for collaborative musical activities and learning (Salavuo 2006; Burnard/ Dragovic 2015).

Based on this, the dissertational project developed an adaptable digital learning environment for middle school students named "Songwriting Camp" which was provided on iPads via the platform "Moodle" and contains tasks and materials for a project-like lesson with the goal of independently writing, recording and producing an own song in small groups. The goal is to develop a grounded theory (Strauss/ Corbin 2010) about musical negotiation processes and peer-feedback based on Hattie and Timperley's (2007) feedback model.

Data was collected by interviews (students, teachers), audio recordings of group discussions, written peer-feedbacks, questionnaires and reflection papers. At the current time, all data collection has been completed at three high schools with a total of three 10th grade classes, one 9th grade class, and one 8th grade class, as well as the open coding phase.

The planned research paper presentation contains the first draft of a model of musical negotiation processes that take place during digital peer-feedback related to songwriting in school music classes. The model maps both the processes that arise within the groups as a result of the task of giving peer feedback and those that are triggered by the feedback received.

TOPICS

GROUP AND CLASSROOM COMPOSING AND IMPROVISING, TECHNOLOGY ENABLING COMPOSITION AND PRODUCTION

KEYWORDS

peer-feedback, songwriting, garageband, group-processes, creativity, digital

IMPROVISING IN MUSIC CLASS: A TATAR CULTURE EAST-WEST DICHOTOMOUS APPROACH TO THE TEACHER TRAINING

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University of Salamanca, Spain

Training of the children` improvising skills is the very significant part of music education that requires high mastery. These skills are defined as an extemporaneous creating music by musical instrument or voice.

The virtuoso improvisation is the pivotal characteristic of the Eastern music. In contradiction to the Western art, which according to Orlov (1992) featured by the principle of discreteness, the Eastern music avoids the musical notation, and any performance solo or in a group becomes a unique self-expression flow.

Based on the Orlov` study the East-West dichotomy was identified in Tatar music, and defined as a specific approach for teaching. Traditionally the Tatar music is analyzed within the terms of Western musicology, while it`s elements are built peculiar rather Eastern mindset. So, the tatar music is famous for its melismatics, which national performers improvise following their inspiration in the frames of the art piece.

The indicated approach was taken for constructing the set of Tatar style exercises for training improvising skills. Each of the exercises aims from the separated elements` analysis toward the perception of the artistic image in its wholeness, where sounds carry out the meaning through the emotions and associations.

In these frameworks the research question was pointed out: do the studying of Tatar culture through the lenses of East-West dichotomy will benefit the students` improvising skills?

This approach was implemented in the future music teachers training. The methodology used the mixed methods approach including questionnaire and feedback. The analysis of the results showed more active students` engagement into the improvising practice owing to acquired flexibility and subtle perception of sounds.

The research let us conclude that overcoming the contradictions between the Western and Eastern culture allows upgrading the learning tools of music education, such as studying Tatar music through the East-West dichotomy enhances the improvising skills.

**TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY,
GROUP AND CLASSROOM COMPOSING AND IMPROVISING, TEACHER
TRAINING FOR COMPOSING AND IMPROVISING IN CLASS**

KEYWORDS

**Music education, teacher training, performance, composing, improvising,
dichotomy**

THE TOWN MUSICIANS OF BREMEN: A CONTEMPORARY TALE? EXPERIMENTAL PRACTICES OF “PUBLIC” MUSIC EDUCATION AT THE INTERSECTION OF SCHOOL AND CLASSICAL ORCHESTRA IN THE BREMEN ZUKUNFTSLABOR.

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This paper addresses a double ‘problem’ within contemporary school music education. On the one hand it departs from the critical observation that, as a general empirical trend, music is gradually disappearing from school curricula – at least in the form of an autonomous subject. On the other hand I want to pose anew the fundamental question of what actually constitutes the “public” significance of school music education, a question that no longer appears to be self-evident.

To articulate and respond to these problems I propose to bring together two heterogeneous elements of research. In a first movement I resort to the concept of “educational publicness” developed by philosophers of education Jan Masschelein and Maarten Simons, as it endows educational publicness with a radically ‘practical’, creative-experimental meaning. Then, in a second movement, I confront this concept, and its complex notion of school as the time and place par excellence for “making things public”, with a concrete empirical case of music education at school, the Zukunftslabor in Bremen, of which I have been conducting ethnographic research.

By drawing on observations from this singular case, in which a making public of classical music takes center stage, I want to achieve two things: (1) to give a further, specifically music-educational twist to Masschelein and Simons’ concept of educational publicness; (2) to show how such a concept might be used for both distinguishing and designing significant practices of public music education, viz., practices in which music helps “making school”.

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Masschelein, J., & Simons, M. (2010). Schools as architecture for newcomers and strangers: The perfect school as public school? *Teachers College Record*, 112(2), 533–555. <https://doi.org/10.1177/016146811011200209>

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, DEMOCRATIC APPROACHES TO CHILDRENS COMPOSING, ARTISTIC FREEDOM AND ITS CONSTRAINTS

KEYWORDS

school music, classical music and education, public education, philosophy of education, orchestra projects

WHAT HAS LIBERTY, EQUITY AND CREATIVITY GOT TO DO WITH EXCELLENCE IN LEARNING AND TEACHING?

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The paper will discuss an ongoing project on the characteristics of excellence in learning and teaching and the connection with arts education, especially music. To date, characteristics of outstanding teachers have been researched from an individual point of view in which data was collected through interviews and then thematic analysis and grounded theory were used as the methodological approaches. It was found that creativity and the ability to apply information in an innovative way was an important component. Also, excellent teachers had knowledge across a range of disciplines and subject areas and a way of integrating these in the learning process.

The current research is investigating how music teachers are trained in Finland as the country has been the focus as a result of their PISA tests during the past two decades. Teacher training classes are being observed to determine whether it is the curriculum content, approach to learning and teaching, student attitudes towards music education, or the culture and values of the country which have contributed to its success. To date, the research has shown that liberty, equity and teacher autonomy plays a large role. Pre-service teachers learn from their initial training to be foster creativity, display artistic freedom and utilize their own personal strengths. Additionally, the positive attitude towards the teaching profession in society, their self-identity and why education is valued so highly in society are other key factors. The paper will discuss the finding of the ongoing study in relation to liberty, equity and creativity.

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For a complimentary copy click the following URL <https://uasjournal.fi/in-english/excellence-in-teaching-and-learning/>

TOPICS

**TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY,
ARTISTIC FREEDOM AND ITS CONSTRAINTS**

KEYWORDS

excellence, music education, creativity, Finland, learning and teaching

IMPROV-I-SATION - ALL EYES ON ME: REIMAGINING IMPROVISATION IN THE POST-PRIMARY MUSIC CLASSROOM

McCormick, Susan Rebecca
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Though the benefits of improvisation are widely understood, improvisation instils fear in many, both students and teachers alike. With many post-primary school music curricula now including improvisation as a learning outcome, teachers are being forced to face their fear! Research on improvisation tends to focus on instrumental practice and primary school music; improvisation has been categorised as teacher-led or student-led; stages of improvisation have been defined, and improvisation techniques have been offered. However, little research has focused on the post-primary school setting.

This study reports on the perspectives of student teachers on two initial post-primary teacher education programmes in Ireland (data collection November 2022). This paper challenges our understanding of what improvisation in the music classroom is. It reimagines improvisation by taking the spotlight off the individual or group and proposes the idea of ‘silent improvisation’. In offering a new perspective on improvisation in the post-primary music classroom this paper aims to provide teachers and student teachers with alternative approaches to the introduction of improvisation, which in turn may lead towards a culture of improvisation.

