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WHAT WORKS: THE EAS & ISME ADVOCACY SESSION

Session Chair: Gall, Marina
Session Chair: Malmberg, Isolde
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Awardees of the ISME Parsons Advocacy Awards: Maria Kramwi & Jennie Henley

How can we promote Music Education in the Classroom more successfully? How can we convince those responsible for education of the importance of music education so that they support the relevant political decisions (hours in the curriculum, resources, good quality teacher education)? How can we ensure that wider the public supports music education on an ongoing basis? How can we secure good quality music education in times of austerity measures in the cultural sector?

In the EAS Advocacy Session you will get to know people from different places and regions in Europe that are highly successful in advocating for music education in school. The Dutch Foundation Meer Muziek in de Klas https://www.meermuziekindeklas.nl/nl/ uses different strategies in different regions depending on the specific needs, and provides music teachers with material "that works", as well as -research-informed information for policy makers. ISME president Bo-Wah Leung, together with awardees, will present the work of the two European winners of this years' Parsons Music Advocacy Award.

On the basis of these examples of Good Practice, we hope to share and discuss with you "what works" in advocating for music education and continue to inspire you in work in your contexts.

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 ASHARED PERFORMANCE STARTING FROM A DIVERSITY OF MUSICAL PRACTICES IN A PEDAGOGICAL CONTEXT — A COMPOSER'S POINT OF VIEW

Laetitia Pansanel-Garric
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
Sibelius Academy, University of the Arts Helsinki

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

MUSIC EDUCATION AND PANDEMIC, OPPORTUNITY IN THE FACE OF DESPAIR?

Aitchison, Mark Stephen
University of Reading, United Kingdom

The recent COVID19 pandemic forced innovation in classroom music pedagogies and student experiences. This was borne out of necessity, not driven by policy (Anderson, 2021; Daubney and Fautley, 2020; Camlin & Lisboa, 2021) The need for isolation, creating year group zones, and non-sharing of equipment resulted in typical musical experiences being curtailed. However, teachers were creative and innovative, seeking ways to engage students in suitable musical experiences. Technology was instrumental in the innovative developments in music education throughout the United Kingdom, providing students with access to individual and group music making (Camlin & Lisboa, 2021). On-line learning and cloud-based music technology became synonymous as a solution to social isolation (Anderson, 2021; Camlin & Lisboa, 2021; Schiavio et al 2021; Merrick and Joseph, 2022; Miksza et al, 2022).

Subsequently, students have returned to the music classroom and are able to create music free from restriction. Hickman (2022) describes how music education needs to change post pandemic. This research investigates what has happened in the music classroom in the UK following the removal of restrictions in September 2021. It poses the following questions: What innovations did the classroom teacher instigate and employ in the classroom through the pandemic years (March 2020- July 2021)? Have those innovations driven curriculum reform since the relaxation of restrictions? How did teacher skill and musicianship develop through the pandemic?

A survey was circulated composed of closed, multiple choice and Likert Scale questions. Quantitative data identifying the extent to which innovations have been incorporated into teaching practices as a result of the pandemic. Open questions provided qualitative data that was thematically analysed and provides contextual examples. This research demonstrates the extent to which innovation and creativity has facilitated the invigoration of teaching practice and student experience as a result necessity.

CREATING STORIES 'WITH A FUTURE'

Anzengruber, Katharina
Mozarteum University Salzburg, Austria

Creating and telling stories that point to a desirable future can engage people to face the Grand Challenges of our time and inspire them to take action. But it can also be an outlet to articulate and express the fears, worries but also hopes one has concerning the future. - Creating stories has transformative potential!

Based on this assumption we developed "Stories with a Future", a project for students between the ages of 16 and 18, who were asked to create stories 'with a future'. They could choose between different artistic forms of expression and were supported by artists of different fields. The whole project process was scientifically accompanied. To collect the data, methods from qualitative social research were triangulated. The perspectives of all people involved in the project were collected by means of interviews, open questionnaires and participatory observation. The gained material was evaluated by inductive creation of categories according to Philipp Mayring.
Within my lecture I will present findings from this study with regard to the creation processes and the resulting productions. I would like to focus on the following questions: On which concrete topics did the students develop their stories? Which artistic forms of expression and strategies did they use? What kind of experiences had the students within the creation processes? Based on this, on the one hand I will explain to what extent the artistic creation processes had a transformative impact. On the other hand I will reflect on how the focus on non-artistic topics affected the artistic freedom and aesthetic aspects and demands

TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, GROUP AND CLASSROOM COM-POSING 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 IMPRO-VISING IN CLASS

KEYWORDS
innovation, pedagogy, technology, creativity, curriculum,

TOPICS
ARTISTIC FREEDOM AND ITS CONSTRAINTS, CURRENT TRENDS IN COMPOSING AMONG YOUNG PEOPLE IN AND OUTSIDE OF SCHOOL

KEYWORDS
creating, socially relevant topics, transformative impact

NURTURING CREATIVE MUSIC THINKING DEMOCRATICALLY IN TEACHING APPROACHES

Argyriou, Maria
University of The Aegean, Greece

In today's world, creativity is the driving force behind scientific, technological, and cultural innovation, and it can be considered one of the 21st Century key competencies, exploring the effects of music on creative cognition.

We use the term 'creative music thinking' in this paper (rather than 'music creativity') because creative music thinking: (a) is the prerequisite for any (creative) music process, output, and outcome; (b) presupposes the active and intentional involvement of the person(s) who create(s) music; (c) can be fostered by appropriate music education.

This paper presents eight points taken mainly from two sources: (a) research on music creativity recommendations; (b) research on classroom music practices. It contains eight key principles which are interlinked, interrelated, and equally important for nurturing music creativity in an educational context. To nurture creative music thinking effectively, we must re-think schooling and reflect on how democratic futures could be outlined by re-examining the following: what students learn, how they learn, where they learn when they learn, who they learn with, for whom, and why they learn.

This paper targets music educators who, as role models of creative music thinking, can use pedagogic techniques and cross-curricular music activities to trigger the manifold thinking process. Finally, we highlight the need to move to a new era of conscientious music creativity, in which all humans are considered able and wise enough to create something ethical and constructive for everyone in society.

TOPICS
TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY

KEYWORDS
teachind approaches, creative music thinking, cross-curricular music activities, 21st Century key competencies

THE DEMOCRATIC POTENTIAL OF MUSICAL CREATIVITY IN SCHOOL CURRICULA

Askerøi, Eirik; Ellefsen, Live Weider
Inland Norway University of Applied Sciences, Norway

In the current political and educational climate, high hopes are invested with school music education not only to foster children's creative engagement with music, but to do so in ways that promote democratic core values such as inclusion, equality, and cultural diversity. Calling for teachers to address "democracy and citizenship", "gender roles and sexuality" and "cultural understanding", this is also the case within the Norwegian National Curriculum for Music, years 1-10.

In this paper, we draw on qualitative data from a national survey distributed among Norwegian school music teachers (Ellefsen, 2022) to demonstrate the democratic potential of musical creativity. Juxtaposing sociological (Bourdieu, 1984) and musicological (Zagorski-Thomas 2022) theory to engage with notions of democratic and creative music making, we argue that no music educational practice is exclusively inclusive. Similarly, processes of democratisation might work to exclude as well as include (Dyndahl et. al, 2017). With reference to the tradition of popular music in Norwegian schools as well as the positive outlook the music educational field seems to have on such practice (Green, 2008), we also critically address assumptions on popular music offering an inherently democratic and creative approach to school music education. Analysing examples of creative music making in Norwegian music classrooms, the overall aim of this paper is to consider the socio-musical complexity of democratic, creative music education.

TOPICS
TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, DEMO-CRATIC APPROACHES TO CHILDRENS COMPOSING

KEYWORDS
democratic music education, creativity, sociological criticism

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

Bačlija Sušić, Blaženka[1] • Gortan-Carlin, Ivana Paula[2]
[1]*University of Zagreb, Faculty of Teacher Education, Croatia*
[2]*Juraj Dobrila University of Pula, Faculty of Educational Sciences*

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.

GET IN THE GROOVE: PATHWAYS INTO IMPROVISING

Black, Pauline
University of Edinburgh, United Kingdom

This paper is drawn from a larger study concerning the identities and lived experience of educators in the United Kingdom in a range of settings and the young people they work with.

Studies show that in the secondary school music curriculum there is generally a focus on technical development, musical skills and reproduction, rather than the more creative activities such as improvising and composing. One of the enduring problems of music education is building music teachers' skills and confidence to include more creative as opposed to recreative music making in their classrooms. This paper will share findings from a case study where the researcher facilitated professional learning sessions focusing on creative music making with music teachers and jazz musicians. Thereafter the participants co-created projects based on exploration and curiosity in a secondary school. This paper will discuss the results of this collaborative musical project in the secondary school, using ideas from jazz and improvisation. The paper will report on attitudes, experiences and impacts on practice for both jazz musicians (n = 3) and music teachers (n = 4) as well as data from a learner focus group. Semi-structured interviews were analysed using inductive thematic analysis following guidelines for Interpretative Phenomenological Analysis (IPA).

Evidence has shown that participating in the project led to music teachers feeling more confident at embedding creative activities in their teaching. There were a mixture of positives and negatives for jazz musicians and learners. The data collection period was during and coming out of COVID-19 and this impact needs to be considered on the learner. Implications for rebuilding confidence in music making with young people post-COVID will be discussed.

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

Bollack, Laura • Prof. Dr. Buchborn, Thade
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

Bremmer, Melissa
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The 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)

Brunner, Georg[1]; Schellberg, Gabriele[2]; Weyrauch, Ilona[3]; Bernhofer, Andreas[4]; Mommartz, Sabine[5]
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[3]University of Kaiserslautern-Landau, Germany; [4]Mozarteum University of Salzburg, Austria;
[5]University of Applied Sciences and Arts Northwestern Switzerland Muttenz, Switzerland

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 teachingwhich 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.

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

Lam, Chi Ying[2]; Cheng, Lee[1]
[1]University of Southampton; [2]Anglia Ruskin University, United Kingdom

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.

FOSTERING CHILDREN'S CREATIVITY THROUGH A PLAY-BASED APPROACH IN MUSIC EDUCATION

Chung, Fanny
The Chinese University of Hong Kong, Hong Kong S.A.R. (China)

Play is acknowledged as a universal right of all children (United Nations, 2013). Previous studies have suggested that musical play is a powerful medium for enhancing children's creative and holistic development (Niland, 2009). Studies on the benefits of play have influenced current curricular policies mandating play-based learning (PBL) in many places in the world (Pyle & Danniels, 2017). Musical activities like improvisation, composing, musical drama, and creative movements are evident in illustrating that music is a natural part of children's play. Nevertheless, there is a lack of consensus in research and practice regarding the approaches and expected outcomes of PBL in early childhood.

Despite the increasing worldwide emphasis on early childhood music education and PBL, early childhood teachers across the globe are largely trained as generalists and did not receive sufficient training in music education and the application of play-based approach in music education. As such, the conceptions of music and play among early childhood teachers may still be vague. Adopting Bandura's (1997) social cognitive theory, this study seeks to (i) investigate the self-efficacy of Hong Kong early childhood teachers in the implementation of a play-based approach in music and (ii) explore the competencies that teachers need for implementing PBL in music education. Utilizing a mixed-method design, data was derived from questionnaires, interviews with the teachers and principal, and observation field notes.

The findings suggested that the early childhood teachers have vague conceptualization of play-based learning. Further, this study revealed that early childhood teachers have low self-efficacy regarding adopting a play-based approach in music education in terms of achieving the academic outcomes of early childhood education. Significacntly, this study provides evidence-based recommendations for working toward a conceptual framework of music teacher education in response to the contemporary needs and challenges in implementing PBL in early childhood education.

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

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[1]University of Padova, (PD), Italy; [2]Conservatory of Music "F. Venezze" of Rovigo (RO), Italy

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
TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, DEMO-CRATIC APPROACHES TO CHILDRENS COMPOSING

KEYWORDS
early childhood education, play-based learning, self-efficacy, creativity, music teacher education, composition

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

COMPOSING IN ENGLISH SECONDARY SCHOOLS – A GIFT OR A CURSE?

Devaney, Kirsty
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Composing has been a statutory part of English classroom music education for over 30 years. Although Mills (2005) called it 'one of the most significant developments in the history of UK music education', it was also contentious with many teachers feeling they lacked the skills to teach it. This paper explores how although composing in secondary schools has allowed many the opportunity to create their own music, it has the potential to do harm.

Data were collected using interpretivist and constructivist mixed-methodology approaches including an online survey of 182 secondary music teachers, alongside five in-depth case studies utilising observations, interviews, and focus groups. Data analysis drew on aspects of grounded theory alongside thematic analysis as developed by Braun and Clarke (2014).Themes were centered around how the assessment of composing had a significant role in what and how composing was taught. The pressures teachers faced to ensure their students reached predicted grades, resulted in them becoming more prescriptive and reducing the artistic freedom of students. Teachers voiced the intense scrutiny of examination results by senior leaders and how "hyper accountability" (Mansell, 2007) influenced pay and even future employment. This fear had severe consequences with some disclosing mental health challenges and even leaving the profession. Other areas where composing was viewed as damaging was how unexpected low marks could shatter students' confidence, and how marking was perceived as bias towards western classical norms.

As someone whose first access to composing was through secondary school, these finding were challenging to hear, and resulting in me consider if composing should remain part of national music examination. However, if it were to be removed, it would limit the creative opportunities for many young people. Recommendations focus on the need for further training for teachers and examiners, and the need to work alongside examination boards.