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TOPICS

TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS

Improvisation, Post-Primary, Teacher Training, Creativity

DEVELOPING MUSICAL CREATIVITY THROUGH MOVEMENT: NAVIGATING THE MUSICAL AFFORDANCE LANDSCAPE

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Schools too often undermine creativity, said Ken Robinson, the educationalist who has changed thinking on schools. In his famous TEDtalk “Do schools kill creativity?”, he argues that the undermining of creativity results from being too focused on children’s heads rather than on their bodies. In line with Robinson’s observation, music education has been criticized for a lack of creative approaches (Nijs & Bremmer, 2019), and a focus on disembodied learning experiences (e.g., Bowman, 2004). In this theoretical paper, I argue that the development of creative and embodied approaches to music education needs a deeper understanding of the embodied processes that underlie creativity (see also Gubenko & Houssemand, 2022; Oppici, Frith & Rudd, 20200), especially with regard to the use of the body in music learning. While several music educators have implemented body movement in their music educational approaches (e.g., Dalcroze, Gordon, Orff and Keetman, Weikart, Kodaly), and while a body of literature has addressed the benefit of using movement to develop musical understanding and expressiveness (e.g., Greenhead, 2012; Juntunen, 2020; Nijs, 2019), far less has been written and investigated about how body movement may spur musical creativity (but see e.g., Daly, 2022). Using a dynamic, relational, and action-oriented perspective on creativity (e.g., Glaveanu, 2012), and drawing on the concepts of affordances and affordance navigation (e.g., Rietveld & Kieverstein, 2014), metastability (e.g., Tognoli & Kelso, 2014), cognitive flexibility (e.g., Ionescu, 2012, 2019; Diamond, 2013), and enactment (e.g., Bremmer & Nijs, 2020; Leman, 2016), I present a novel approach to the conceptualization of musical creativity, connecting the creative interaction with music to the concepts of affordance navigation, metastability and cognitive flexibility. Next, I elaborate on how body movement supports creatively exploring the musical environment and developing a deepened musical understanding through purposeful affordance navigation. I end with the implications for music education.

TOPICS

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY

KEYWORDS

Movement; Musical Creativity; Music Education; Affordance Navigation

IMPLEMENTATION OF A REMOTE INSTRUMENTAL MUSIC COURSE FOCUSED ON CREATIVITY, INTERACTION, AND BODILY MOVEMENT

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Creativity, interaction and bodily movement are essential ingredients in music learning (e.g., Bremmer & Nijs, 2022; Schiavio & Nijs, 2022, Schiavio et al, 2023). The Covid19 pandemic clearly demonstrated that the online implementation of these ingredients is not evident (e.g., Willatt and Flores, 2021). Therefore, exploring in detail how students may or may not benefit from distance activities in contexts such as instrumental music education can be of paramount importance to improve our current knowledge on both domain-specific and general pedagogical issues.

We present a study that is part of a larger collaborative investigation exploring how non-musicians at the initial phases of instrumental musical learning can benefit from collaborative online resources and how a creativity-oriented music course can be designed accordingly. In a newly designed collaborative online music course, four adult musical novices unknown to each other learned to play the clarinet starting from zero. Over the course of 12 lessons, a special emphasis was placed on creativity, mutual interaction, and bodily movement.

Here, we focus on the subjective learning experiences that participants reported during two sessions of semi-structured interviews. Although addressing these dimensions might be particularly challenging in distance learning contexts, thematic analysis of semi-structured interviews with the learners revealed how the teaching approach proposed has generally facilitated learning. Qualitative findings highlight the importance of establishing meaningful relationships with the musical instrument as well as with other students to build musicality, and of the interplay between creativity and control in individual and collective music-making activities. We suggest that remote music tuition with a small group can be a valuable resource to start learning music and that a creative, collaborative, and movement-based approach can contribute to musical growth.

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, GROUP AND CLASSROOM COMPOSING AND IMPROVISING, TECHNOLOGY ENABLING COMPOSITION AND PRODUCTION

KEYWORDS

music learning, musical creativity, musical interaction, music and movement, remote learning

EXAMINING EDUCATIONAL MUSIC APPS THAT FOSTER CHILDREN'S CREATIVE AND INNOVATIVE THINKING ABILITIES IN THE MUSIC CLASSROOM

Sungurtekin, Sehnaz; Baltaci, Sehnaz

Bursa Uludag University, Faculty of Education, Turkiye

This research examines different apps suitable for music learning to promote children's creative and innovative skills. As music educators, we often ask how we can help our students learn to think in musical ways (Gruenhagen, 2017), essentially through a creative and innovative approach. One of the ways in the current digital world is using technologies, especially educational apps in the music classroom, that would enable music learning and entertainment, along with composition and production. However, choosing apps developed with an educational syllabus adapted to children's specific characteristics and needs is vital for teachers (Ruiz et al., 2017). An educational app must foster active, engaged, meaningful and socially interactive learning (Hirsh-Pasek et al., 2015). In this context, various music apps in Google Play were selected according to the most rating and download scores.

The research design is based on both quantitative and qualitative methods. In analysing the music apps objectively, a reliable rubric tool REVEAC Scale developed by Papadakis et al. (2017) and adapted in Turkish by Ozeke (2018), was used. The criteria for evaluating the apps consisted of a total summative score of 18 items/categories with four rating points (18x4=72 boxes in the rubric). The evaluation scale has four factors/domains; educational content (7 items), design (4 items), functionality (4 items), and technical characteristics (3 items).

The qualitative part includes content analysis to evaluate the apps within the context of music learning, creativity, composition and production. The apps were analysed to determine whether the music apps provide a music pedagogy for developing children's creative thinking abilities through Torrance's (1977) three concepts of creative thinking: fluency, flexibility and originality. The findings of this study and some implications will be discussed in terms of educational content within creativity and innovation in the music classroom, including design, functionality, and technical characteristics.

TOPICS

**TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY,
TECHNOLOGY ENABLING COMPOSITION AND PRODUCTION**

KEYWORDS

**educational apps, music apps, creative and innovative thinking, rubric,
music teaching approaches**

GROUP COMPOSING AND IMPROVISING IN THE MUSIC CLASSROOM: COMPARING RESULTS OF TWO RECONSTRUCTIVE STUDIES

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In music education improvising and composing (in groups) are often closely linked or discussed in context. Both forms of musical engagement are understood as essential manifestations of creative musical acts (Deliège & Richell, 2006). Theoretically or heuristically distinctions range from a vast equation (Swanwick & Tillman, 1986) to a polarisation of both musical practices along a continuum (Lehmann, 2005). Empirical research on creative action in music classrooms addressing the childrens perspective is a rather uncharted field. Studies that ask about the relation of improvising and composing in groups are almost absent. One exception is the work of Burnard, who researched experiential differences (2000a) as well as engagement in and reflection on experiences of improvisation and composition (2000b) of children. While Burnard focuses primarily on the "intention which directs their processes of music making" (2000a, p. 8) of extracurricular groups, two studies recently completed in Freiburg focus on group composition (Theisohn, i.pr.) and improvisation (Treß, 2022) processes and the implicit and incorporated knowledge guiding those practices in music lessons. Since both studies rely on the "praxeological sociology of knowledge" (Bohnsack, 2018) as a methodological framework, a comparative analysis of the central interpretative results from both works is particularly evident. With our contribution we aim at a comparison of the two studies and work out the differences and commonalities regarding orientations, explicit and implicit knowledge and normative dimensions in group improvisation and composition processes in the practice of secondary students aged 13-14.

In addition to contributing to the discourse on creative musical acts, we would like to work towards sharpening the insufficient differentiation of improvisational and compositional approaches in the German curricula.

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, GROUP AND CLASSROOM COMPOSING AND IMPROVISING, ARTISTIC FREEDOM AND ITS CONSTRAINTS

KEYWORDS

composing; improvising; praxeology; video-based research; reconstructive method

IMPROVISATION FOR ALL! STUDENTS' EXPERIENCES WITH COLLECTIVE FREE IMPROVISATION IN THE CLASSROOM.

Verneert, Filip

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In this contribution we present the results of a research study about the lived experience of students in the first grade of general education with a lesson of collective free improvisation within the subject of music.

In recent years, improvisation has been increasingly used and practiced in music education (formal and non-formal) and has become an important educational tool to promote creativity. Recent research increasingly points to the importance of interaction and collaboration for the development of creativity. Conversely, there is still little information on how students in general education experience active music making together. In this study, we focus on students' experience with collective free improvisation in the classroom.

A total of 1372 first grade students in secondary general education participated in our study. A lesson sheet about collective free improvisation was administered by 14 music teachers in 69 classes. The lived experience of the students was measured using a Dutch version of the Flow State Scale for Occupational Tasks (Verneert & Verbeeck, 2022). The scale reflects the (individual) degree of flow on three dimensions: 'Sense of Control' (e.g., *I was aware of how well I was performing the exercise*), 'Absorption by Concentration' (e.g., *I was completely absorbed in the exercise*) and 'Potential Emotional Experience' (e.g., *the exercise was very enjoyable*). Lessons were audio and video recorded. Additionally, teachers participating in the study were asked about their views, using an online survey with seven open-ended questions.