TOPICS
GROUP AND CLASSROOM COMPOSING AND IMPROVISING, ARTISTIC FREEDOM AND ITS CONSTRAINTS

KEYWORDS
Composing, Secondary School, classroom, assessment, examination

MUSIC EDUCATION AS A CREATIVE SUSTAINABLE CRAFT: REFRAMING A RATIONALE

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In this theoretical paper, I argue that we need to position music education as a creative sustainable craft. I have previously described the international music education society, -a field that has a long history of practices and pioneers-, as 'craft', e.g. as professional individuals with certain common and developed skills, or an organization (guild) with its hierarchies, strengths and weaknesses.

I based my arguments on a discussion about a 'common topoi of significances' for this 'craft' and named four areas of music education as being of specific importance. 1) the significance of the creative and the improvisational in teaching and learning processes; 2) the significance of a dynamic interplay between the traditional and the innovative; 3) the significance of the relational and the democratic in our dealings with learners and colleagues, and 4) the significance of the material and embodied practices in teaching as well as in learning environments. I also argued that music education as craft needs intensified discussions about the rationale for music education practices focusing on these four areas. (Espeland. M. 2021).

In this paper, I will elaborate on my arguments and discuss to what extent creativity in a wide sense should be an overarching rationale for all aspects of music education for it to be considered sustainable. I will therefore in this paper discuss and reflect on the relationship between creativity and tradition, between creativity and the material, between creativity and embodied practices, and finally between creativity and the relational and democratic.

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 is order to maximise legacy opportunities.

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.

CREATING MUSIC IN VR GAMES

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Feneberg, Phillip
Universität Potsdam, Germany

Taking on the role as "composer" is often difficult for students. Their own implicit ideas and expectations about the outcome can inhibit the process of creating music. Knowledge about music theory or performing skills that are necessary to fulfill these expectations are often not developed strongly enough. More open, experimental approaches to creating music are not met with enough openness or not taken seriously. In addition, existing role concepts of who is a composer and who is not can make students question their abilities. (cf. Meisterernst, 2020)
By providing immersive aesthetic experiences VR technologies have the potential to enable users to slip into roles, or transport users to places they usually cannot reach. When entering virtual spaces, sensory and aesthetic perception changes due to an altered physicality and overall experience. (cf. Dörner, 2019) The concept of gamification promises to get "work" done without noticeable effort as it provides playful, motivating, low-threshold access. Music sandbox-games dissolve the usually clear, goal-oriented approach when playing (video-)games and provide playful spaces with certain rules (game mechanics) that invite users to get creative and experience flow states.
What if we let students create music in VR music sandbox-games? Are they able to take on the role as "composer/creator" and get into the process of creating music easily? How do they evaluate their aesthetic experience and outcome?
The research project "Creating Music in VR Games" focuses on the process of creating music in VR music sandbox-games. Study participants are students age 12-16 in a one-on-one setting. Interviews with the students, video recordings of them acting in the virtual environment and video-stimulated-recall interviews about their musical product are evaluated by qualitative content analysis (Kuckartz, 2022) and video analysis (Moritz, 2014). The paper will present the main features of the background, the method as well as selected results of the study.

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)?

Filiod, Jean Paul[1]; Gino, Mylène[2]; Pariaud, Pascal[3]
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[2]École élémentaire Jules Ferry, Villeurbanne;
[3]École 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

COMPOSITION AS PART OF A MUSIC HISTORY COURSE IN TEACHER EDUCATION

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Music teacher education in Norway is today largely recognized by a fragmented course structure similar to what you would find in a conservatory or in a musicology program (Sætre, 2014). The fragmentation can lead to a shortage of time, and a music teacher education that is out of touch with the realities in the schools. In the research project Music Education for the Future – FUTURED (2019-2022), my co-researchers and I have sought to challenge the status quo of music teacher education and develop new practices. This paper reports from a follow-up study of the FUTURED project where I interview second and third year pre-service music teachers, in generalist teacher education, about their experience of taking part in a course in the history of western classical music, where composition was frequently used as a method. The research question is: How do pre-service music teachers perceive an experimental course in music history? During their short course they made leitmotifs to accompany fairytales, and they were introduced to twelve-tone technique and minimalist styles of composition, using both digital and analog tools. The reason for including composition was to bridge the music history course to other parts of music teacher education, counter the fragmentation, and provide them with ideas for how they can include western classical music in their future working life in primary and lower secondary schools. The research method used is group interviews (Brinkmann & Kvale, 2014), and the results are discussed in light of theory on creativity (Tanggaard, 2009; Kozbelt, Beghetto & Runco, 2010) and music teacher professionality. The findings indicate that the pre-service teachers struggled with identifying the course as a music history course, but they also recognized the benefits of a music history course oriented towards their future working life.

TOPICS
TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS
classical music, composition, creativity

CREATIVITY IN CLASSROOM MUSIC AND THE UNESCO SUSTAINABLE DEVELOPMENT GOALS

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We are living through a time of great change such that, in 2015, the United Nations created Sustainable Development Goals (SDGs): a collection of 17 interlinked global goals conceived as a "shared blueprint for peace and prosperity for people and the planet, now and into the future" (UNESCO, 2016).

This paper reports on the findings of an exploration of music trainee teachers' views on the ways in which the SDGs relate to both music teacher education and school music curricula, and creative work within both. Data were gathered during a 2022 summer school, for trainee teachers from countries across the globe, which focussed on the SDGs.

The aims of the research were to explore the student teachers' notions of how the SDGs relate to music education, and to gain their perspectives on how best to engage trainee teachers in awareness of the SDGs. Methods of data collection were: audio and video capture of sessions, consideration of materials created during sessions, and questionnaires from the trainee teachers.

In this paper, we present findings related to creative work in teacher education and in schools, and concerning reappraisal of the design of music teacher education and school music curricula (Wright & Davies, 2010) to embrace the SDGs.

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/Mômeludies Edition.
Stumpfögger, M. 2017. *Preparing Musicians to Create Music with Children in Schools*. Innsbruck: Helbling, 245-256.

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

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[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.

CHALLENGERS OF CREATIVE MUSIC TEACHER EDUCATION: THE PERSPECTIVES OF FOUR EUROPEAN COUNTRIES

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In this presentation four coordinators of music teacher education programs in four European countries discuss and challenge current practices in their universities when nurturing music teachers who are themselves creative and have the knowledge and skills required to develop their pupils' creativity. We started by analysing creativity research in music education (Running, 2018), creative music teacher education (Abrano & Reynolds, 2015), creativity in education (Kaplan, 2019), discussing key aspects of creative music teachers' education, including their training for composing and improvising in the classroom. We looked at good practices as well as problematic issues from the perspective of the coordinators of music teacher education study programs.

To collect data, we used the approach of collaborative autoethnography – a multivocal approach in which researchers work together to share personal stories and interpret the pooled autoethnographic data (Chang et al., 2016). We met five times to analyse our own experiences of our university music programmes and responded to each other's stories.

The collaboration allowed us to consider multiple perspectives regarding the challenges of creative music teacher education. The findings reveal that only a few study courses in the music programs offer ample space for freedom and creativity and these are usually music education or composition and music technology courses. It becomes evident that the curricula lack flexibility and innovation, and the focus is more on giving students 'tips' and 'recipes' than on ingenuity and creativity. Moreover, a lack of courses for teaching composition and improvisation was identified. During the presentation, we will also discuss innovative practices of creative music teacher education implemented in the 4 music programmes studied.

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

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

TOPICS
TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS
teacher education, creative music teacher, international perspective

LOOKING BEYOND THE COMPOSITION: WHAT INSPIRES STUDENTS TO CREATE MUSIC?

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Lithuanian music and theatre academy, Lithuania

Composition is more than a combination of form, harmony, melody, and rhythm. The music that students create is an expression of their experiences in various formal and non-formal educational contexts (Colley, et al. 2012; Lipidaki, et al. 2012; Leong, et al. 2012; Saether, et al. 2012). When composing, students make sense not only of personal experiences, but also of social and political events of the time (Girdzijauskienė, 2015), expressing the values of the socio-cultural group to which they belong (Burnard, 2012; Björk, 2010; Leong, et al., 2012). What are the first steps when students compose? What inspires them? What ideas are conveyed in students' compositions? These were the questions we sought to answer.

We analysed the written reflections of 144 pupils who participated in the Lithuanian Pupils' Music Olympiad 2018-2022. Composition and its performance are compulsory assignments of the Olympiad. Students are free to choose the type of piece to be composed (the only limitation is the length - 3 minutes). Participants also submitted a description of about 80 words.

A thematic analysis of the students' explanations showed that the creative task is perceived in two ways. Some describe the composition as a manifestation of their inner expressiveness. In these cases, the descriptions include an image schema of the main idea of the composition related to nature, personal life events, various positive and negative experiences, emotions, feelings, and their connection to music. Other descriptions highlight the details of students' compositional thinking. They explain the choice of musical instruments and devices, they present and analyse the form of the piece.

TOPICS
CURRENT TRENDS IN COMPOSING AMONG YOUNG PEOPLE IN AND OUTSIDE OF SCHOOL

KEYWORDS
composing, childrens creativity

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

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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

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[1]*University of Erfurt, Germany;*
[2]*University 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

WHICH CREATIVITY? WHAT EQUITY? WHOSE LIBERTY? – DISCUSSING MORAL CONSTRAINTS ON THE USE OF MUSICS, RELATING TO THE CRITIQUE OF 'CULTURAL APPROPRIATION'

Hömberg, Tobias
Universität Potsdam, Germany

Composing rarely starts from nothing. As the word literally says, it much more often consists of rearranging established styles, assembling typical components, or even combining existing pieces. Especially at school, pupils tend to adapt the musics they know and prefer. Creativity in such case means the ability to recreate and actualize musical genres.

Following a postcolonial critique, the use of any desired musics nowadays no longer should be taken for granted. In the public discourse, this is often decried as so-called 'Cultural Appropriation'. Such practice is defined particularly by taking "cultural expressions […] from someone else's culture without permission" (Susan Scafidi, quoted in Baker, 2012). Referring to postcolonial theories, reproaches of cultural appropriation are based on the inequality between ethnic and national cultures in Western and non-Western parts of the world. An "unauthorized use of another culture's dance, dress, music" and further expressions (cf. ibid.) by Western people, then, is read as continuing oppression and exploitation of formerly colonized or dominated cultures. Inequality thus is associated with inequity.

In a current scientific essay about Cultural Appropriation (Hömberg, 2022), the presenter considers different options of dealing with the postcolonial critique from the view of music education. Regardless of some theoretical inconsistencies, the critique of Cultural Appropriation demands a critical self-reflection of European/Western musicians, music educators and pupils: In what way can the use of various global musics imply and reproduce a hegemonic attitude, even in the classroom? From which position do we take the liberty to adapt musics from any culture?

Departing from an illustrating example of a song composed by German pupils, the planned contribution will theoretically lay out postcolonial perspectives on the appropriation of musics. It will then focus on the critical self-contemplation of participants in European classrooms and discuss its possible consequences.

TOPICS
GROUP AND CLASSROOM COMPOSING AND IMPROVISING, ARTISTIC FREEDOM AND ITS CONSTRAINTS

KEYWORDS
composing, cultural appropriation, postcolonialism, cultures, critical whiteness

THE SONGWRITING CAMP: PEER FEEDBACK IN THE SONGWRITING PROCESS

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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, TECHNO-LOGY 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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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.

DIGITAL SURFACES IN CLASSROOM – THE GATE TO INDIVIDUALS APPROACH TO CREATIVITY?

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Digital surfaces and their imputation in classroom are widely discussed (Kranefeld & Voit, 2020, S. 97). Due to their accessibility, it is also asked, if they could also compensate inequality, person-related as well as structural (Eickelmann et al., 2019, S. 22; Herzig, 2014, S. 20–21). This implies new questions on infrastructure and creativity. At times, creativities (Burnard, 2012) seem to be located firmly in the urban. Here, opportunities to engage in musics are abundant. Here is where diverse genres of popular and classic music are produced and listened to. But what about more remote rural area which suffer from depopulation or economic troubles? Can open spaces for creativities be detected in individual digital practices? What opportunities to choose from are known to them? What role do digital media play in their practices? Do children and adolescents make creative use of them? How do they position these opportunities in the social field? And after all: What do we get, when we bring individual's techniques into classroom?

For this project we collaborated with educational research Prof.in Nonte from Osnabrück University. In a sequential mixed method design (Tashakkori & Teddlie 2010) we administered a survey in grade 4, 5, 9, 11, and 13(N=519). Subject were current musical practices, knowledge of the field, and socio demographics. We also conducted semi-structured group interviews (N=20) to get a better understanding of valuing and meaning making.

In the presentations we are going to discuss individual digital music making, creative techniques and their implication into classroom with special attention given to the effects of the rural surrounding. First findings are that digital media is commonly shared but, so far there is little evidence for structural use in terms of creative practices. To compensate, music education should point out systematic access of digital media to compensate structural deficits.

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

TOPICS
ARTISTIC FREEDOM AND ITS CONSTRAINTS, CURRENT TRENDS IN COMPOSING AMONG YOUNG PEOPLE IN AND OUTSIDE OF SCHOOL

KEYWORDS
digitisation, creativity, social inequality, music making

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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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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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

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

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

HOW DO TECHNOLOGIES CHANGE MUSICAL CREATIVITY - A VIEW FROM THE TEACHER'S PERSPECTIVE

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The use of modern information and communication technologies (ICT) is one of the important means of encouraging musical creativity. One of the goals of the introduction of technology was to bridge the gap between formal and non-formal music education (Rowe, Triantafyllaki, & Pachet, 2017). The increasing use of various software for creating music, which also requires collaboration with experts in this field to develop precisely those tools that allow pupils to compose (Aaron, Blavkwell, & Burnard, 2016) makes music education relevant to today's generations of pupils. Therefore, we were interested in whether and to what extent teachers use ICT to encourage creativity.

Quantitative research conducted with music teachers in primary schools in Montenegro and Slovenia in 2019 (N=154) showed that teachers rate their mastery of modern technology highly. As expected, the self-assessment of teachers' knowledge of the use of modern technologies in music teaching is statistically significantly different in teachers of different ages. A significant majority of teachers from Montenegro believe that the use of modern technologies encourages children's musical creativity, while teachers in Slovenia are divided on this issue. Applications and programs related to encouraging pupils' musical creativity were mentioned more by Slovenian teachers in their answers. The results of this research can serve as a starting point for a new research that would show how much the time of the pandemic and online teaching contributed to the development of teachers' competencies in this area, as well as whether the use of technology in encouraging creativity in primary schools in the two countries is more intensive today.

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

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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
TECHNOLOGY ENABLING COMPOSITION AND PRODUCTION

KEYWORDS
technology, musical creativity, teaching practice, Montenegro, Slovenia

TOPICS
TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS
improvisation, post-primary, teacher training, creativity

INSTRUCTIONAL AND CREATIVE CHOICES: REALITIES IN TEACHER TRAINING

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University students preparing to be music teachers eventually learn that making curricular choices on behalf of their own students, with broad implications for materials, activities, and outcomes will be a necessary step in their teacher preparation. Curiously, they find themselves in classrooms, method courses, and rehearsal environments where the experience of choice is rarely afforded them.

In this study, undergraduate music education majors (n= 38) in second and fourth year coursework provided written responses of examples of "choices" they recognized in their university classrooms and related musical environments. Most commonly cited were in fact examples of omission, which they recognized as assignments, behavioral assumptions or rules, and boundaries associated with social affiliations. With musical decisions (interpretive or expressive) and in larger groups, choices were recognized as possible but noted as rarely available to them.

Choosing to participate in improvisatory experiences was not among the cited options, even when available, and at least one student referenced being "censored" in their opportunity to select among broader creative options. Few respondents identify materials, exercises, or opportunities for creative decisions as examples of possibly innovative selections available to them.

Creative experiences embedded in composition and improvisation are rare but not impossible in most U.S. secondary and tertiary programs, which by tradition focus on prepared performances and moving students efficiently through course requirements. Development of a discerning perspective regarding the basic availability of actual freedom of choice would seem to be a necessary first step for future teachers recognizing their actual independence with creative instructional materials and activities in their classrooms.

This study will also employ qualitative and quantitative analysis of response data, focusing on written (open response) reactions and implied attitudes of young teachers toward more creative and less conformist musical activities for their own future students.

"LITTLE MUSIC MAKERS & PRODUCERS": DESIGNING AND INTEGRATING TECHNOLOGICAL-MUSICAL EDUCATIONAL SCENARIOS FOR MUSICAL CREATIVITY DEVELOPMENT IN AN ELEMENTARY SCHOOL IN GREECE

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The vast evolution of emerging technologies over the last few years has transformed the ways people interact and engage with music, expanding the affordances of music creation, expression, learning, and education. Children grow up in a digital environment and acquire technological skills intertwined with their musical experiences, which they later expect to use in the music classroom. From an expanded educational perspective, digital media and new technologies can provide opportunities for constructing a new technological-musical educational environment. Current research has indicated their positive impact on music creativity cultivation and equity fostering in the music classroom. To that extent, music educators ought to reconsider the forms of digital media incorporation into the teaching-learning processes and the students' needs for participation in technological pedagogical activities. This presentation discusses the results of a pilot intervention in the elementary school in Pierce – The American College of Greece, involving a group of eighteen children from grades three to five into innovative technological teaching approaches. For a period of twenty weeks, music-educational scenarios reflecting music production techniques, ubiquitous music computing, the internet of musical things, STEAM and maker movement, and collaborative DIY practices were designed and applied. The primary aim was to investigate how these practices can cultivate students' musical creativity, as well as examine the knowledge, skills, and experiences they had acquired. In particular, the purpose was a more nuanced understanding of how the students were actively involved in the teaching-learning processes. Findings from observation, semi-structured interviews, informal discussions, written formative assessment, and portfolios revealed that they embraced activities enthusiastically and emerged in music-making as active agents. Overall, participants stated that the new learning environment enhanced their engagement and transformed their experiences, reflecting the emerging digital musical environment that can open new pathways in music education.

BECOMING A BEATMAKER: EXPLORING THE PRACTICES AND PEDAGOGIES IN A MUSIC PRODUCTION COURSE FOR 11–18-YEAR-OLDS IN ENGLAND

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Beatmaking, in other words, creating music on a computer, is some young people's preferred composing method and can be seen as a current trend in music invention. This paper shares research into the music production course 'Become a Beatmaker' (BaB), which took place in Wolverhampton, England, during summer term 2022.

BaB was aimed at 11–18-year-olds and involved 6 weekly after school sessions. Over the 6 weeks, young musicians learnt the basics of digital audio workstations such as Garageband and how to create music encompassing various genres including UK rap, drill and Afroswing. BaB ran through music organisation Wolverhampton Music Service (WMS) and was designed and led by music producer Aman, aka 'Detonator', a 24-year-old who brought insider knowledge of the professional music industry. Before the course began, WMS ran a youth consultation session with young people who had been involved in a previous iteration of BaB to inform their planning.

The research aimed to better understand the relevancy of beatmaking in the context of non-formal music education provision, the practices and pedagogies underpinning BaB, how BaB impacted young people's musical identities and musical progression as composers, and how the course supported, and was supported by, youth voice.

Employing a qualitative case study methodology, data were collected via semi-structured individual interviews with young people participants and Detonator, youth consultation and session observations, and creative methods. Key findings include: the way in which BaB enabled WMS to reach a new demographic of young people raising implications for future provision; the benefits of consulting with young people on future music opportunities; the prevalence of informal learning practices in the sessions and how this enabled democratic composing approaches; understandings of authentic music education experiences; and the important role of technology in young people's development as composers.

TOPICS
TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, DEMOCRATIC APPROACHES TO CHILDRENS COMPOSING, CURRENT TRENDS IN COMPOSING AMONG YOUNG PEOPLE IN AND OUTSIDE OF SCHOOL, TECHNOLOGY ENABLING COMPOSITION AND PRODUCTION

KEYWORDS
technology, beatmaking, music production, case study

MUSICAL PLAY AS A CHANGE AGENT FOR GENERALIST TEACHERS' EFFICACY FOR TEACHING MUSIC

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Young children learn largely by means of play. 'Musical play' is a play-based activity in which children freely explore, improvise, and create with sound, which allows them to learn about music in a playful way, consistent to their age. The teacher acts as a facilitator, observer, and guide (Marsh & Young, 2006). Musical play can be a valuable addition to young children's musical development; not to replace music instruction, but to offer additional developmentally appropriate, child-directed music-play opportunities. In Dutch primary schools, music is predominantly taught by generalist teachers. Due to a Western conception of musicality, one that equates 'being musical' with having music performance skills, many generalist teachers consider themselves 'unmusical' and therefore unable to teach music - a problem exacerbated by teacher education music courses that emphasize music performance skills (e.g., Saetre, 2018). Facilitation and guidance of musical play, however, calls for more generic teaching skills. As many Dutch early childhood curricula are play-based, it is likely to assume that many early childhood teachers will possess play supportive skills such as observation and play-guidance.

This presentation discusses the short- and long-term effects of a professional development course (PDC) in musical play on early childhood teachers' teacher efficacy for musical play, for music education in general, and on sustained teacher practices.

Set up as a multiple case study (Yin, 2013), 14 teachers participated in a 6-month PDC in which they practiced musical play in their groups. Data were collected by means of reflective questionnaires and interviews. Short-term outcomes show that all teachers were able to facilitate and guide musical play in their groups, for 50% of them positively affecting their teacher efficacy for music education in general. Long-term sustained teacher practices appeared to be dependent on the coherence of the PDC's content with teachers' existing general practices and policies.

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

KEYWORDS
professional development, generalist teachers, teacher efficacy, musical play, early years

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

THE IMPACT OF GENDER ON JAZZ IMPROVISATION LEARNING: A STUDY ABOUT CONFIDENCE, ANXIETY AND PERFORMANCE IN THREE HIGH SCHOOLS

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This study suggests gender as an analytic category for studying pedagogical dynamics in jazz improvisation and creativity. Grounded on feminist scholarship, this study considers gender as a cultural mechanism, a political category that regulates prestige and power, and that moreover determines educational opportunities. The study focuses on male and female jazz students' behavioural responses, motivation, self-efficacy, confidence and anxiety towards learning jazz improvisation and performance development. Building on the work developed by Erin Wehr-Flowers (2006) and Zimmerman & Schunk (2011), this research aims to study students' differences based on their gender regarding confidence, anxiety and attitudes towards learning jazz improvisation. Between 2017 and 2018, self-assessment surveys using a Likert scale with positive and negative affirmations about attitudes and perceptions towards music improvisation were conducted in three Portuguese jazz schools. Surveys were filled by 48 jazz students between 14 and 19 years old, 32 males and 16 females. The results showed that female students tended to identify more with low self-efficacy perceptions toward improvisation and less confidence to participate in group exercises dealing with spontaneous creativity. In order to understand these results, this project develops a critical approach on historical narratives about gender and music, the lack of female professional and academic role models of women composers and improvisers, and gendered discourses in music education. It will finally suggest strategies to promote students' confidence and safe spaces while learning improvisation in the classroom.

TOPICS
DEMOCRATIC APPROACHES TO CHILDRENS COMPOSING, ARTISTIC FREEDOM AND ITS CONSTRAINTS

KEYWORDS
improvisation, music education, gender, confidence, anxiety

BEING PART OF THE MUSIC CLASSROOM: THE ROLE OF COMPOSITION AND MUSIC TECHNOLOGY IN THE INTEGRATION OF A STUDENT WITH AUTISM

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According to the UNESCO declaration (2009), inclusive education is a process that involves the transformation of schools to provide equal educational opportunities to all children. The Education for All Global Monitoring Report 2005 underlines that learning should be based on diverse individual characteristics and backgrounds. In this framework, the role of a teacher is crucial, as it is fundamental to create a welcoming and accessible environment in which students can be included in education and learning.

The educational system in Greece applies and supports inclusive education, engaging students with special needs and learning difficulties in mainstream classrooms. Specialist teachers, one per student, cooperate with the general ones and encourage these students to participate in the learning process. Music education can hug special-needs students, making them feel like equal classroom members and become an integral part of it. Additionally, music technology is an excellent tool for music educators to help students overcome difficulties in musical activities, demonstrating achievement in ways that might not be possible with other methods (Martinho et al., 2018).

This narrative inquiry follows a student's effort to be part of a group cultivating their own musical and technical skills. It aims to explore the role of group composition in integrating G., a 13-year-old-student with autism, in a music lesson at a junior high school. Diaries and interviews from a specialist and general teacher, the student's family and several classmates highlight the effectiveness of students' cooperation, the music educator's role in the learning procedure and the benefits of inclusion in musical activities. Under these conditions, G. broadened their musical horizons, unlocked their feelings, and communicated with their classmates. At the same time, a strong relationship between music composing and themselves was built as a way of expression and connection with others.

TOPICS
TECHNOLOGY ENABLING COMPOSITION AND PRODUCTION

KEYWORDS
integration, music technology, composition, creativity, communication

CURIOSITY IN THE EARLY CHILDHOOD MUSIC CLASSROOMS: EDUCATOR'S PERCEPTIONS, BELIEFS, AND EXPERIENCES.

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Curiosity act as key role in the child's learning process (Jirout & Klahr, 2012). Curiosity is a natural human instinct that drives us to explore and understand the world around us. During childhood, it is especially prominent, as children are constantly asking questions and seeking answers. Music, in particular, is an area where curiosity can flourish. (Engel, 2011; Dewey & Boydston, 2010).

This study aims to understand how early childhood educator's manage and explore curiosity in the early childhood music classrooms.

This study was conducted using a qualitative, descriptive and interpretative approach (Bogdan & Biklen,1994). To investigate the research question, we conducted semi-structured interviews with six early childhood educator's to understand how they manage and explore curiosity in classroom. The data were analyzed using thematic and discourse coding techniques.

The results indicate that: (i) educator's have different beliefs about the process of development and exploration of curiosity in early childhood music classrooms; (ii) many of the educator's devote little time to fostering and stimulating children's curiosity in class; and (iiI) the experiences of curiosity in class involve different behavioural characteristics and state aspects.

Is important to (i) promote and enable training practices that contribute to the construction of a transformative teaching posture, (ii) define, measure and enlarge curiosity in early childhood music classrooms and in primary education, (iii) promote longitudinal studies to understand how childhood curiosity leads to holistic well-being and sustains its musical development throughout our lives, and (iv) create or take every opportunity to encourage curiosity in child to practice curiosity habits. Creating music classrooms that opens the door to celebrate curiosity we nurture children's inner quest for musical knowledge, their delight in discovering new sounds and their emerging understanding of the world and music context around them.

TOPICS
TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY

KEYWORDS
curiosity, early childhood, music classrooms

A GROUNDED THEORY OF EARLY MUSIC TEACHER IDENTITY DEVELOPMENT

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The purpose of this grounded theory was to discover the process of undergraduate students' identity development in a freshman introduction to music education course. While multiple researchers have explored music teacher identity development (e.g. Pellegrino, 2019), only Bouij (1998) has developed a grounded theory, and it was in a Swedish context. Participants in this study were 21 undergraduate students who elected to participate from a 59-member introduction to music education course in the United States.