This study shows positive results for both students and teachers. In our view, working with free improvisation in the classroom allows for personal musical expression and creativity, regardless of the level of technical and musical skills. Verneert, F., & Verbeeck, J. (2022). *Improvisation for all! Hoe beleven leerlingen collectieve vrije improvisatie in het leerplichtonderwijs*. Research Unit Music & Drama, LUCA School of Arts.

TOPICS

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, GROUP AND CLASSROOM COMPOSING AND IMPROVISING

KEYWORDS

collective free improvisation, flow, general music education, collaborative creativity

IMPLEMENTING A PARTICIPATORY RESEARCH-BASED COURSE DESIGN - FOSTERING DEMOCRATIC PRINCIPLES IN MUSIC TEACHER EDUCATION

Wieneke, Julia

Universität Mozarteum Salzburg, Austria

Social justice as concept and practice to promote equity and democratic principles in the music classroom has been gaining increasing attention (Benedict et al. 2015). This has led to higher education institutions implementing social justice content into teacher education programs in order to broaden future educators' knowledge and scope of action (Spencer & Fitzgerald 2021). It is unclear however, if ideas of social justice and equity have been able to transform not just contents of learning, but also forms and methods of course delivery and the structure of teacher education curriculum. This would be important in order to ensure that students have experienced democratic learning in their teacher education programs themselves, before we expect them to teach accordingly in schools and music programs.

I will give insight into how this emerging concept of curriculum transformation manifested in a research-based course in our master's program in Austria. During a curriculum reform process, all stakeholders starting spring 2021 gave feedback on the contents and outcomes of the program and identified areas needing adjustments. One group however, was initially not included in the discussion: early career teachers.

Students in a music education research course expressed great interest in the reform process; therefore, we decided to add a qualitative research project to the course. Voluntarily, five students led interviews with early career teachers, transcribed and coded them, analyzing important categories. This allowed them to gain research skills while including them in meaningful research activities. Two students extended their engagement during summer semester and deepened their data involvement. We presented at an interdisciplinary education conference and wrote a peer reviewed book chapter together. I will discuss the prospects and limitations of implementing research courses as a means to further student participation and student centered learning as an example for fostering ideas of social justice.

TOPICS

**TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY,
TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS**

KEYWORDS

curriculum, music teacher education, social justice, research-based teaching, student-oriented teaching

practice paper

LISTENING AND COMPOSING IN ELECTROACOUSTIC MUSIC CLASSES: AN EXPERIMENTATION WITH SUSTAINABLE TOOLS.

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Courses of Electronic music at undergraduate and graduate level are mainly characterized by a strong theoretical basis; the practical approach is often proposed during the very last part of the academic program. In 2020 during the pandemic time we implemented an experimental e-learning method using practical tools for teaching composition to intermediate students; these results were presented at the international conference on computer-based education CSEDU 2021. This method was then applied in 2022 also in presence. After a general overview on the educational environment for electro-acoustic music in Italy and in France, we try to build some pedagogical examples of electro-acoustic composition and improvisation using sustainable tools from an economic point of view and ease of use.

This paper focuses on blended learning in the context of electro-acoustic mixed music composition classes of intermediate level (pre-academic and license). The project is divided in two steps:

1-listening to electronic pieces and recognise structures and sharing course materials with collaborative online tools.

2- composition and/or improvisation of a new short piece with one or more instruments and live electronics using sustainable tools requiring minimal IT knowledge, and in-browser software based on FAUST programming language, amongst other web-based tools.

The experience has been carried out in the classes of Electro-acoustic composition and Music Information Technology of the conservatories of Novara and Cremona (Italy), with the tech support of ESME, school of engineering in France. Part of the technology enabling composition and production are developed in the context of the Erasmus+ project Metamorphoses (Project n°2022-1-FR01-KA220-VET-000085833), led by ESME.

One of the novelties of this approach to mixed electroacoustic music class is the flexibility of the teaching method, that can be used in a synchronous and asynchronous blended modality, combining in-class presence methods and distance learning approaches.

GROUP AND CLASSROOM COMPOSING AND IMPROVISING, TECHNOLOGY ENABLING COMPOSITION AND PRODUCTION, TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS

electro-acoustic music; sustainable tools, blended learning

NURTURING MUSICAL CREATIVITY THROUGH ASSESSMENT FOR LEARNING

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Music education has tremendous potential for supporting creativity, and creativity has a vital and longstanding role in music teaching and learning. Inviting student creativity within music classrooms is crucial not only because it develops creative capacity, but because it is a way to engage democratically with diverse learners and to center their voices and experiences.

We understand musical creativity to involve the production of something new or original (through divergent thinking) and of value or appropriate (through convergent thinking) within a given context. When the context is a classroom, we believe it is helpful to acknowledge “little-c” creativity – the everyday creativity of seizing opportunities and overcoming obstacles – that all people (including young students) can demonstrate when the product is original and valuable to them. What matters in music education contexts is that the product is new for the creator. We believe students can develop and display creativity through a range of music activities that include listening, performing, composing, improvising, songwriting, DJing, DAW-based production, video game sound design, and more.

Assessment is one of the thorniest aspects of teaching for creativity. Nevertheless, research suggests there is tremendous potential for nurturing creativity through assessment when educators take a formative approach. In this presentation we draw from a recent study conducted with practicing primary and secondary music educators in Canada to identify how teachers can leverage assessment for learning (formative assessment) to cultivate creativity within a variety of music activities. Four core strategies are described: (a) developing flexible success criteria, (b) providing and supporting engagement with feedback, (c) activating self-assessment, and (d) optimizing the classroom context for creativity-nurturing assessment. These strategies work in concert to curate conditions in which students can progress towards performances and products they themselves consider both original and valuable within a given context.

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, GROUP AND CLASSROOM COMPOSING AND IMPROVISING, DEMOCRATIC APPROACHES TO CHILDRENS COMPOSING, ARTISTIC FREEDOM AND ITS CONSTRAINTS, CURRENT TRENDS IN COMPOSING AMONG YOUNG PEOPLE IN AND OUTSIDE OF SCHOOL, TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS

creativity, assessment, assessment for learning, formative assessment, feedback, self-assessment

SONGWRITING: UKULELES AS A CLASSROOM INSTRUMENT FOR CREATIVE MUSIC-MAKING

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The ukulele is considered an international phenomenon of pop music that young people are exposed to through popular artists (e.g., Ed Sheeran, Taylor Swift) and platforms such as YouTube and TikTok (Kemper 2017). This is what happened to my seventh graders (age 12/13) in 2021, who told me (their school music teacher) at the beginning of the year that they would like to learn to play the ukulele. Therefore, I created a program that allowed them to play the ukulele in every lesson, similar to existing forms of music-making in class, e.g. wind band classes (Buchborn 2011, Göllner 2015, Heß 2017) or educational projects like Jeki (Schwippert, Lehmann-Wermser, Busch 2018) and Wider opportunities. However, by focusing on instrumental learning, some concepts limit the variety of ways students engage with music (Buchborn 2011). Thus, I attempted to link ukulele playing with various musical aspects, also in accordance with the curriculum, to achieve holistic music lessons based on creating, performing and producing music. What makes the ukulele special to me compared to other classroom instruments is the aspect of informal learning (Mak 2009) that seems to underlie this musical practice, as evidenced by the ever-growing number of online tutorials. Knowing that integrating informal learning methods into formal learning contexts can lead to pedagogical conflicts (Godau 2018), I launched the "ukulele class" experiment. For one year, the 30 Grade 7 students experienced various forms of improvisation, composition and production in weekly music lessons. This creative, instrumental approach allowed for a high level of action orientation, student autonomy, peer learning, and differentiation, enabling everybody to participate in the class music practice by playing the ukulele (C. Bernard & Cayari 2020, Schillmöller 2021). In this practice paper, I will share insights into my experiences with the ukulele as a classroom instrument by presenting songwriting materials.