A grounded theory approach "consists of systematic, yet flexible guidelines for collecting and analyzing qualitative data to construct theories from the data themselves" (Charmaz, 2014, p. 1). We collected multiple types of data including interviews and work from a course-based undergraduate research experience (CURE) that focused on music teacher identity development. Consistent with Charmaz's (2014) approach, data collection and analysis were grounded in a constructivist paradigm. A constant comparative approach informed each step of the research process (Corbin & Strauss, 2015).

Analysis resulted in a cyclical, three-phase process of participants' music teacher identity development in the early years of their undergraduate teacher education programs. The phases are situated within the context of participants' developing sense of self. Students' outer experiences, such as teaching and leadership experiences, curricular instruction, and teacher and peer interactions, led to inner experiences as participants reflected, compared, and reexamined their previous beliefs, feelings, and experiences. Inner experiences led to further outer experiences as they applied their new understandings by manifesting their teacher identity externally through actions and dispositions.

Purposefully including outer and inner experiences as part of music teacher preparation may be particularly important early in a program. Affirmation of one's identity served as an important motivator for continued development and reflection throughout each pass of the cycle. The importance of participants' personal identity shifts cannot be overlooked.

TOPICS
TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS
music teacher identity development, grounded theory

COMPUTER AIDED COMPOSITION : A NEW APPROACH FOR MUSICAL COMPOSITION WITH SECONDARY SCHOOL STUDENTS ?

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This research emerged from two observations: firstly, the difficulty of undertaking music composition activities with secondary school students that are primarily practical and not theoretical, and secondly, the recent appearance of a multitude of new computer-aided composition tools intended for novice composers. Thereupon, a teaching sequence was created with the aim of making 2nd year maturity school students work on Klimper (a computer-aided composition software) to compose a pop music piece, without first proceeding to the creation of a common theoretical basis like it's usually done (Hogenes et al., 2014; Kratus, 2016). The main point being to allow the students to first perceive and produce music before conceptualizing it (Chatelain, 2019). This first phase of creation during which the students were totally autonomous ended with a questionnaire on basic musical composition concepts that the students had to fill in by group. The sequence then ended with a conceptualization phase during which the teacher took up and completed the students' answers.

The answers of the questionnaire on basic compositional concepts the students had to fill in by group before the conceptualization phase were qualitatively analyzed in terms of relevance, terminology, and transferability. The overall results show that the students formulated concepts that are generally relevant and often use appropriate musical terminology. On the other hand, these are often incomplete or have only a local validity and therefore lack transferability. Hence, we can argue that the computer-aided composition activity has allowed students to understand some fundamental concepts of pop music composition and that this musical experience, prior to a conceptualization phase, creates a fertile ground for the acquisition of meaningful knowledge. The results of this research might thus indicate that the appropriate use of computer-aided composition tools can allow a redefinition (Levy,2017) of pop music composition activities with secondary school students.

TOPICS
GROUP AND CLASSROOM COMPOSING AND IMPROVISING, TECHNO-LOGY ENABLING COMPOSITION AND PRODUCTION

KEYWORDS
computer aided composition, secondary school teaching

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.

TRAINING IN MUSIC TEACHING: CREATIVE EXPERIMENTS IN SCHOOLS IN LYON

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The question is: how to allow teachers to teach music even though they are not specialists? This question arises in a crucial way with school teachers who express "a feeling of non-legitimacy" in the face of the task incumbent on them to implement music education programs. They find themselves like Joseph Jacotot , "an ignorant master" , having to teach something that they don't know or rather that they feel they don't know.

Moreover, the question of creativity, which is raised both in the programs and in the observations areas of teaching practices, remains a real scarecrow for school teachers, especially when it comes to music education.

From then on, the proposals for action that I was able to carry out led me on several experimentations.
We will see a few principles and observations:
- The teachers have a personal musical practice
- Teachers' conceptions are based on experiences and a relationship to discipline and knowledge that is difficult to develop without in-depth work and support
- The training, if it asks questions about training in music, does not ask enough questions about training in teaching music.
- The training does not sufficiently consider what constitutes the comfort zone of teachers.
- Musical creativity can be based on the principle of "affordance"
From these elements, I was able to work on the creation of sound albums produced by teachers and their class. The work carried out will be described and the convincing results of a confidence building for teachers in their ability to carry out creative musical projects with their students will be presented.

The often-disseminated fatalistic discourse of a creative musical practice at school that is impeded seems to have us questioning ourselves.

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

TOPICS
TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, DEMOCRATIC APPROACHES TO CHILDRENS COMPOSING, TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS
KEYWORDS
creativity in primary schools

MAKING SPACE: THREE STUDIES EXAMINING TRANSGENDER AND GENDER EXPANSIVE STUDENTS IN MUSIC EDUCATION

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Transgender students are disproportionately targets of verbal and physical harassment at school, including by school staff and teachers. The general education literature contains findings on measures that provide safer environments for transgender students at school; fewer findings have been applied specifically to in-service and pre-service music teachers. I will present findings from three related studies that addressed the following:

1. Overall, how positive/negative are in-service and pre-service music teachers' attitudes toward transgender individuals and supportive school practices?
2. How well do the variables of political persuasion, gender, age, and home/school location predict in-service/pre-service music teachers' attitudes toward transgender individuals and supportive school practices?
3. In what ways can one transgender music education student's lived experiences and identity development inform discourse in the music education community?

Regarding the first two research questions, participants included certified music teachers (N = 612) and music education majors (N = 1,157). Participants' attitudes were measured using the Attitudes toward Transgender Individuals and the Attitudes toward Supportive School Practices scales (shown to be valid and reliable measures in previous research). Results indicated positive attitudes towards transgender individuals and supportive school practices overall, with females and more liberal participants exhibiting more positive attitudes.

Regarding the third research question, I recruited a student who expressed an interest in participating in the study to share his struggles transitioning to provide support for other transgender music students. Six findings emerged: (1) the evolving relationship between the student and his family; (2) his exiting a homosexual identity and developing a transgender identity; (3) combating internalized transphobia; (4) seeking resources for music-specific challenges/solutions; (5) taking part in social action; and (6) illuminating my personal/professional blind spots.

These studies have the potential to inform how music teachers can work to prepare students and pre-service music teachers to be strong advocates for gender-expansive students.

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

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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.

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 adressing 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

INNOVATIVE APPROACHES TO DIGITAL CLASSROOM MUSIC – PROFESSIONAL COMPETENCIES OF MUSIC STUDENTS

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The term classroom music characterizes the practical approach to music in general education classes. It includes active music-making as well as music-related activities. The focus can be on very different aspects, such as the musical-practical area, the creation of music, or the experience of sound-aesthetic phenomena (Pabst-Krueger 2013).

The importance of classroom music can be seen in the significance of music practical competence facets in the music curricula of the German federal states (Knigge & Lehmann-Wermser 2008). In addition, the use of digital media in music lessons is emphatically demanded (Ahlers 2018). The rapid technological change in digital media is a specific factor in this context. Therefore, a specialization of the teachers' competencies is necessary (Ahner et al. 2019).

The aim of the presented project is accordingly the differentiation of the professional knowledge and the professional vision of music teacher students. The domain of professional knowledge (Blömeke & Kaiser 2017) is extended in our understanding by Koehler and Mishra's technological pedagogical content knowledge framework (TPACK). It offers a reasonable basis for the professionalization of teachers with a focus on technological-pedagogical content knowledge (2009). Blömeke et al.'s (2015, 2017) work on the conceptualization of professional teaching competencies and findings on professional vision (Sherin & van Es 2009) serve as key references.

Following the design-based research approach (Amiel & Reeves 2008), blended learning seminar modules on digital classroom music were designed, evaluated, and researched. The qualitative content analysis (Kuckartz 2018) was used to analyze a questionnaire (pre/post) and artifacts created in the seminar. The findings made the structure and development of students' professional competence in digital classroom music visible. Integrating the research results into the seminar modules' revision cycles will innovate teacher education in this field.

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

KEYWORDS
technology, TPACK, blended learning, classroom music, professional teachers competencies

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

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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.

EMBODIED MUSICAL IMPROVISATION: HOW THE BODY FOSTERS IMPROVISING IN CLASS

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The scientific discourse about the body has gained a high degree of importance in music education in recent years (e.g. Brand 2022, Unger-Rudroff 2020, Oberhaus & Stange 2017, Hiekel & Lessing 2014). In this context the concept of embodiment is becoming increasingly important (Juntunen 2017). Embodiment considers the body as a bearer of knowledge (Böhle 2017, 143) and points to the mutual influence of physical and cognitive processes (Spychiger 2018, 165). Since the body must be understood as a basic dimension of learning music (Rüdiger 2018), it should also be consciously included in teaching approaches.

The importance of the body and the potential of embodiment for improvising music in the classroom seem to be largely unexplored. Considerations for teaching improvisation in class are often guided by the question of how core qualities of improvisation can be maintained (Treß 2019, Gagel 2010). In our lecture we will explore the relationship between embodiment and improvisation. Based on Susanne Quinten's model on modalities of "embodied participation" (Quinten 2021), our goal is to provide body-based suggestions for improvising music in class.

First, we explain the term embodiment and relate it to concepts of improvisation. The Quinten model will then be subjected to critical examination and further developed with regard to the interweaving of embodiment and improvisation. We will illustrate our reasoning using examples from the ImproKultur project. This project with young people and students is based on an open concept of improvisation and aims to develop participatory music-making.

By elaborating essential physical aspects of improvisation and the entanglement of body and mind, we make embodiment in improvisation more tangible. Our contribution provides new approaches to children's improvising in class and presents possibilities for promoting creativity and participation.

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

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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.

"THE TEACHER KNOWS EVERYTHING, AND THE STUDENT KNOWS NOTHING" (FREIRE 1970) INNOVATING CHORAL PEDAGOGY.

Wolf, Motje
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Philosophy of Education has highlighted the importance of child-centred and democratic teaching of children for at least two centuries. Rousseau emphasised in his book Emile how children should not be taught by rote but instead learn from their own mistakes (Rousseau 1979). Rousseau proposed children should, instead of being taught from books, be taught through experience, and be guided to understand the world around them (Rousseau 1979). Dewey introduces progressive education emphasising the importance of social interaction in the learning process but also learning through experience (Dewey 1938). Furthermore, Dewey suggests democracy as a form of life which should be lived by the society seeing education as a social function (Dewey 1916). Freire built on both, Rousseau and Dewey, and proposed problem-posing education to overcome oppression and encourage independent thinking (Freire 1970).

Choral activities in schools often happen outside the curriculum, but still form part of young people's aesthetic education. Nevertheless, too often choir pedagogy in schools consists of a teacher who teaches music by rote to children who are neatly arranged in rows and have been given no agency about their learning process. Can we question hierarchical structures and repertoire choices as suggested by Hill (2021) who investigated current choral practice through the lens of Freire's critical pedagogy? It seems, the thoughts written many years ago by Rousseau, Dewey and Freire are still unheard in current choir pedagogy. Of course, there are exceptional choir conductors who are beacons in choral pedagogy, but whose ways of working are not yet in the mainstream of choir education. This talk will discuss how the writings of philosophers such as Rousseau, Dewey and Freire provide important thoughts for innovating choral pedagogy with children. Current practices will be analysed and new ideas will be proposed and there will be room to discuss best practice.

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; sustanable tools, blended learning

"INNOVATIVE METHODS AND IMPROVISATION IN SOLFEGGIO/MUSIC THEORY IN PROFESSIONAL MUSIC HIGH SCHOOLS"

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1Music School; 2University, Albania; 3Music School

Musical improvisation is a fundamental form of musical creativity, but performance at the highest level is facilitated by a background of training and technical theory. In this paper we analyze practical approaches to teaching solfege/music theory in the framework of discipline and freedom of improvisation in professional music high schools in Albania, North Macedonia and Kosovo. This paper evolved from meerings between the National Coordinators of North Macedonia, Kosovo, and Albania in EAS Conferences.

We identify the role of the music teacher in music programs in music schools, and in the attitudes towards musical improvisation and innovative didactic methods within the three countries. We analyze innovative ways of teaching music through the development of important skills in music literacy, performance, listening and improvisation during the years in professional music high schools.

Through the similarities and differences among the three neighbouring countries, we suggest studnts' music needs and present a statement on how innovative music classes can influence them. We also present innovative approaches to music, illustrating the development of artistic growth through various activities related to music. We show that music communication and the development of music skills and music knowledge have leading roles in shaping attention and love for music in the classroom

TOPICS
TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY

KEYWORDS
Innovative, improvisation, Music improvisation

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.

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, Tailor 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.

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

FOSTERING CHILDREN'S CREATIVITY AND ARTISTIC FREEDOM THROUGH THE TEREZÍN RELAY PROJECT

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The Latin quote, "Verba movent, exempla trahunt—words move, examples compel," aptly describes the inspiration that today's students may draw from the artistic endeavours of writer Petr Ginz and poet Hanuš Hachenburg, two teenagers imprisoned in the Terezín ghetto and then murdered in Auschwitz during the Holocaust. During their incarceration, both Petr and Hanuš demonstrated that creativity and artistic freedom can thrive in the worst of circumstances. It is against this backdrop that the Terezín Relay Project, launched at the Prague Nature School, has connected hundreds of Czech students and thousands of Czech audience members to music and theatre through the creative works of two contemporaries lost over 80 years ago.

This paper will share teaching and peer processes unique to the ongoing Project, which has been part of the Nature School's arts activities for over 10 years (students aged 11 to 19), located in Prague, the Czech Republic. Through immersive, complex, and hands-on arts projects utilizing music, visual art, theatre, and technology, the Project fosters students' creativity through peer inspiration, interwoven across time and space, as provided by Terezin's young artists. As a result, Nature School students have explored their own creative freedoms by creating and recording original music for texts written by Petr Ginz, Hanuš Hachenburg, and other young Terezín poets through composition and song writing, as well as creating and performing original music theatre scores and plays grounded in actual experiences of young people imprisoned within Terezín.

The presenters will conclude by sharing methodological insights that have emerged from the Terezín Relay Project, together with multiple student outcomes:
- A CD and online album of songs based on Terezín poetry, co-produced and co-recorded by Nature School students;
- Several scores of original stage music co-produced by the students; and
- Concert videos featuring student performances of their original songs

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

KEYWORDS
creativity, student-centered, immersive, Terezin, Ginz

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

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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

MUSIC FOR MICROSCULPTURES: A CREATIVE ARTISTIC PROJECT FOR MUSIC PERFORMANCE STUDENTS

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This presentation shows how fourteen music performance students experienced the collaborative small-scale creative project Music for Microsculpture in September 2020. The project was a mandatory component in the course module Music Production in Year 1 in the bachelor's Programme in Music Performance in Classical Music at the University of Agder, Norway. The project took place at a museum. The student's task was to create a 25-minute music performance connected to the museum exhibition and present their results to a kindergarten audience. The objective was to explore ensemble collaboration and communication with the children, create connecting lines between musical presentation and museum objects, and document the experience in a reflection report highlighting the experience of working creatively. The exhibition Microsculptures by the British photographer Levon Biss was the point of departure for the student's work.

The students' background was primarily from Western Classical Music traditions. They were experienced in working with score-based repertoires in chamber settings and solo performances. During this project, they needed to find alternative parameters to produce a repertoire and a storyline for the children, and artistic, practical and relational aspects required continuing conversations. The outcome reflects that the students were challenged during the project. The practice situation demanded coping with a collective approach, searching for possible connecting lines between the museum objects and music, and investigating and developing a contextually defined repertoire and storyline related to the venue and the kindergarten audience. Relational dimensions were discussed, such as student-student, student-museum-staff, student-exhibition objects, and student-audience.

The empirical material includes students' reflection reports, performance sketches, and video recordings. The theoretical approach is based on research in creative approaches to music-making, collaborative ensemble production, and audience communication.

The presentation includes suggestions on how to adapt the knowledge attained from the Microsculpture project in educational contexts.

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

KEYWORDS
creativity, museum objects, collaboration, interdisciplinarity

THE JAZZ GAME IN THE CLASSROOM - A PEDAGOGICAL AND EDUCATIONAL APPROACH BASED ON THE PRACTICE OF "MUSICIENNE INTERVENANTE" IN SCHOOLS, IN THE FRENCH CONTEXT.

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To establish a pedagogical approach that allows classes of children aged 8 to 11 years old to live the personal experience of making jazz, we will identify its specific musical practices. To do so, we will rely on the Theory of audiotactile music (Caporaletti, 2008) which allows us to consider jazz not as a style but as a singular way of making music. In fact, by going beyond the oppositions "traditional music/current music", "oral tradition/written tradition", this theory focuses on the ways of making music through the cognitive processes (Cugny, 2021).

We will return to our experiences in class to identify the most relevant practices for "embarking on the jazz game" (Vygotsky,1933):

- Swinging - delay or rhythmic anticipation - in its corporal and sensory-motor dimension.
- Internalization, through listening or singing of harmonies, also of modulating notes that make the grid sound.
- Dialogical musical practice (questions and answers).
- Play on onomatopoeia (scat and vocal drums).
- Improvisation (with support on imitation).
- Meet musicians through recordings and videos.

In this practice, it appeared essential to us to watch over the progressiveness of the learning process (Delalande, 2012): jazz playing crosses singularly sensitive aspects of the child's development, such as the relationship to the body or the dialogical dimension (Terrien, 2012). The purpose of this progressiveness is not primarily technical. To improvise in jazz, knowing how to reproduce is essential. But it is the internalization (for example of a rhythm) that will be a triggering factor for the possibility of "speaking up", otherwise the initiation to the codes of play may well turn into formatting. A pedagogy of jazz play must allow us to find with each class how to give to children to open up their inner musical space and to take the path of creativity.

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

KEYWORDS
improvisation, jazz, audio-tactile, pedagogy, scat

TRANSFORMING TURKISH CULTURAL FOLK ELEMENTS AS A MUSIC MATERIAL IN LINE WITH THE PRINCIPLES OF ELEMENTARY MUSIC AND MOVEMENT PEDAGOGY

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The most important element that makes Orff's approach original and unique is the concept of "Elemental", which is stated as a holistic music education together with music, movement and speech. Melodic and rhythmic repetitions, word spellings, elemental instruments and body percussion are the musical elements that form the basis of elemental music.

In Orff-Schulwerk many musical and non-musical Turkish folk cultural elements are used or can be transformed into a music material. In this context, we can count folk songs, lullabies, nursery rhymes, children songs, games, stories, tales, poems and games. This study aims to reveal how selected materials can be used appropriately for elemental music and movement pedagogy, in line with the principles of Orff-Schulwerk approach.

In this study, the document analysis method is used primarily. As a secondary method, "Orff-Schulwerk Based Music Material Development Model", an original model developed by the researchers is presented.

The steps followed in integrating and analyzing the materials into the teaching model are as follows; 1) One folk song and nursery rhyme were selected from the repertoire of general music education program. 2) The musical elements were determined by making the musical and subject analysis of the selected folk song and nursery rhyme. 3) The activities were written step by step, based on Orff-Schulwerk principles with the aim of teaching the selected songs.

The lesson plans are applied to the children aged between 6-12. As a result, the consistency of the lesson plans are tried out; alternative activities are suggested and added; lastly some improving ideas for a more advanced plan are presented.

TOPICS
TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY

KEYWORDS
Orff-Schulwerk, elemental, movement, folk song, pedagogy

NETWORKING IN COMPOSITION AND MUSIC THEORY PEDAGOGY - THE GRAZ MODEL OF TEACHER TRAINING

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The establishment of composition and music theory pedagogy as a degree programme at tertiary level is historically a relatively recent endeavour. At the University of Music and Performing Arts Graz (KUG), Austria, a bachelor's programme was launched in 2013, ending after four years with a teaching qualification in composition and music theory, and was complemented in 2019 by a two-year master's programme building on and deepening it. In the curricula of these two studies, it was possible to bundle findings from the lived practice of production-oriented school projects such as "Klangnetze" (A), "Konfrontationen" (A) and "Response" (D) and to take into account the justified desire for a professionalisation of music theory teaching in music schools.

A second development strand concerned the new teacher training programme for secondary schools, which came into force in 2015/2016: In this curriculum, two compulsory courses in the field of music didactics were included, which are dedicated to composing and its teaching, thus meeting the demand for basic compositional competences of music teachers in the curricula of general schools. The teaching teams in the above-mentioned studies are compiled cross-institutionally from the Institutes of Composition/Music Theory and Music Education. Likewise, students can attend joint courses such as "Teaching Practice in Projects", in which compositions are created with pupils that are premiered at the University of Music and Performing Arts Graz or in cooperation with external partners at opera houses (e.g. "The Sound of the City"). In these mixed teams, the students are prepared for collaboration in later professional practice by being able to build up a common understanding while still at university.

The lecture provides an insight into the teacher training model at KUG and initiates an exchange about possible fields of research in the subsequent discursive part.

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

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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.

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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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).

COMPOSING TOOLKIT EXPLOITING THE MULTIMODAL AFFORDANCES OF GARAGEBAND.

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Following an assessment of the current state of post-primary music education and use of technology for teaching composition in Northern Ireland, this research recruited a selection of post-primary Music teachers to trial the use of innovative teaching materials for students aged 13-16 years.

The Toolkit aims to promote a fusion of the traditional values often related to musical literacy (e.g. the teaching of melodic phrasing and structure, harmonising a melody), with modern sequencing techniques that are often associated with a purely creative approach to the teaching of composition.

The intention was to help existing practitioners find a composition pathway for their pupils that was both creative and worthy of academic integrity.

Nielson (2013: 55) suggests that whilst expertise in music technology might be perceived as the prerogative of young teachers, the difficulty in linking music technology with the composition process, "has not been how to learn the technology, rather how to integrate the technology to enhance learning strategies in teaching music composition."

The theoretical basis for this paper comprises a pedagogical focus on the constructivist process (i.e. composing) insofar as it: is inclusive of every child (Welch, 2001; Mills, 2005; Cross, 2006); develops creativity (Paynter, 1982); provides insight into children's musical development (Swanwick, 1979); and, leads to a better long-term outcome than a focus on one high-stakes product (i.e. the composition).

The design of the Toolkit focuses on Stage 2 of Lupton and Bruce's pedagogical framework for the teaching of composition, but also provides students with ample opportunity for creativity. The outcome is the provision of a series of progressive exercises for creating and harmonising melodies, form and structure, texture, and style; all on the commonly available GarageBand platform. The Toolkit has been tried and tested in six schools among a wide ability range of students.

"CAN YOU PLAY MY DANCE?" IMPLEMENTING THE MODEL OF INTEGRATED TEACHING AND LEARNING OF CREATIVE SUBJECTS TO FOSTER CHILDREN'S CREATIVITY

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The gap between the present relationship between creative subjects and school realities served as the fuel for Tallinn University's Baltic Film, Media and Arts School didactic development project, "Integrated Teaching of Creative Subjects." Since creative subjects combine components from various artistic disciplines, they are interdisciplinary in nature. Integrated teaching has been used throughout history and is again important today. Pupils use modern audiovisual resources on a daily basis, therefore creative approaches must be integrated into the curriculum in a meaningful way.

The development of children's creativity is important to support their creative thinking and problem-solving skills (e.g. mini-c, awareness for positive errors as serendipity), self-efficacy and habituation abilities. Teaching different subjects creatively and interdisciplinarily raises the interest of the pupils in these subjects, their intercultural relations and future opportunities.

The purpose of this project was to develop innovative creative solutions that would help teachers of creative subjects include music, art, dance, and film into their lessons in a creative way. The integration was based on the assumption that all of the subjects are equal in the project, thus their inner logic and overlaps were discovered.

As a result of the action research, which included both academic and creative approach, university and school teachers, our team developed the Model of Integrated Teaching and Learning of Creative Subjects. The model is based on the commonalities of creative subjects: concept, narrative, composition and rhythm, which act as "integration centers". In order to use the model more meaningfully, we will open up the main goals of each creative field and the principles of modern learning concept, integration, creativity and motivation along with offering some ideas for teaching scenarios.

DEMOCRATISATION OF CREATIVE PROCESSES IN THE TRAINING COURSE OF THE "MUSICIEN INTERVENANT"

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The inclusion of the sound world around us in today's music education has been a given for almost fifty years (Murray Schaeffer, The Tuning of the World (The Soundscape) 1977). The question for any educator - just as for musical composition - is to know how and by which tools to connect the sound world to the musical one.

Democratising musical creation means redistributing the often individual role of the "composer". The changes in the ways of creating music have profoundly transformed the usual monopoly of the single creator to open up a whole field of possibilities.

The emergence of the profession of "musicien intervenant" towards the end of 1984 marked the opening of a democratisation of vocal, instrumental, organological and technological creativity in France.

Through experiments carried out by a group of students from the CFMI of Sélestat and four trainers with kindergarten classes (children between 5 and 6 years old) around sequences of collective musical creation from sounds objects and the voice.

The analysis of concrete examples (sound or audiovisual) and its conclusions will make it possible to deepen and answer the questions raised above. Furthermore, the method and the network of competences that have been associated will be analyzed through the theoretical contribution of different sources from music pedagogy (Delalande, 2010, Giacco 2015) as well as from philosophy (Latour 1990, Morin, 2005).

The presentation will conclude with three models of musical creation in schools through concrete examples of the pedagogical and artistic approach that "starts from the child" as a source of potential musicality and artistic sociality.

TOPICS
TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY

KEYWORDS
integrated arts, creativity, creative subjects, model, teaching scenarios

TOPICS
DEMOCRATIC APPROACHES TO CHILDRENS COMPOSING, TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS
inventing music, improvisation, collectiv composition

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.

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

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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.

THINK DIFFERENT – POSTSTRUCTURALIST IMPULSES FOR MUSIC TEACHING

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Olivier Blanchard (2018, 2019) criticizes the practice of music teaching for the hegemony of music making, the naturalization of reproduction, and the repetition of music pedagogical patterns of argumentation. At the same time, scientific music education is increasingly influenced by the discourses of cultural studies (p.a. Campos 2019). On the other hand, specialized didactic journals are largely limited to the reproduction of music.

My project report offers innovative pedagogical ideas and creative approaches for music teaching based on selected poststructuralist concepts and procedures of French philosophers such as Derrida (1983, 1990), Lyotard (1989), Foucault (1993), Guattari (1976) and Barthes (2015).

These concepts and procedures such as deconstruction, tracking, inter-textuality, discourse analysis, transversality were didactically reduced and reflected, transferred into teaching practice and improved by students in music lessons at school.

In didactic contexts, deconstruction means confronting the students with, for example, alternative arrangements and interpretations of a piece of music, based on the motto that it could also be different. During the tracking, the students look for historical or current as well as interdisciplinary traces of a piece of music or a structural principle (e.g. repetition) in libraries or on the Internet. Inter-textuality occurs when students perceive (musical) texts in the sense of Roland Barthes (2015) as a network of quotations and recognize them in other pieces of music (e.g. Berio, Sinfonia 3rd movement, or DJ Shadow, Endtroducing). In the discourse analysis, the students examine texts according to aspects of power theory, such as those found in gangsta rap. It is also about revealing different strands of discourse and comparing them to each other.

The concepts and procedures have already been adopted by pedagogics and literature didactics, but have so far received little attention in music education. In my practice paper I will present selected examples from teaching practice.