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, GROUP AND CLASSROOM COMPOSING AND IMPROVISING, CURRENT TRENDS IN COMPOSING AMONG YOUNG PEOPLE IN AND OUTSIDE OF SCHOOL

KEYWORDS

Songwriting, ukulele, creativity, classroom, informal learning

FOSTERING THE DEVELOPMENT OF COMPOSITION SKILLS: A PARTNERSHIP OF MIDDLE SCHOOL-AGED STUDENTS AND A PROFESSIONAL ORCHESTRA

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International School of Luxembourg

The purpose of this Practice Paper is to discuss the EAS Conference themes of “Group and classroom composing and improvising” and “Technology enabling composition and production” in relation to a collaborative project between the International School of Luxembourg (ISL) and the Orchestre de Chambre du Luxembourg (OCL). The main objectives of this project were: first, to enhance students’ compositional skills in the string quartet genre, particularly in creating a coherent piece comprised of melodies and countermelodies supported by appropriate tonal harmony; second, to develop students’ self-confidence in musical creativity; and third, to help students understand that the skills developed in this project can be applied to other genres of composition. Over a three-month period, students (Grade 7, 12-years-old) focused their learning on creating a piece for a string quartet, utilizing the online notational software Noteflight. Students participated in three masterclasses with members of the OCL. First, they received instruction on how to compose idiomatically for string instruments. Students then received feedback on their compositions in progress. In the final session, the OCL string quartet performed the world premiere of each student’s piece, and also provided a final formative feedback session. Students were then surveyed to better understand the effectiveness of their participation in this project and the enhancement of their musical learning. Highlights from the survey data showed that 1) students felt supported to develop their composition skills but wanted even more feedback, 2) students felt inspired that they could compose a piece for a string quartet, and 3) students looked forward to applying their compositional skills to the following unit of study for a Blues combo piece, which they could play themselves. This data may be used for future research in order to help music teachers integrate similar composition units into their curriculum, in partnership with local ensembles.

TOPICS

GROUP AND CLASSROOM COMPOSING AND IMPROVISING, TECHNOLOGY ENABLING COMPOSITION AND PRODUCTION

KEYWORDS

composition Pedagogy, Authentic Learning, Collaboration

COMPOSING AND IMPROVISING IN CLASS: AN APPROACH AT THE CORE OF THE TRAINING OF MUSICIENS INTERVENANTS

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¹University of Tours, France;

²CFMI National Council

Since the creation in France of the Centres de Formation des Musiciens Intervenants (CFMI) in 1984, creative approaches have always been at the core of the training of musicians, artists-pedagogues, who mainly work in elementary schools, kindergartens, but also in specialized music schools.

In these centres, the creation process is lived from conception to production (play, experimentation, choice, enrichment, structuring, composition, writing, restitution ...). This process implements all the qualities of the individual musician, in order to develop the artistic identity of each one, but it also invites the collective to enter into it. When it comes to pedagogy, many questions arise. How to invent collectively? Why? From what? With whom and for whom?

What new relationship to music are we invited to establish when we undertake an invention process?

The sound and sensitive adventure allows to invest the parameters of the sound and the musical notions in a new way, to meet more intimately the musical works, but also those borrowed from poetry and plastic arts.

In CFMI, musical creation encompasses research around the sound (sound collect, sound objects, musical playing, computer-assisted music, digital tools ...), around the voice (vocal improvisation, songs creation, polyphonic practices), instrumental exploration (improvisation, instruments making ...), links to the text (rhyming of words, prosody, search from youth album materials, poetic links) and stage performance (gestures, body work, choreographic practices, direction).

The production of musical shows performed in front of a large audience, and the development of a personal reflection on the devices of invention in practices with classes helps to support the approach (stakes, stages, objectives, evaluation). Our presentation will allow to develop these different fields and reflections, as well as to propose a panorama of musical creation in the CFMI.

TOPICS

TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS

instructor Musicians, Creation process, Pedagogy, Children improvisation, Collective invention

SELF-DETERMINED IMPROVISATION AND MUSIC-MAKING – PROMOTING THE FULFILLMENT OF BASIC PSYCHOLOGICAL NEEDS IN MUSIC PEDAGOGICAL CONTEXTS

Fabian, Kathrin

University of Music and Performing Arts Vienna, Austria

As part of a master's thesis at the University of Music and Performing Arts Vienna, a music-based pedagogical-psychological program was designed to promote the fulfillment of the basic psychological needs for autonomy, competence, and relatedness in inclusive music-making with heterogenous groups.

The program consists of three tiers to support self-determined fulfillment of basic psychological needs, which were identified based on self-determination theory (Deci & Ryan 1985; Deci & Ryan 2017), namely, promoting self-congruence as a foundation for self-determined learning and music-making, followed by promoting self-determined action and fostering the development of a needs-supportive environment among students. This approach – to promote students' autonomous need-fulfillment – is a new approach in the field, according to the author's research, as existing programs appear to focus solely on teachers' creation of an environment conducive to need satisfaction.

To achieve these goals, a variety of pedagogical strategies are used, such as creative improvisation activities combined with theoretical background information on basic psychological needs. Further methods include interactive music-based activities, for example exercises in focused attention, mindfulness or needs-support to promote the development of necessary skills.

Even though the program is tailored to inclusive music-making classes, it can be a helpful resource for all music teachers to promote students' self-determined learning, improvisational expression, and creativity in a classroom or music-making setting. Based on the developed program, an evaluation study was conducted with experts in the field of inclusive music education to evaluate the design and acceptance of the program and to contribute to its further development. The experts could provide meaningful comments to slightly revise the program.

Implementing the program could develop students' improvisational skills in the classroom, especially self-determined improvising, leading to pedagogical outcomes like high-quality engagement and autonomous motivation, as well as a classroom climate supporting needs and the well-being of the students.

TOPICS

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, GROUP AND CLASSROOM COMPOSING AND IMPROVISING, TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS

self-determination, improvisation, basic psychological needs supportive classroom climate, pedagogical-psychological program

REINSTATING PLAY: A CASE FOR FREE GROUP IMPROVISATION IN A-LEVEL COMPOSITION LESSONS

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One of the most problematic aspects of the A-level Music course in England and Wales is reported frustration with the assessment process in composition (Devaney, 2018). Through my own professional experience teaching A-level Music, I recognised two factors in this problem, neither of them concerning the quality of students' compositions. One is a matter of students' and teachers' self-trust, which is in jeopardy when external assessment is misaligned with expectation; the other concerns the language of the assessment criteria, whose technically specific descriptors encourage "teaching to the test", while vaguer aesthetic phrases are open to interpretation and confusion.

My action research with A-level Music students (aged 16-17) took place in 2020-21, and aimed to develop their self-trust as composers, not by mapping a composition programme onto the examination requirements, but by drawing attention away from the individual pursuit of the perfect product and towards learner-development and an autonomous creative process. Group improvisation sessions were modelled on early-years semi-structured play, factors in playground design (Herrington & Brussoni, 2015), and notions of possibility thinking (Craft, n.d.) and reward. Thematic analysis of a large data-set revealed how this "group-play" benefitted A-level students' individual creative processes, externalising decision-making and self-evaluation through discussion, and modelling possibilities through emergent form. By nurturing "outer" social and musical behaviours inherent in group improvisation, "inner" attributes such as intuition and self-awareness were indirectly targeted.

Findings are discussed in the context of theories of collaborative creativity, distributed cognition, possibility thinking, and 4E pedagogy. Original models of "outward" and "responsive" playing will be shared, with insights into their application to the individual compositional process, and the potential of this approach to address the most indefinable assessment criteria will be presented.

**TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY,
GROUP AND CLASSROOM COMPOSING AND IMPROVISING,
DEMOCRATIC APPROACHES TO CHILDRENS COMPOSING**

KEYWORDS

**group improvisation, semi-structured play, A-level Music,
composition, assessment**

CREATIVE INTERACTIONS AS A SOURCE OF INSPIRATION IN THE UNDERGRADUATE TRAINING OF MUSIC EDUCATORS

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Charles University, Czech Republic

In 2022/2023, the Department of Music Education at the Faculty of Education, Charles University in cooperation with the Czech Orff Association implemented a project for future music teachers entitled Creative Interaction as a Source of Motivation and Innovation for University Teachers and in the Undergraduate Preparation of Music Teachers. The project, which included six blocks of workshops, focused on the participants' self-experiencing of musical situations and their creative grasping in the context of vocal, instrumental, musical movement and listening activities. During the days filled with workshops, participants had the opportunity to experience creative activities with their own voice and in the context of activities designed for children's choir, with Orff instruments, finding creative possibilities of movement expression to music, application of technology in music education or also music drama activities. The project opened up ample space for pupils to seek their own creative expression with and in music through creative group interaction, as opposed to conventional teaching. The aim was to reach not only students but also university teachers to develop their own creativity in a meaningful, enriching and creative way and to pass this experience on in experiential music workshops, as well as to motivate and inspire future music teachers to actively implement music education creatively and to develop the creative potential of children in schools. Significant space within the project was devoted to the reflection of what was experienced, the sharing of experiences, both in group and individual consultations of participants with lecturers, and the preparation of concrete model proposals for the development of children's creativity. The paper will mention a wide range of applied music education activities and evaluate the project in terms of its benefits for the participants. It is based on questionnaires, interviews and analysis of written statements from pupils who participated in the project.

**TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY,
GROUP AND CLASSROOM COMPOSING AND IMPROVISING,
TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS**

KEYWORDS

project, workshops, creative interactions, improvisation, undergraduate training of music educators

IMPROVISATIONAL SETTINGS AS A WAY TO EXPERIENCE FUNDAMENTAL PRINCIPLES OF DEMOCRACY

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This lecture reports on a seminar concept in which students experience abstract principles of social coexistence in musical interaction.

Based on individually invented twelve-tone-rows, players find themselves in different settings of interaction – 1. in the greatest possible personal autonomy, 2. under the direction of a conductor and 3. with predetermined rules of sequence. In these three settings, five fundamental principles of democracy (freedom, participation, justice, equality, solidarity – see Himmelmann, 2016) are present and perceptible in very different ways. The decisive factor for the success of the format lies in the alternation of musical action and subsequent reflection, in which both the resulting musical sound and the roles of those involved and their relationships to each other are discussed towards aesthetic and social matters.

These kinds of instructions, in which different possibilities of interaction are explored and at the same time social possibilities are tested and symbolized, are founded in the tradition of conceptual composition and verbal instructions of the western avant-garde since the 1960s: Stockhausen, *Aus den sieben Tagen* (1968) and *Für kommende Zeiten* (1970), Wolff, *Prose Collection* (1969-1985), Spahlinger, *vorschläge* (1993). In addition to the compositions and rules for improvisation, fundamental considerations about the possibilities of human musical interaction also emerged during this time: for example, in Cardew's *Ethic of Improvisation* (1971).

We discuss the presented seminar material in the context of the mentioned avant-garde thinking and compositional tradition to question social practices and hierarchies of music-making in general (Voigt, 2016) and with respect to teaching and learning music. This will finally lead to the consideration not to functionalize music, but to consider the intrinsic dynamics and values of aesthetic practices as well (Kaul, 2011). The aim is a professional contribution to political education and democracy education in the special context of music lessons at schools (Gimaletdinow, 2020).

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, GROUP AND CLASSROOM COMPOSING AND IMPROVISING, DEMOCRATIC APPROACHES TO CHILDRENS COMPOSING, ARTISTIC FREEDOM AND ITS CONSTRAINTS, TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS

improvisation, settings of musical interaction, thinking of western avant-garde music, twelve-tone-rows as material, democratic principles

MUSIC COMPOSITION AND DIFFERENTIATION INSTRUCTION: IMPLEMENTING ELEMENTS OF THE NEW GREEK MUSIC CURRICULUM AT SECONDARY EDUCATION

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In 2021 the Greek music curriculum was updated for primary and secondary education, keeping its three pillars -music appreciation, performance, and composition. It also incorporates new teaching approaches like STEAM, experiential learning, and differentiated instruction. It is about an open curriculum that suggests topics, knowledge outcomes, musical activities, and other ideas. In this framework, every music educator can select and organise music lessons according to students' preferences and needs. In the 2021-2022 and 2022-2023 school years, the music teachers in experiential schools have implemented the curriculum-suggested teaching approaches, innovations, and procedures.

During this implementation, a project based on music composition took place with the participation of junior high school students. It aimed to motivate and offer the opportunity to all students to involve in compositional activities, experimenting with the sounds of objects around them, and performing percussions and digital instruments. The importance of musical creativity is underlined in the music curriculum, as it enables students to work in groups, learn by doing, implement theory into practice, exchanges ideas, collaborate, solve problems, decide, and express themselves. The teaching approach selected during the project is differentiation instruction since it meets the students' preferences, needs, and skills. Additionally, it provides them with different ladders to go up and to self-improve, follow their paces, accept their mistakes, control their learning, and reflect on their steps. The compositional journey began with Michael Nyman's musical work and its characteristics. Students collaborated in small groups and created a short musical piece inspired by Nyman's work.

The presentation will focus on the procedure of this project, which combines the students' music composition and the implementation of differentiated instruction with the new music curriculum in Greece.

TOPICS

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY

KEYWORDS

differentiated instruction, music composition, music curriculum, junior high school, creativity.

IMPROVING MUSIC TEACHER TRAINING TO INNOVATE GROUP AND CLASSROOM COMPOSITION AND IMPROVISATION THROUGH TECHNOLOGY

Spieker, Benno

ArtEZ University of the Arts / Dutch MTA (VLS), Netherlands

The Updating music education with digital (music) technology is promising, also regarding group and classroom composition and improvisation (Bauer, 2020; A. R. Brown, 2015; Dorfman, 2022; Fein, 2017). Nevertheless, it is still a challenge for in-service music teachers. Training of pre-service music teachers (PSTs) is critical (Scherer et al., 2019), but is often barely covered in teacher education. In this practice paper, I will explain how we try to structurally bridge this gap at ArtEZ Conservatory Enschede (NL) and show how our efforts have resulted in new applications of technology-enhanced music improvisation and composition. I will draw on the past six years in which we iteratively developed a new learning pathway for music teacher students (at undergraduate level) to prepare them to teach music in primary and secondary education (see Spieker, 2021). Three approaches are central: 1) enable PSTs to explore a variety of digital (music) technology; 2) teach PSTs how to apply these in their music teaching; 3) enable PSTs to innovate music education by developing new interactive music installations and accompanying teaching materials and didactics using design thinking (see e.g., T. Brown, 2008). To this end, the curriculum was expanded to include a weekly one-hour class (curriculum years 1-2) to develop PSTs' TPACK (Koehler & Mishra, 2009) and technology acceptance (see Scherer et al., 2019), and a weekly two-hour class (curriculum year 3) to enhance PSTs' experience of doing practice-oriented and design-based research and to prepare them for a much-needed critical role as domain experts in music technology development (see e.g., Cheng & Leong, 2017), thereby working for real clients, building prototypes, testing with children, and collaborating with experts in other domains. I will share what we have learned so far, for example, the importance of coherence with other subjects in the curriculum to further increase PSTs' technology acceptance.

GROUP AND CLASSROOM COMPOSING AND IMPROVISING, TECHNOLOGY ENABLING COMPOSITION AND PRODUCTION, TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS

music teacher training, digital technology, TPACK, technology acceptance, design-thinking

workshops

TIME TO CREATE 2!

Appermont, Bert Gerard; Verneert, Filip

LUCA Lemmensinstituut, Belgium

In recent years, Bert Appermont and Erik Schrooten have developed the unique concept of time to create. In their approach, creative assignments are used to trigger the imagination and get the creative process going.

For their new publication, they collaborated with researcher Filip Verneert. By sharing insights about creation didactics and research about co-creation, they have developed Time to create 2. This new book contains 50 creation assignments for groups.

Various international studies have shown that creating with a group stimulates the creativity, it helps to develop social skills and it can lead to an experience of flow.

In this workshop you will get acquainted with the wonderful world of creating together. Starting from inspiring assignments from the publication Time to create 2, we will sing, make music, improvise and compose together.

By experiencing this process yourself, you will gain a deeper understanding in how creation didactics work and you get insight in which is the best way to coach it. Finally, you will discover new inspiring material for your classroom, ensemble, choir or orchestra.

TOPICS

**GROUP AND CLASSROOM COMPOSING AND IMPROVISING,
TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS**

KEYWORDS

composition, co-creation, creation didactics, improvisation

SCAFFOLDING PRIMARY SCHOOL CHILDREN'S MUSIC LEARNING THROUGH PLAY

Byrne, Rachael Catherine
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Play-based teaching and learning approaches are becoming increasingly prevalent around the world. Such trends stem from an understanding that playful educational approaches can enhance children's engagement, enjoyment, learning and development. Recent research in the Irish context has seen the development of a framework for playful music learning in the Irish primary education sphere. This framework drew from music education theory and philosophy as well as broader educational research. Moreover, it was informed by practices of a group of 6 Irish generalist primary school teachers who engaged as part of a Professional Learning Community exploring play-based music education in their classrooms. Informed by this recent Irish research study and the work of Hungarian music educator, researcher and psychologist, Klára Kokas, the present workshop aims to provide participants with a brief overview and experience of an extended conceptualisation of musical play for scaffolding children's music learning in primary schools.