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

KEYWORDS
deconstruction, trace, inter-textuality, discourse analysis, transversality

workshops

TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

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The music teacher is both specialist and novice. They may be an experienced performer, composer or analyst. In the classroom they are required not only to be the musician in the classroom but also must guide students to become performers and composers themselves. With the advance of music technology, students can access creative music making without the input of formal music education. It is therefore imperative that classroom music teachers can adapt their practice to adopt informal opportunities offered by access to music technology, to create evidence of musical ability that satisfies formal music qualifications.

Using music technology, students in 1 classroom can create culturally and contextually diverse compositions that will satisfy national qualification requirements (GCSE in the UK).

Through this workshop delegates will explore musical concepts and devices, including pentatonic scales and the 4-chord trick, and how they can be used to support student compositions, improve outcomes and student self-efficacy.

Participants engage act as students, exploring composition through pedagogy that draws on Kodaly, Orff and Solfage through Music Technology. They will then discuss the process of creativity from the shared experience which seeks to emulate the experience of students. This will be followed by the opportunity to exchange pedagogical ideas. The workshop will explore how this practice of composition can lead to outcomes that meet the requirements of different national qualifications. It will also provide opportunities to exchange ideas, compare the demands of music qualifications.

Delegates will need to have access to a laptop or tablet and Wi-Fi. The presenter will arrange access to a DAW (Digital Audio Workstation or cloud-based music sequencing software) for the duration of the workshop.

This workshop would be best suited to 90 minutes.

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

KEYWORDS
composing, teacher training, creativity, technology

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
Dublin City University

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.

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

Hick, Fiona
International School Toulouse, France

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.

TOPICS
TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY

KEYWORDS
music, Play, Arts, Integration, Primary

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, Anna[1]; Barfalk, Joakim[1]; Berlin Englund, Per[2]; Lundahl, Erik[3]
[1]Lund university, Sweden; [2]Rytmus Malmö, Sweden; [3]Ystad 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

A CREATIVE MUSICAL MEETING WITH LEOŠ JANÁČEK

Jirickova, Jirina[1]; Taylor, Daniela[2]
[1]Charles University, Prague, Czech Republic; [2]Masaryk University, Brno, Czech Republic

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.

LIBERTY – EQUITY – CREATIVITY: INNOVATING SINGING IN THE CLASSROOM

Schaumberger, Helmut[1]; Wolf, Motje[2]; van der Sandt, Johann[3]
[1]Gustav Mahler Private University for Music, Austria; [2]De Montfort University Leicester, United Kingdom; [3]Free University Bozen/Bolzano, Italy

Singing is a wonderful way of practising Liberty, Equity and Creativity in the Classroom. Singing, and choral singing is one of the most accessible avenues for educators to introduce children to the richness of the 'classical' canon of repertoire and to discover new pieces. Music educators should therefore think creatively to use singing in the classroom as a vehicle for promoting these ideals.

This sessions aims to introduce educators to repertoire suitable for singing in the classroom illustrating rehearsal strategies and methods to ensure and promote the ideals of freedom and equality in the classroom and to encourage and develop children's creativity.

SiME will introduce repertoire characterised by idiomatic writing, values of longevity and an appeal to educators and children alike. Particular attention will be paid to works with appropriate texts and origins designed to promote the ideals of liberty/ freedom and equality for all. Works written for unison and simple 2- and 3-part repertoire will be dealt with. In addition, some pieces intended for mutating voices will be presented. Participants are invited to read through the sheet music and take part in a short rehearsal of each piece.

Each piece will be introduced with possible rehearsal strategies and methods that set the right tone for freedom, equality and creativity. Freedom, meaning that the children should also have a choice in how the song can be sung, promoting the ideals of democracy with a framework of ethical boundaries; equality, inclusion - everyone counts, each child's idea is considered and seen as contributing to the betterment of the whole, and of course promoting that the children should not only sing the printed score but be creative in the performance of the song.

"DO WORDS MAKE MUSIC ?" AN EXAMPLE OF A CREATIVE ACTIVITY FOR FIRST LEVEL PUPILS IN HIGHSCHOOL

Thiébaux, Jérôme
Education nationale, France ; Association des professeurs d'éducation musicale, France

Creativity is at the heart of music education programs in France as well as the exploration of the voice from the primary to the end of secondary school. The proposal of this workshop is to link these two elements.

"Do words make music?", an example of a creative activity is based on a course for 6th graders in France (11 year old students).

It is for them to explore their voice through creativity, and play with their language through musical poetry too. During this course students are called to understand elements of musical construction (repetition, canon), musical parameters (intensity, speed, timbre, pitch) and expression. The workshop will propose the path of music creation that leads students from the discovery and "analysis" of inspiring musical models (Cage, Living Room Music, Berberian, Stripsody, Berio, sequenza 3, Aperghis, Récitations), to vocal and rythmic games liberating the voice and invention, to a "composition" for small ense

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

KEYWORDS
singing, repertoire, rehearsal technique, choral pedagogy

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

KEYWORDS
creativity, freedom, voice, composition, games

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

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[1]Berlin University of the Arts; [2]Secondary school Bad Essen (Oberschule)

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 the 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.

IMPROVISATION IN THE MUSIC TEACHER TRAINING COURSE

Vaart, Mariska van der; Hovestad, Carmen
ArtEZ University of the Arts (conservatoire), Netherlands, The

This workshop is divided into two parts: firstly, we will actively work with short improvisation exercises (vocal and instrumental) and come to a more in-depth work form. Secondly, we will analyse this new method by using practical examples from the music teacher training, Music in Education, of ArtEZ Conservatoire Zwolle (The Netherlands).

Creativity is an important pillar in the music teacher training of ArtEZ. Stimulating creativity in education, such as primary and secondary schools, has become more important in recent decades due to extracurricular developments. Creativity, for example, is seen as an essential skill to contribute to the knowledge economy. The educational field requires teachers who can stimulate students' creative processes.

That is why students of ArtEZ work on their creativity in all kinds of ways. Composing, arranging and improvising are part of the music theory and music making subjects. Within music theory, for example, attention is focused on improvisation as to adequately develop the ear. Students are taught composition techniques and theoretical concepts to be able to shape their own compositions and musical concepts. In the musical leadership course, students learn to arrange, improvise, compose and conduct in context: namely the future field of work. By doing so, students learn to be confident in being a musical leader in music and society. Within the methodology and didactics lessons, students learn to improvise and design music with target groups both in primary and secondary schools, and educational practices and groups outside the schools.

In this context, we will do some practical exercises that emerge in the music teacher training and actively work with various vocal and instrumental improvisation exercises. In this way we provide an insight into our training and working method of Music in Education of ArtEZ University of the Arts Conservatoire.

TOPICS
GROUP AND CLASSROOM COMPOSING AND IMPROVISING

KEYWORDS
otamatone, music making in the classroom

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

KEYWORDS
improvisation, teacher training, schools, creativity

LITHUANIAN STRINGED INSTRUMENT KANKLĖS: POSSIBILITIES FOR LEARNING TO PLAY AND IMPROVISE AT SCHOOL

Velička, Eirimas[1]; Domarkaitė, Martyna[2]; Gustaitė, Greta[3]; Strazdė, Monika[4]
[1]Vilnius University of Applied sciences; [2]Private music studio "Muzikutis"; [3]Music school "Ugnele"; [4]Vilnius "Sietuvos" progymnasium

A Lithuanian stringed instrument known as kanklės belongs to the zither family. Similar instruments are prevalent in the other Baltic countries: in Latvia – kokles, in Estonia – kannel and in Finland – kantele. Their common name is baltic psaltery. The traditional Lithuanian kanklės are of a trapezoidal shape, and have from 5 to 12 strings. This instrument is used to play traditional dance melodies, archaic polyphonic pieces (called sutartinės), for accompaniment of songs, as well as for solo improvisation. The renaissance of traditional kanklės in Lithuania began at the end of the 20th c. It has been played solo and in folk ensembles. In the 1990s, it began to be more widely used in general education schools. Today, in schools kanklės can be used as a teacher's instrument for accompanying songs (particularly in primary schools, when there is no piano in the classroom) and for learning to improvise.

The goal of the workshop – to introduce the Lithuanian instrument kanklės, reveal the possibilities for its practical use in schools (for accompaniment of songs, for improvisation). The participants of the workshop will be able to become practically acquainted with the basics of playing kanklės, learn to play the basic chords, accompany some songs and improvise.

The structure of the workshop:
 • Typology of kanklės; construction of kanklės; review of the traditional repertoire of kanklės.
 • Technique of playing kanklės, schemes for string muting.
 • Playing of major (C, F and G7) and minor (Dm, Am, Gm) chords; we will learn to play a Lithuanian folk song, the melody of which was used by Igor Stravinsky in his 1913 ballet The Rite of Spring.
 • Possibilities and basic principles of improvisation on kankles.
 • Discussion: possibilities for the use of kanklės in general education school.
Methods: demonstration, practical music-making.

posters

TOWARDS SCIENTIFIC AWARENESSES IN PRACTICAL CHORAL CONFIGURATION BY 2D ACOUSTIC SIMULATION

Bareggi, Andrea[1,2]; Billard, Line[3,4]
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Choral configuration refers to acoustical placement and spacing among singers that can be responsible for noticeable sound transformation and quality in choir and vocal production. Several conductors affirm that changes in choral formation can solve issues related to intonation and sound blending. However, these suggestions are not based on empirical evidence and scientific studies. Research based on acoustic simulations of choral spacing are quite rare. The goal of this poster is to propose an open source 2D web based approach for acoustic simulation. With this technique, it is possible to visualise the acoustic distribution of choral sound in a 2D room. The simulation allows the representation of each singer as a single source with adjustable pitch, singing direction and position. Obstacles can be modelled as partially sound absorbing or sound reflecting (in the case of a rigid wall) surfaces. The simulation is time dependent, so that sound features such as attach, sustain, release and decay can be represented. The simulation provides qualitative results not suitable for sound rendering. However, the method proposed in this poster can provide useful information and guidelines for choral conductors and educators for a better understanding of the acoustics of the choir within his environment. The experiments were carried out with the choral ensemble Mikrokosmos with high quality live recordings and spectral analysis.

TOPICS
GROUP AND CLASSROOM COMPOSING AND IMPROVISING, ARTISTIC FREEDOM AND ITS CONSTRAINTS, TECHNOLOGY ENABLING COMPOSITION AND PRODUCTION

KEYWORDS
acoustics simulation, choir configuration, sound shaping, sound perception

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

Buyken-Hölker, Stephanie; Heß, Carmen
Hochschule für Musik und Tanz Köln, Germany

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 Profilklasse teaching approaches and priorities. Research shows that sustainable innovation in teaching must tackle the teaching-learning environment (Bikner-Ahsbahs & 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 Profilklasse 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 Profilklasse trains a wide range of musical competencies, featuring improvisation as a key element.
• "Peer Group Bands": For part of the Profilklasse 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

Dulong-Michel, Delphine
Association MOMELUDIES, France

Mômeludies 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.

Mômeludies 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 Mômeludies, 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

PRACTICING MUSICAL SIGHT-READING AND CREATIVITY WITH SOLFEGICIEL

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Institut royal supérieur de Musique et Pédagogie (IMEP), Belgium

Solfegiciel is a music education software developed by the Institut royal supérieur de Musique et Pédagogie (IMEP, Namur, Belgium). Although firstly dedicated to sight-reading practice, Solfegiciel can also be used for training musical creativity, or at least the ability of composing short melodic patterns in accordance with the elementary rules of tonal harmony.

Solfegiciel can be seen as a digital adaptation of the traditional 'solfege' handbook: the software enables one to read, listen to, and transform a number of musical phrases displayed in a score on the screen. Various kinds of transformations can be applied to each sentence, like changing its key, mode, rhythm, or range, as well as the clef in which it is displayed. These transformations enable to produce an extensive number of different melodies while preserving their musical consistency. In the current version of the software there are 1,500 original sequences available, which can be transformed into several million different melodies; this enhances not only sight-singing, but also musical creativity.

Sight-reading consists of reading and singing a musical piece, written in musical notation which the performer has not seen before. It requires the performer to activate their mental representation of pitch in order to produce the correct tones of the notated piece. Given the endless variety of melodies that can be generated by the software, Solfegiciel offers a perfect repertoire for sight-reading practice.

Creativity exercises based on Solfegiciel may consist in inventing a melody following a precise rhythm framework displayed on the screen and some additional specific constraints: using a single note, a specific set of notes within a key, various harmonic patterns, etc. These activities will be demonstrated by the presenters during the conference.

Solfegiciel can be freely downloaded from https://solfegiciel.imep.be, which also includes a series of video clips describing the main functionalities of the software.

CASE STUDIES IN PRIMARY MUSIC TEACHERS' IMPLEMENTATION AND EVALUATION OF IMPROVISATION

Hua, Cheng[1]; van der Rijst, Roeland[1]; Admiraal, Wilfried[2]; Salbert, Daniel[3]
[1]Leiden University, The Netherlands; [2]Oslo Metropolitan University, Norway; [3]Royal Conservatoire The Hague, The Netherlands

Improvisation as one of the creative activities is increasingly valued in music education and has been added to many national recommendations for music classrooms. Improvisation is considered an effective way to enhance creative thinking, reduce anxiety when performing and express the personality. However, the use of improvisation as a pedagogical approach is not common in general music classrooms, as has been noted by several researchers. Previous research mentioned that many teachers realize the importance of improvisation but do not know how to use it in their music lessons. Teachers' perspectives on improvisation largely determine whether they will use it and how much time they will spend on improvisation in the lesson. Moreover, it indicates how much they know about improvisation.

This research project aimed to provide further insight into the current teaching situation of improvisation in primary music education, based on observations and semi-structured interviews with eight primary school teachers. The findings of this study provide valuable insights into improvisation practices in Dutch elementary music lessons and the perspectives of teachers towards improvisation in the classroom.