The 90-minute workshop involves active participation in musical play seeking to scaffold and encourage child creative musical engagement. It integrates song-singing, improvisation, music listening, movement, dance and drama, and affords participants an opportunity to share and discuss their creative responses.

Participants will gain insight into the work of Klára Kokas and understanding of how the present extended conceptualisation of musical play can become part of primary school teaching and learning with implications for the facilitation of increasingly playful, creative, engaging and child-centred lessons.

TOPICS

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY

KEYWORDS

music, Play, Arts, Integration, Primary

THE VOICE – HOW CREATIVE VOCAL COMPOSITION AND EXPRESSION CAN INFLUENCE OUR WELLBEING

Hick, Fiona

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Promoting wellbeing and creativity through the voice: in this workshop, I would like to present various vocal activities, which can be used in the classroom to enhance general concentration, deepen a connection between the body and voice, promote team-work and social skills as well as encourage the exploration of new forms of artistic expression. The possibilities to improvise with the voice are endless and being free from instrumental playing technique restrictions, anyone can be creative and expressive with their own instrument, and everyone can be included. Using some elements of the BAST (British Academy of Sound Therapy) concept, several tools with initially a therapeutical purpose, can be implemented in many contexts: in both Primary and Secondary music lessons, in choir and drama workshops, music therapy groups etc.

This session will lead to the creation of a graphic score(s) using an L and U shape, which will consequently be interpreted as a voicescape by the group members. Willingness to sing and be vocally and artistically creative and open-mindedness are imperative for this workshop!

The workshop will be structured as follows:

- Short introduction to myself, the BAST method and key facts about the voice and positive effects of vocalisation on the mind and body.
- Three to four warm-ups using vocal and movement improvisation
- Depending on size of the group, groups of up to 6 will create a graphic score, using an L and/or U shape, describing an event or journey.
- Short practice session, group(s) perform their graphic score voicescape using a multitude of agreed vocal sounds.
- Q&A, feedback and impressions
- The time frame for this workshop would be between 60 and 90 minutes.

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, GROUP AND CLASSROOM COMPOSING AND IMPROVISING, DEMOCRATIC APPROACHES TO CHILDRENS COMPOSING, ARTISTIC FREEDOM AND ITS CONSTRAINTS, TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS

creative, voice, expression, inclusive, cooperation

ELECTRONICAL DIGITAL INSTRUMENT (EDI) - DIGITAL MUSIC MAKING WITH CHILDREN, YOUTH AND MUSIC TEACHER STUDENTS

Houmann, Anna¹; Barfalk, Joakim¹; Berlin Englund, Per²; Lundahl, Erik³

¹Lund university, Sweden; ²Rytmus Malmö, Sweden; ³Ystad Gymnasium, Sweden

Making music with digital tools might be considered common knowledge in music education. However, there are vast numbers of music teachers who feel insecure when it comes to actually using it as a prominent tool for music making in their classrooms. The objective of this workshop is to show how students of different ages together with their music teachers create, produce and perform music by EDI. The EDI is a system based on three components: 1) A computer 2) User-configured software (ex Ableton Live) 3) Performance controllers with grid, keyboard, and mix control capabilities (ex Ableton Push). The workshop includes presentations, cases and examples on digital music making brought in by students and music teachers. Via this interaction participants will experience real time collaborative music making, producing and performing with EDI and take part of the result.

All four presenters are part of the practice based project "The digital student - computer as instrument in school" and will through the workshop format highlight some of its essential findings. This workshop will in 90 minutes display a number of ways these digital tools can help music teachers take advantage of students' resourcefulness and creativity to work collaboratively and individually in their music making. The aims of this workshop are to give the participants the opportunity to:

- Experience digital music making through given tools to create and produce music
- Give inspiration to implement and/or develop new ways of using digital tools in making and producing music, in music education
- Open up a broader view on the computer as students main instrument in music education
- Understand how digital tools in making, producing and performing music highlights and emphasize students voices in the process as well as in the result

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, GROUP AND CLASSROOM COMPOSING AND IMPROVISING, DEMOCRATIC APPROACHES TO CHILDRENS COMPOSING, CURRENT TRENDS IN COMPOSING AMONG YOUNG PEOPLE IN AND OUTSIDE OF SCHOOL, TECHNOLOGY ENABLING COMPOSITION AND PRODUCTION, TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS

electronical Digital Instrument, Digital Music Making, Producing, Performing, Digital Tools

A CREATIVE MUSICAL MEETING WITH LEOŠ JANÁČEK

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Leoš Janáček is one of the most important Czech music composers. His music is inextricably linked to the folk environment, which he was fascinated by and tried to capture as accurately as possible. Janáček himself collected songs and was also profoundly inspired by them.

The workshop aims to explore the possibilities for early school-age children to create connections between musical activities based on the understanding and knowledge of Janáček's own compositions/artistic expression.

The workshop will offer complex musical activities using children's visual-motor skills, for example, using the Moravian folk song *Už ty pilky dořezaly* (The Sawmill) and its dramatization with the kinaesthetic or body percussion accompaniment; supporting children's creative expression and improvisation attempts while working with the graphic score for the 6th dance, *Pilky* (The Saws) from The Lachian dances. Janáček's "speech tunes" will also be presented. Following Janáček's example, we will try together to capture not only the song's melody but also its whole atmosphere. We record everything we hear, the sounds of things and animals, the speech of people, and the context of the situation. While experiencing Janáček's music, we will take part in creative activities inspired by Janacek's compositions – activities that can be characterized by the cross-curricular connection of musical content with Physical and Art Education and creative games for children that enable them better understand Janáček's original musical language.

**TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY,
GROUP AND CLASSROOM COMPOSING AND IMPROVISING,
DEMOCRATIC APPROACHES TO CHILDRENS COMPOSING**

KEYWORDS

Leoš Janáček, group creative activities, improvisation, children of early school age, workshop

A MUSICAL TOY FOR CREATIVE JOY. THE OTAMATONE IN THE MUSIC CLASSROOM

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Even though the Otamatone knows a great popularity especially among the common social media and video platforms it has (to our knowledge) yet not been considered for music education in schools or has not yet undergone a corresponding conceptualization. The initial idea of the musical toy goes along with the idea of participation in instrumental music making without preconditions. In this regard the goal "to provide a musical instrument that anyone can play a melody without being able to read a musical score" (Kusahara: 2015 p.73) meets perfectly the needs of music teachers in school. In our practical workshop for music teachers we are addressing the creative and critical potential of the Otamatone for music making in school.

In a first step we will get to know the handling of the Otamatone, which „in contrast to the traditional image of playing an instrument elegantly, [...] is something in between seriousness and absurdity" (p.15 Yin). We explore the musical possibilities and limits of the instrument through sonic games. Then, we present opportunities of collective song accompaniment with the Otamatone for classroom settings and introduce ways of group improvisation. In the last part of the workshop we will turn to the scenic potential of the Otamatone. The participants will develop their own musical sceneries by exploring the joyful play with the tadpole face and its sonic feedback. Along the practical exercises the ironic and thus reflective potential of the Otamatone towards capitalism, mass production and towards traditional instruments and music practices becomes clear. The workshop opens up possibilities for a creative approach in music pedagogical contexts.

TOPICS

GROUP AND CLASSROOM COMPOSING AND IMPROVISING

KEYWORDS

otamatone, music making in the classroom

posters

“INSTRUMENTALBREAK” AND “PEER GROUP BANDS”: CO-CREATING INNOVATIVE FORMATS IN COOPERATIONS BETWEEN SECONDARY SCHOOLS AND MUSIC SCHOOLS

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Profil-klasse is a common model in cooperations of German secondary schools and music schools. Mostly fifth and sixth graders learn an instrument in a group of about thirty individuals from the start, instructed by a school music teacher and cooperating instrumental teachers. Given the complexity of this setting, lessons tend to be quite teacher-centered and focus on the systematic training of basic instrumental skills – leaving little room to student participation in decision-making, creativity, and the expression of musical interests. Consequently, providing stimulation and space for these very aspects means significant change in Profilklassen teaching approaches and priorities. Research shows that sustainable innovation in teaching must tackle the teaching-learning environment (Bikner-Ahsbahr & Peters, 2019), which is highly site-specific and therefore cannot be adequately addressed by external top-down regulations (Rürup, 2013).

In our practice project "Eine (Musik)Schule für Alle", one current goal is to develop innovative music learning formats that open up space for students' creativity and participation within the established Profilklassen structures. The "method" is shaped by the previously depicted understanding of innovation: We initiate participatory processes in which the on-site actors co-create innovative music learning formats (Stöger, 2022). Crucial steps are: Asking teachers about their lesson development needs – drafting rough format ideas – tailoring formats to the conditions of a specific school – trial, modification – making format outlines available to a larger teacher community, discussion – adaptation to requirements of other schools by on-site actors, implementation.

So far, we have developed two new formats:

- “InstrumentalBreak”: A 12-minute unit within Profilklassen trains a wide range of musical competencies, featuring improvisation as a key element.
- “Peer Group Bands”: For part of the Profilklassen lesson, small student groups formed by musical preferences and friendships pursue self-selected projects (songwriting, music production).

Initial observations suggest increasing identification with making music and stimulation of varied, transferable skills.

TOPICS

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, GROUP AND CLASSROOM COMPOSING AND IMPROVISING

KEYWORDS

classroom development, cooperations between secondary schools and music schools, innovation, improvisation, music production

MÔMELUDIES: WORKS TO CREATE AND PRACTICE MUSIC AT SCHOOL

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Association MOMELUDIES, France

Môméludies is a French association whose aim is to encourage children's musical practice in schools through the creation and publication of contemporary musical works specially written for them. Created in 1985 on the initiative of one of the founders of the Centres de Formation des Musiciens Intervenant à l'école in France, Gérard Authelain*, it has built up over the years an original catalogue of approximately 250 works by composers from all horizons who intervened in the classrooms.

Published after their creation by the children, these works (essentially vocal, or using body percussion, digital tools...) are used to develop musical and scenic projects with children or teenagers and allow them to express themselves with the means at their immediate disposal, in a playful spirit while aiming at a real artistic requirement.

Môméludies proposes to introduce its unique work in France and in Europe through the presentation of one of the creation projects it recently carried out with the GRAME (national center for musical creation in Lyon) and a class from the Théodore Monod secondary school in Bron (near Lyon) : Anagramme, by the composer Stéphane Magnin. This open work, published in 2021, is conceived for a digital tool that allows for live sound sculpting through gesture and listening after having uploaded "instruments" previously programmed by the students or the composer. The experiment shows how the students and the composer used the tool, improvised sequences, and how the composer then went from the idea to the musical coding.

*Gérard Authelain, *La création musicale grandeur nature : les Môméludies, une aventure à suivre*, Fuzeau, 2005

See also the article by Margret Stumpfögger, in *European Perspectives on Music Education* volume 7 "creativity and innovation", Hebling, 2017

TOPICS

**GROUP AND CLASSROOM COMPOSING AND IMPROVISING,
TECHNOLOGY ENABLING COMPOSITION AND PRODUCTION**

KEYWORDS

creation, edition, technology, repertoire, contemporary musics

COMPOSING ONLINE WITH MOODLE - INTEGRATING THE GUIDO MUSIC NOTATION FORMAT INTO LEARNING MANAGEMENT SYSTEMS

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Learning management systems like Moodle are widespread environments in schools and universities. They allow online course management and enable the development of massive online courses (MOOCs). But until now, these systems mainly provide text-based interaction or plugins based on html5. Tasks based on music notation can until now only be integrated by using pictures of scores or predefined activities e.g. based on html5. There are already projects developing activities on this basis (musictheory.net, elmu.online, detmoldmusictools.de), but none of these applications are integrated into common learning platforms and most of them are based on predefined tasks (e.g. DiMuleSt.nrw).

Sharing ideas depends on communication. Notation is a means of communication that is widely used in music. The Moodle Plugin "GUIDO music" provides real notation based activities for student-teacher interaction by integrating the GUIDO online editor (<https://guidoeditor.grame.fr/>) into Moodle. Other than existing platforms, the GUIDO Moodle plugin is particularly powerful by enabling student responses directly linked to and given in music notation. Possible applications range from simple music theory tasks (scales, chords) to musical composition tasks and smaller compositions. The GUIDO notation format is easy to learn but yet powerful.

Our aim is, to integrate music notation into a learning platform used in classroom management. We hope that this opens creative spaces for students and teachers and their musical communication.

The poster gives an insight into the functionality of the GUIDO plugin and possible applications. For future development, we are especially interested in connecting with practitioners to discuss further educational opportunities.

TOPICS

GROUP AND CLASSROOM COMPOSING AND IMPROVISING, TECHNOLOGY ENABLING COMPOSITION AND PRODUCTION, TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS

Online tools, Learning platforms, Moodle

DOCTORAL STUDY IN MUSIC EDUCATION: LOOKING AT THE JOURNEY IN UNITED STATES CONTEXT

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The profession of music education is centered on quality teaching and pedagogy. This is the case for undergraduate and graduate degrees, where emphases on teacher training, musical development, and professional advancement are critically important. Further, doctoral students engage in coursework, research, teaching, and activities designed to develop at the most advanced levels of the field. The doctoral degree takes these tasks further preparing candidates for positions of diverse leadership. The PhD in Music Education is predicated on preparing candidates to engage in all areas of music teaching and learning at universities and beyond.

Topics covered on this poster are purpose, admission, coursework, research, writing, teaching, getting a job, and the avenues available for those with a PhD in Music Education. Segments include a general overview of doctoral study and reasons for considering the journey; discussion of various program options, how to choose a university, and the requirements for admission; general components of doctoral programs, your life on doctoral study, pedagogy and research specialties; the end stages of a program, qualifying exams and dissertation, getting a job, and becoming a professor; and where to go with a PhD, options inside and outside of higher education, and challenges and opportunities associated with the path.

A focus here is looking at schools and settings in the United States of America. While not a detailed review of the US nationwide, a sample program illustrates many features common to advanced study such as practical details, means, process, and success as a doctoral student. This poster is designed for those considering pursuit of the terminal degree and would like further information about the nature and role of the PhD in Music Education. A benefit is the opportunity for dialogue in comparing US and European doctoral degrees, and their inherent value to the international profession of music teaching and learning.

TOPICS

ARTISTIC FREEDOM AND ITS CONSTRAINTS

KEYWORDS

**Doctoral study, PhD degree, music education, cultural exchange,
higher education**

SINGING FOR PEACE: A BIOGRAPHIC-NARRATIVE STUDY OF MARY CAY BRASS AND HER CHOIR AND PEACEBUILDING WORK WITH THE VOCAL MUSIC OF THE FORMER YUGOSLAV COUNTRIES

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The purpose of this biographic-narrative study was to examine the musical stories and lived experiences of Mary Cay Brass and her work with choral singing and peacebuilding within her choir programs in the United States and Balkan Europe. Mary Cay Brass's choral singing and peacebuilding work is generally defined as her lifework in using Balkan choral music to promote peace and cultural understanding.

Two overarching questions guided this study: (1) How did Balkan music experiences contribute to the development of Mary Cay Brass as a choral music educator and peacebuilding facilitator? (2) What are the key stories surrounding Mary Cay Brass's singing and peacebuilding experiences in North America and Balkan Europe? This study utilized a qualitative research approach through the lens of biographic-narrative inquiry. I interviewed Mary Cay Brass and some of her closest colleagues and created a narrative life history of her peacebuilding work through Balkan music. This study also included an examination of personal field notes, her personal journal writings, choir concert programs, local newspaper, photos, and reel recordings.

As mentioned, the focus participant of my study was Mary Cay Brass, with specific examination of her peacebuilding work. Brass is a middle-aged, White woman currently living in Southeastern Vermont. She has over forty years of experiences as a teacher and performer. Through biographic-narrative analysis and structural hypotheses, strong interest in Balkan music, an affinity for teaching cultural understanding, and using music and peacebuilding emerged as reasons for the Brass' career development. Finally, tenants of Gillian Howell's (2021) harmonious relations music and peacebuilding framework helped discuss and highlight Brass' most important singing and peacebuilding experiences.