Overall, this project offers a unique opportunity to enhance our understanding of improvisation in primary music classrooms and teachers. The findings of this study have important implications for music education and may inform future research in this field.

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

Mall, Peter, Kilian, Jürgen
HfM Trossingen, Germany

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 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 activites for student-teacher interaction by integrating the GUIDO online editor (https://guidoeditor.grame.fr/) into Moodle. Other then 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 plattform used in classromm 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

KEYWORDS
improvisation, creative activity, primary music teacher, music education

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

Resta, Craig Michael
Kent State University, United States of America

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

Sexton, Raymond Scott
Troy University, United States of America

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 to 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

INTEGRATING REPERTOIRE AND MUSIC LITERACY: A QUALITATIVE EXPERIENTIAL APPROACH

van Rensburg, Ronella; de Villiers, Ronel
University of Pretoria, South Africa

In the twenty-first century, music literacy education is highly innovative, and technology driven. In this digitized era, and milieu, educational approaches to music literacy include online instruction and examination, as well as face-to-face or hybrid options. This provides the music teacher with infinite options regarding, as examples, methodology and resources. The integration of repertoire and music literacy in individual instrumental teaching seems like an impossible, but ideal task. It is ultimately the goal in achieving holistic musical training, as it could include aspects like aural training, sight-reading, improvisation, composition, music theory, and performing. However, most available pedagogical resources focus on one learning area at a time. This qualitative experiential research project aims to investigate the feasibility of the integration of repertoire with music literacy training, starting with the development of resources, integrating the different aspects, and learning areas. The integration is based on Piaget's stages of learning, which were developed by different learning specialists into stages of competence. The proposed integration of repertoire with music literacy education could result in the purposeful development of integrated resources, made possible through the digitization of teaching and learning material.

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

KEYWORDS
Music Literacy, Repertoire, Integration, Repertoire based music literacy education, Composition

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.

Presentations of the Symposium
Introduction : Theoretical Framing
Aigner, Wilfried[1], Spieker, Benno[2]
[1]mdw - University of Music and Performing Arts Vienna (Austria),
[2]ArtEZ Conservatory Enschede, Netherlands

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 alway 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.

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

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

Ahlers, Michael[1], Mall, Peter[2], Aigner, Wilfried[3]
[1]*Leuphana University, Lueneburg, Germany, [2]University of Music Trossingen Germany,*
[3]*mdw - University of Music and Performing Arts Vienna (Austria)*

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

Chatelain, Sabine[1], Hug, Daniel[2], Mall, Peter[3], Spieker, Benno[4], Demurs, Sandrine[5]
[1]*University of Teacher Education, State of Vaud, Lausanne (CH), [2]Zurich University of the Arts,*
[3]*University of Music Trossingen Germany, [4]ArtEZ Conservatory Enschede, Netherlands,*
[5]*Cefedem Auvergne Rhône-Alpes, Lyon (Fr)*

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.

INNOVATIVE APPROACHES FOR TEACHER TRAINING : A DIALOGUE BETWEEN HIGHER EDUCATION AND SCHOOLS FOR CREATIVE MUSIC TEACHING

Chair(s) : Chatelain, Sabine *(HEP Vaud, SWITZERLAND)*, **Gruber, Hubert** *(University College of Teacher Education of Lower Austria, AUSTRIA)*, **Barman, Karine** *(University of Teacher Education (State of Valais)*, **SWITZERLAND), Moor, Marcelle** *(University of Teacher Education (States of Bern, Jura and Neuchâtel), SWITZERLAND)*, **Lage-Gomes, Carlos** *(Complutense University of Madrid, SPAIN)*, **Marjanen, Kaarina** *(Tampere University and University of Jyväskylä, FINLAND)*
Discussant(s) : Marjanen, Kaarina *(Tampere University and University of Jyväskylä, FINLAND)*

Creating music in the classroom is a challenging activity which needs specific musical and pedagogical skills (Giglio, 2015; Odena, 2018). Student teachers are supposed to develop their own musical creativity as well as theoretical knowledge about the creative process in order to be able to design and implement teaching-learning situations fostering creative music making. In teacher training for music education, how are pre-service teachers equipped to teach for creativity? What tools and methods can be used to observe and analyze teaching practice ? How can teaching practice nurture teacher training? What are the underlying philosophies and visions of music education for innovating in music teaching and learning?

These questions can be answered from several points of view. In our symposium, we put a focus on dialogical approaches in teacher education between higher education and teaching practice in schools to foster creative music teaching. First, an innovative method to observe and to analyze creative teaching practice by combining new technology (smART) and a Lesson study approach will be presented. The second paper shows how a theoretical framework is used to prepare preservice teachers to teach for creativity in music by taking into account their own creative practice as musicians.Paper 3 presents research on collective improvisation in secondary schools. The transfer from teaching practice and research into teacher training will be discussed. Finally, experiences of an internationally implemented optional course for music will be shared by pointing out a long-term theoretical development to innovate teacher training.

The audience is invited to share and discuss their visions and experience of music teacher training in order to develop musical creativities (Burnard, 2012). A special focus is put on the dialogue between teaching practice at school, research and teacher education.

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

KEYWORDS
teacher training, creativity, theory-practice, dialogue, group improvisation

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Presentations of the Symposium

COLLABORATIVE LESSON DEVELOPMENT AND PRACTITIONER RESEARCH AS CREATIVE WAYS OF LEARNING AND TEACHING WITH THE METHOD-CONCEPT "TABLEAUX VIVANTS WITH MUSIC" IN A PRIMARY SCHOOL

Gruber, Hubert
University College of Teacher Education of Lower Austria, AUSTRIA

At the University College of Teacher Education Lower Austria, a collaboration project took place between students of the study course "Cultural educational school practice" and the primary school of the Vienna Boys' Choir. The aim of this collaboration was, to combine for the first time the Lesson Study method with the teaching analysis program smART (Systemic Music Analytics Response for Teachers) within learning sequences under the topic "Dialogic-integrative learning with Tableaux Vivants with music". smart, developed by Gerald Wirth, Artistic Director and President of the Vienna Boys' Choir, is a special software. Three video cameras provide audio and video data from the learning sequences. Pillars, triggers and actions are digitally analysed, evaluated and made available to the teachers via the dashboard as feedback for self-reflection. In this collaboration-project findings and insights now are compared with those of the Lesson Studies (Gruber, 2019) and thus experience a high-quality extension. Short examples from the learning sequences in connection with the didactic design pattern and notes from the reflection meetings will show this. After these first joint steps this collaborative lesson development and practitioner research will now be deepened in the next years. For this purpose, further prototypical learning sequences based on the Austrian competence model for music (AGMÖ, 2013), which can be found also in the new curricula of music, were worked out to test the possibilities of competence-oriented and dialogical-integrative teaching and learning in primary school lessons. It will be implemented by Professional Learning Groups consisting of primary school teachers, facilitated by a "More Knowledgeable Other" specialising in the music didactic area. The idea is that of an educational science in which each classroom is a laboratory and each teacher a member of the scientific community (Stenhouse, 1975, Elliott, 2014).

Keywords: Collaborative lesson development

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THE ROLE OF THEORETICAL MODELS IN SECONDARY MUSIC TEACHER TRAINING PREPARING FOR CREATIVE MUSIC MAKING

Chatelain, Sabine[1], Barman, Karine[2], Moor, Marcelle[3]
[1]University of Teacher Education (State of Vaud), SWITZERLAND, [2]University of Teacher Education (State of Valais), SWITZERLAND, [3]University of Teacher Education (States of Bern, Jura and Neuchâtel), SWITZERLAND

In the French speaking part of Switzerland, improvising or composing has been included in school curriculum since 2010, but these activities remain challenging for student teachers. Appropriate teaching tools and teacher training is needed (Giglio, 2013, 2015). In secondary music teacher education, students enter the course with a large range of musical skills and professional identities (Ballentyne, Kerchner & Aróstegui, 2015; Pellegrino, 2019). Nevertheless, teaching composing or improvisation in schools is still considered to be a challenging activity (Langley, 2018; Winters, 2012). As teacher trainers, we were interested in investigating the link between students' identities as musicians, especially in terms of musical creativity, and the development of their pedagogical skills. During a one-year training course, the perceived pertinence of theoretical contributions such as the identity facet model (Chatelain & Moor, 2022) or models to describe and to evaluate the creative process in music (Giacco & Coquillon, 2017; Mastracci, 2012) has been examined.

For this contribution, the analysis of two questionnaires (n=9 and 13) and two interview sessions with five students who volunteered out of a group of seventeen, will be presented. Qualitative analysis of both data sources collected during the second semester shows how students' conception of musical creativity evolved. Interestingly, the link between student teachers' identities as musicians and the creative activities done in the classroom seems rather weak. In conclusion, this study encourages us to reinforce the theoretical input and to take into account students' perceptions of their identities as creative musicians in teacher training.

Keywords: musical creativity, identity facets, theory-practice, music teacher training

DIALOGUES IN AN ARTS INTEGRATION PROJECT IN SECONDARY MUSIC EDUCATION

Lage-Gomes, Carlos[1], Chatelain, Sabine[2]
[1]Complutense University of Madrid, SPAIN, [2]University of Teacher Education (State of Vaud), SWITZERLAND

The dialogical paradigm in artistic creativity emerged in sociocultural approaches from the concept of creative action (Beghetto & Glaveanu, 2021). The principles of dialogic theory have influenced classroom dialogue analysis (Wegerief, 2011). These principles can be extended to arts integration projects like musical group improvisation involving visual arts (Lage & Cremades, 2020), revealing a complex use of dialogue on different levels including references to bodily experiences (Chatelain, 2019). The aim of the study is to understand how students conceptualize their creative actions. Implications for teacher education are outlined, focusing on the role of dialogue for creative and integrative approaches to music and arts education. An arts integration project based on the musicalization of paintings created by students through group improvisation using instruments and smartphones was developed over twelve lessons. Participants include students from three classes of 13 to 14 year-olds from the Madrid Province (Spain), their music teacher and two researchers. Participant and non participant observation, and group interviews were coded through Atlas.ti software (qualitative analysis). Quantitative analysis is performed through a validated questionnaire using SPSS software. Students report the importance of "real instruments" in connecting to each other. Feelings and sensations are identified as significant elements in describing their creative actions. These elements emerge through inter- and intra-personal dialogue. A specific atmosphere created progressively during the group improvisations appears as a new element resulting from a collective musical dialogue over time. The use of dialogic principles (1) for the task conception of the projects (2) in a learning environment, giving space for multi-sensorial experiences that foster creative actions and time for verbal and non-verbal dialogue, is presented in a conceptual framework for teacher education.

Keywords: creativity; group improvisation; arts integration; secondary education

INTERNATIONAL EXCHANGE FOR INNOVATING TEACHER EDUCATION: CREATING CON NECTIONS THROUGH MUSIC IN A GLOBAL WORLD

Marjanen, Kaarina
Tampere University and University of Jyväskylä, FINLAND

Music is about musical skills, interactions and musical works, but it is also something more holistic, like a transparent part of our lives. Literature about tacit knowledge (Polanyi, 1983) and the musical transmitting of information from one group to another leads us to ethological theories of music (Wallin et al., 2000) and musical dialogues at many levels, with meaningful internal and external dialogues. This is observed in an international collaboration connecting student teachers from various cultures and with meanings of shared, multisensory experiences in creative musical activities (Marjanen & Chatelain, 2022). An adaptation of this experiential exchange project was implemented via an international teacher exchange project together with "the Quartet" group.

In this present paper, a process for facilitating successful international collaborations with teacher-researchers and students is presented. As part of the teacher education curriculum renewal process, a 5 ECTS optional music course "Creating Connections through Music in a Global World" was proposed in a selection of optional studies for music education (25 ECTS). It was targeted to both Finnish and international students, and given during spring 2022, ending along with the special week with international teachers. What created this atmosphere that let music speak? The philosophical and theoretical backgrounds together with the pedagogical solutions worked on seemed to culminate in a rich setting that motivated both students and teachers, fostering creative inspirations and moving minds.

Keywords: creativity, ethological theories, international exchange, music, teacher education.

COLLABORATIVE COMPOSING IN SCHOOL MUSIC

Chair(s) : Espeland, Magne I. *(West Norway University of Applied Scences (HVL), Norway)*
Discussant(s) : Leung, Bo-Wah *(The Education University of Hong Kong)*

This symposium focuses on collaborative composing in school music. Three different papers from three countries/jurisdictions present, reflect on, and discuss collaborative composing in different European school contexts in Norway, the Republic of Ireland, and Northern Ireland. The symposium will consist of short presentations and a discussion among presenters and participants, as well as brief comments from a discussant.

Professor Magne Espeland will chair the symposium, and docent Signe Kalsnes from the Norwegian Academy of Music will be the discussant.

The symposium is highly relevant for subthemes of the Lyon conference in its focus on teaching approaches to foster children's creativity; group and classroom composing and improvising; democratic approaches to children's composing, and current trends in composing among young people in and outside of school.

Paper 1, The Skapia Journey: From School Composing to Symphony Orchestra Concerts, will be presented by Skapia director Eldar Skjørten, and describe and discuss the ongoing activities of collaboration between schools, teachers, pupils, professional composers and professional symphony orchestras in different parts of Norway.

Paper 2, Compositional Process as Discourse and Interaction – A Study Revisited, will be presented by professor Magne I. Espeland from Western Norway University of Applied Sciences, and focuses on progress, profiles and the dynamics of collaborative compositional processes in light of process theory.