TOPICS

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY

KEYWORDS

Peacebuling, Balkan, Global Music, Choir, Narrative

symposia

COMPOSING NEW FIELDS: DIGITAL TRANSFORMATIONS IN MUSIC TEACHER EDUCATION

Chair(s) : **Ahner, Philipp** (*Trossingen University of Music, Germany*), **Ahlers, Michael** (*Leuphana University, Lueneburg, Germany*), **Aigner, Wilfried** (*mdw - University of Music and Performing Arts Vienna (Austria)*), **Chatelain, Sabine** (*University of Teacher Education, State of Vaud, Lausanne (CH)*), **Desmurs, Sandrine** (*Cefedem Auvergne Rhône-Alpes, Lyon (Fr)*), **Hug, Daniel** (*Zurich University of the Arts*), **Mall, Peter** (*University of Music Trossingen Germany*), **Spieker, Benno** (*ArtEZ Conservatory Enschede, Netherlands*)

Discussant(s) : **Gall, Marina** (*University of Bristol, UK*)

Digitisation, digitality, post-digital cultures and digital arts have become shimmering terms in numerous publications, third-party funded projects and discussions. What are the consequences and meanings of this increasing importance for music pedagogical fields of work and especially for music teacher training at universities? How are music pedagogical fields of work changing in the context of improvisation and composition? Based on concrete developments in teacher training at universities in the Netherlands, France, Switzerland, Austria and Germany, the symposium will address central questions such as the acceptance of digital technologies, embedding questions in the context of digitality in artistic, pedagogical and scientific courses.

After the central theoretical fields of reference have been referred to in the introduction, they will act as a structuring level in the following: In the form of a map, the two theoretically separate but naturally connected areas of "TPACK" and "TAM" will act as perspectives. The following impulses and considerations from ongoing projects or completed studies as well as developments will be continuously placed on this map, which should create an overview and orientation. This provides the following discussion with a visual starting point, which can be used to easily recall the individual projects, but also the theoretical framework. Starting with small presentations, the symposium will aim at a discussion with the participants.

TOPICS

DEMOCRATIC APPROACHES TO CHILDRENS COMPOSING, TECHNOLOGY ENABLING COMPOSITION AND PRODUCTION, TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS

Digital Technologies, Music teacher education, technology acceptance, composing, hybridity

Presentations of the Symposium

Introduction : Theoretical Framing

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Digital technology is promising (see e.g. Dorfman, 2022; Bauer, 2020), but practice learns that implementation of technology is often difficult. As a framework to describe what is needed for implementation of technology in education, we present two models: the TPACK model and the Technology Acceptance model (TAM). The TPACK model (Koehler & Mishra, 2009) states that successful implementation of technology in education is always linked to pedagogical and content issues and thus requires a wide range of knowledge and underlying skills. The model has three knowledge areas, making clear that the overlaps between those areas create additional, specific knowledge that is important to consider when implementing technology in teaching practice. While the TPACK model explains the complexity and interdependence of the required knowledge, TAM (see Scherer et al., 2019) shows what else is needed to actually apply technology in your education and how one affects the other. Both TPACK and TAM will become more vividly comprehensible through examples from practice that will be mapped and discussed against the background of these theories with the participants of the symposium.

HYBRIDITY AS A CHANCE? PROJECTS ON SONGWRITING AND MUSICKING IN DIGITALLY-ENHANCED SETTINGS

Ahlers, Michael¹, Mall, Peter², Aigner, Wilfried³

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The invention or creation of music is not only tied to the playing of instruments, but informal practices of popular music in the form of songwriting or music-making are increasingly considered pedagogically suitable, especially linked to recent understandings of musical creativities (Burnard 2012; Scott 2017).

Above all, reference is made to the possible positive effects of technology on the creative processes of creation, production or performance (Scott 2017; Watson 2011). This is understandable and valid in this respect, because even in professional productions or writing sessions, digital technologies, interfaces or algorithms are at the core of the creative processes (Bennett 2018)

In Lueneburg music teacher students worked together with a PhD candidate and two music teachers on the development and evaluation of a blended-learning course and digitally-enhanced material for teaching songwriting. These modules hosted on Moodle include basic info on creative strategies, writing music and lyrics, production or music theory, but also mandatory peer-feedbacks and final pitches of the finished products of the songwriting process.

In the work with a semi-professional jazz bigband, the software Jamulus was used in the preparation process of a concert. Based on this example, the use of digital tools in the artistic process are discussed and connected to competences in digital technology, especially the TPACK model.

In Vienna, music teacher students are made familiar with online notation and DAW tools, stimulating their ability to exchange and to develop their own musical ideas. Furthermore, the setting can serve as a model for work with groups in a classroom context, taking into consideration the “Anywhere-Anyone-Anytime”-potential of musical online tools (Rubens et al. 2014). Examples show the importance of communication and collectiveness for this hybrid kind of work, as well as the role of technology triggering creative experiments.

ENHANCING DIGITAL COMPETENCES IN TEACHER TRAINING

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This contribution showcases projects and interventions conducted in educational institutions in Switzerland, Germany, the Netherlands and France. They represent concrete takes on addressing TPACK and TAM in situated contexts and contribute to enhancing and transforming digitally supported music education.

In a 2-years project at the university of teacher education Vaud (CH) we provided hands-on experiences of digital tools. Furthermore, we were able to foster understanding of the potentials of digitization (Stalder, 2016) by creating a conceptual mapping of elements of musical competencies with specific digitally supported musical-functional elements.

The center for music-design-performance established in Trossingen aims in building bridges between traditional arts, digital technologies and performance practice. The externally funded project MidiR aims in enhancing media competences of university teachers and the development of the technical infrastructure. These activities support and connect both teacher training and artistic programs in the context of digital media.

At ArtEZ Conservatory Enschede (NL), developing TPACK and technology acceptance is iteratively being approached since 2016. It now has become a structural part of the curriculum of the bachelor Music in Education, including collaborations at student level with technical studies at the University of Twente and with cultural organizations that act as clients for the students who develop new interactive music installations and applications.

The French continuing education program Cefedem AuRA aims to provide spaces for experimentation and exchange around learning and teaching practices in the digital age. By focusing on the conception of the learner's activity (Puentedura, 2010) with regard to the learning objectives and by taking into account the possibilities offered by digital technologies, these trainings aim to allow teachers to reflect on their pedagogical practices by varying the postures, the musical concepts approached and the tools implemented.

RESEARCHING PRACTICE ALSO MEANS LISTENING TO IT - SPOTLIGHTING THE PRACTITIONER'S PERSPECTIVE ON DESIGN RESEARCH

Chair(s)

Völker, Jonas (Alexander-von-Humboldt Gymnasium Neuss, Germany), Treß, Johannes (University of Music Freiburg / Wentzinger Gymnasium Freiburg, Germany)

Design-oriented research approaches such as Design research (DR) have been receiving increasing attention recently, especially in the field of education (Prediger et al., 2015). Respective literature emphasizes the importance of collaboration between stakeholders from research and (classroom) practice (Anderson & Shattuck, 2012) as well as the different roles, tasks and interests of the various collaboration partners (McKenny & Reeves, 2012) and the importance of reciprocal knowledge transfer (Getenet, 2019).

Based on observations from our own studies (Treß, 2022; Völker, 2022), publications within a scientific discourse primarily focus on theoretical and empirical content when it comes to disseminating the results. In contrast, the perspective of practitioners and also the question of what impact DR actually has for practice often remains underrepresented. Therefore, the question is how to make the perspectives, experiences and knowledge of practitioners equally visible.

With our symposium, we want to focus on the perspectives of representatives of classroom practice in design research projects. Therefore, we will take a critical look at our recent studies and provide a forum and voice for those same practitioners involved in the studies to explain their experiences, insights, and reflections. In addition, we take a joint look back at the collaboration in terms of the educational goals we were striving to achieve with our interventions. Based on these results, we want to use the connected Open Space to discuss shared experiences, opportunities and challenges among design researchers resp. members of the Special Focus Group PRIME. In this way, we hope to gain diverse impressions of the collaboration between actors from research and (teaching) practice, from which a future collaboration on the topic can emerge.

TOPICS

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY

KEYWORDS

PRIME, Design Research, practitioner's perspective, collaboration, classroom research

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