Paper 3, Composing as a North-South Collaborative Conversation, focuses on the potential for composing to provide a neutral space for collaborative music-making across contested borders and traditions while building a shared understanding of democratic pedagogy for diverse contexts. Presenters include Associate Professor Regina Murphy at DCU Institute of Education, Dublin City University, Ireland, and Senior Lecturer Jayne Moore, Stranmillis University College, Belfast, Northern Ireland.

Following brief comments from the discussant, open discussion will enable participants to reflect on the presentations as well as on the subthemes of the conference as described above.

TOPICS
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

KEYWORDS
collaborative composing, school music and professional orchestras

THE SKAPIA JOURNEY: FROM SCHOOL COMPOSING TO SYMPHONY ORCHESTRA CONCERTS

Skjørten, Eldar
Skapia

This spoken paper aims to inspire the development of creative music teaching and collaboration between countries.

I will present Skapia's ongoing projects for group composition in classrooms. Since 2015, we have provided schools with inspiration for composing, methods for the creative process, interaction with, and professional feedback from professionals and arenas for performance in smaller and larger formats.

Skapia's methods for composition are conveyed digitally and intend to be structuring creative processes that include interaction between students. Teachers and students can choose to use all or just parts of the methods, and we get a lot of feedback from teachers who find the methods inspiring, well-prepared for the classroom, and a guide to creative music-making even for those who have no previous experience of this. The methods are designed in collaboration with professional composers.

Interaction between children and professionals is central to Skapia's work and we convey professional competence in composition, tailored for an educational context, while at the same time we are very careful to take care of the children's creative initiatives. The methods are important here, but also the professional feedback that all participants receive from composers.

It is exciting to bring children's music to a professional arena. At our concerts, some of Norway's professional symphony orchestras play music composed by children, with the interaction between the orchestras and the children themselves. In the beginning, we wanted to contribute to a flow of competence, where children may learn from, and be inspired by professionals. Now, however, we see that both inspiration and competence go both ways.

In all, the projects have so far inspired more than 21,000 children to create music - straight from their hearts.

COMPOSITIONAL PROCESS AS DISCOURSE AND INTERACTION – A STUDY REVISITED

Espeland, Magne
Western University of Applied Sciences

Compositional process as discourse and interaction- a study revisited,
In this paper I will focus on the processes of collaborative composing. I will do so by revisiting data and analysis from my Ph.D. on the compositional processes of 10 year olds not previously presented to an academic audience. Collaborative composing going in groups are fascinatingly complex, and by revisiting my studies I hope to throw light on such processes with a view to more recent process theory. In my previous scrutiny of creative collaborative composing in groups (Espeland 2007) I identified four different significant process events or episodes; 1) circle episodes, 2) focus episodes, 3) breakthroughs and 4) blockages, all of which seemed vital to understanding the nature and characteristics of group locomotion in compositional processes. I also found that the sequences and numbers of each of the episodes as well as their nature and place in processes, could explain different group process profiles, where, for example, an early breakthrough in a group process,- seen in relation to the final composed piece of music-, resulted in a very different process profile than in cases where breakthroughs came late in the group process.

I will describe and elaborate on these findings and discuss them in relation to recent normalization process theory (NPT), originally developed by May, CR et al (2009). Normalization process theory tries to reveal "the work that actors do as they engage with some ensemble of activities... and by which means it becomes routinely embedded in the matrices of already existing, socially patterned, knowledge and practices"(ibid p, 29)

Ref:
May CR, (2009): Development of a theory of implementation and integration: normalization process theory. Implement Sci. 21;
Espeland, M. (2007). Compositional process as discourse and interaction: A study of small group music composition processes in a school context

COMPOSING AS A NORTH-SOUTH COLLABORATIVE CONVERSATION

Murphy, Regina[1], Moore, Jayne[2]
[1]DCU Institute of Education, Dublin City University, [2]Stranmillis University College, Belfast,

Composing as a North-South Collaborative Conversation, focuses on the potential for composing to provide a neutral space for collaborative music making across borders and traditions, while building a shared understanding of democratic pedagogy for diverse contexts. The work is inspired by the SCoTENS network established on the island of Ireland in 2003 to create a safe space for teacher educators – North and South– to come together for discussion and exploration of issues of common interest with a view to developing closer cooperation across a contested border. The current study is part of larger project that seeks to provide an opportunity for student teachers, both North and South, to engage critically with the concepts of democracy and social justice in music education, through discussion and critique, collaborative presentations and practical, hands-on experiences in music education. A key aspect of the project has been the consideration of how principles and pedagogy of democracy can be translated into pedagogies for democratic music education experiences, North and South. Conceptually, the work is inspired by advocacy for education and democracy (Hopgood & van Leeuwen, 2019), scholarship on music education and social justice more generally (e.g, Benedict, Schmidt, Spruce & Woodford, 2018; DeLorenzo, 2016), and methodologically located in the democratic paradigm (Mertens, 2015) with a critical participatory action research (Kemmis, McTaggert & Nixon, 2015) orientation. Research questions that underpin the current study are:
- How can music education serve as vehicle for exploring principles and a pedagogy of democracy in ways that are empowering and meaningful?
- How can composing be understood by student teachers (and their future pupils) as a bridge across differing musical traditions?
In this presentation, the authors will provide an overview of the project and illustrate the challenges and possibilities of composing in teacher education classrooms.

EAS NATIONAL COORDINATORS SYMPOSIUM

Chair(s) : Girdzijauskienė, Rūta *(Lithuanian Academy of Music and Theatre, Lithuania)*

For many years teaching composition and improvisation in the music classroom was considered 'mysterious', too risky and difficult. Music teachers avoided engaging students in such activities. Over the last few decades, the situation has changed significantly: there is a great deal of research on this topic; there is access to a wide range of techniques, recommendations, and practical examples of how to teach students to compose and improvise music; composition and improvisation are included in the official music curricula of most countries; there is a growing enthusiasm among teachers to develop pupils' musical creativity. The creative music teacher is currently one of the priorities of music teacher education programs. Despite progress in the field, music teachers still do not confidently incorporate improvisation and composition activities in the music lesson and face various challenges in real classroom situations. In this symposium, we will discuss the situation of teaching composition and improvisation in various European countries and will attempt to identify, share, and discuss good practices, as well as challenges music teachers face.
The symposium is based on short presentations by national coordinators, who have been asked to provide information and to sketch the picture of the current place of improvisation and composition in the official and the lived music curriculum of their countries. They will describe how composition activities take place in the music lessons. Furthermore, they will present inspiring examples of good practice and discuss challenges. After the presentations, we will invite symposium participants to raise ideas on how to enrich and improve the teaching of improvisation and composition in the music classroom.

TOPICS
GROUP AND CLASSROOM COMPOSING AND IMPROVISING

KEYWORDS
teaching improvisation and composition, the music classroom, European perspective

SYMPOSIUM OF EAS NATIONAL COORDINATORS: A EUROPEAN PERSPECTIVE ON TEACHING IMPROVISATION AND COMPOSITION IN THE MUSIC CLASSROOM

Girdzijauskienė, Rūta
Lithuanian Academy of Music and Theatre

For many years teaching composition and improvisation in the music classroom was considered 'mysterious', too risky and difficult. Music teachers avoided engaging students in such activities. Over the last few decades, the situation has changed significantly: there is a great deal of research on this topic; there is access to a wide range of techniques, recommendations, and practical examples of how to teach students to compose and improvise music; composition and improvisation are included in the official music curricula of most countries; there is a growing enthusiasm among teachers to develop pupils' musical creativity. The creative music teacher is currently one of the priorities of music teacher education programs. Despite progress in the field, music teachers still do not confidently incorporate improvisation and composition activities in the music lesson and face various challenges in real classroom situations. In this symposium, we will discuss the situation of teaching composition and improvisation in various European countries and will attempt to identify, share, and discuss good practices, as well as challenges music teachers face. The symposium is based on short presentations by national coordinators, who have been asked to provide information and to sketch the picture of the current place of improvisation and composition in the official and the lived music curriculum of their countries. They will describe how composition activities take place in the music lessons. Furthermore, they will present inspiring examples of good practice and discuss challenges. After the presentations, we will invite symposium participants to raise ideas on how to enrich and improve the teaching of improvisation and composition in the music classroom.

INTERNATIONAL PERSPECTIVES ON TEACHING COMPOSITION IN SCHOOLS

Chair(s) : **Grow, Joana** *(Hanover University of Music, Drama and Media, Germany)*, **Devaney, Kirsty** *(Royal Birmingham Conservatoire and University of Wolverhampton)*, **Fautley, Martin** *(Birmingham City University)*, **Ziegenmeyer, Annette** *(University of Music, Lübeck)*
Discussant(s) : **Buchborn, Thade** *(University of Music in Freiburg)*

In this symposium, we want to inspire discussion on relevant and important questions around teaching and learning composing in the classroom. The symposium is inspired by the presenters' joint-publication: Routledge Companion to Teaching Music Composition in Schools: International Perspectives. The edited collection offers a comprehensive overview of teaching composing from across 32 countries around the world. Moreover, key themes and different views on various topics which help to contextualize and problematize teaching and learning composing music are brought together in 10 interludes. In this symposium we intend to focus on four themes, as these represent a range of thinking across a variety of contexts and locations.

Each presenter will speak about one topic. These are:
• Why compose in Music Education? Arguments between curricular and extracurricular settings
• Ways to teach composition
• Considering gender, equality, diversity, and inclusion in teaching composing
• Hegemony and Axiology in composing pedagogies

Afterwards the chair will interview the presenters. The resulting discussion between the presenters and the chair should show connections between the different topics. Further questions could be: How are the topics reflected in composition pedagogies in the different countries? What challenges and examples of best practice can be found? What do we learn from each other through knowledge of the situation in other countries. Exemplary insight can be given into what inspiration the presenters have taken away from international perspectives for composition didactics in Germany and England.

Last, the audience – among them composition educators from various countries– will become part of the discussion.

WHY COMPOSE IN MUSIC EDUCATION? ARGUMENTS BETWEEN CURRICULAR AND EXTRACURRICULAR SETTINGS

Ziegenmeyer, Annette
University of Music, Lübeck

This presentation discusses reasons why students (should) compose. It first gives insights into argumentations that are found in the discourse of music education in schools and especially those, that one finds in the school music curricula. Composition is seen as a tool to achieve musicianship or as the process and/or product of creativity. Further, the development of personalities is known. Second, the presentation describes reasons to compose outside the curricula, e.g. in school projects together with e.g. composers and music theatres. Further, settings out of school and informal settings are being looked at. With a broad understanding of composing as a creative activity several argumentations and places to take place such as community music become visible.

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WAYS TO TEACH COMPOSITION

Devaney, Kirsty
Royal Birmingham Conservatoire and University of Wolverhampton

Composing teaching in schools can look and sound very different depending on various circumstances such as the age, ability, and interests of the students, the tradition of composing in a country's music education system and their curriculum, as well as the musical background, confidence, and experiences of the teacher, not including the infrastructure, technology, and resources available to the teacher in the classroom. Also relevant is the question of who is teaching composing, as a professional composer coming into a school and conducting a time-limited composing project might teach very differently from a generalist classroom teacher. This presentation will take a closer look at the variety of approaches, methods and practices used to teach composition in music education and how diverse pedagogies have been developed over time.

CONSIDERING GENDER, EQUALITY, DIVERSITY, AND INCLUSION IN TEACHING COMPOSING

Grow, Joana
Hanover University of Music, Drama and Media, Germany

Women composers as well as composers of color are marginalized in the Western classical canon, which dominates concert programs as well as school music books. In the presentation, existing inequalities will be described. Further, it will be shown how these inequalities were reproduced e.g., showing how students get access to composing experience, to possibilities to expand it, and to its preconditions like expensive instrumental lessons. Further, it shows ways to change the state of the art. The importance of diverse role models in the music classroom is discussed as well as the reflection of own practices of doing difference to change the narrative.

HEGEMONY AND AXIOLOGY IN COMPOSING PEDAGOGIES

Fautley, Martin
Birmingham City University

In this presentation issues associated with hegemony and axiology and how they are relevant to discussions concerning teaching and learning of composing are outlined and discussed. Axiology concerns itself with values, whereas hegemony is concerned with cultural dominance, usually of one set of values over others. Composing music can be a value-laden activity from the outset, and the various styles, types, and genres of music that exist around the globe can sometimes be tacitly or overtly placed into a hierarchy, which affects the ways which composing can be both conceptualized and operationalized as an educational endeavour. Teaching and learning activities involving composing can never be value-free, and this interlude describes and discusses the major issues associated with these matters

MUSICAL MINDS FOR CREATIVITY, LIBERTY AND EQUITY IN FINNISH TEACHER EDUCATION

Chair(s) : Marjanen, Ritva Kaarina *(Tampere University & University of Jyväskylä, Finland)*
Discussant(s) : Lierse, Sharon Melinda *(Tampere University, Finland)*

Music starts from a human, innate need to express emotions (Brown 2017). This leads to the meanings of music education in our societies, intertwined in the child's holistic learning processes with internal and external dialogical spaces. Musical and sounding experiences are being integrated in multisensory experiences, to create encountering in time. Music education should thus be about emotional, multisensory, and creative connectedness. It means an awareness of the comprehension of musical memory and imagination at the core of musical pathways, supported by school- and university-connected curricula-based dialogues with creative approaches. Creativity and equity can be found as important in Finnish education, being intertwined with individual and social freedom.

The role of teacher education can be seen as phenomenal for the social and cultural orientations of music, being supported by Vision 2030 for Finnish Music Education. Teacher education can be found at the position to either strengthen or weaken the open, creative atmosphere to guarantee wellbeing at social and individual forms, connecting with tacit knowledge and flow. At this symposium, the dimensions of musical phenomena are being observed from the curricula approaches, with learning and teaching activities, with teacher's musical, creative and pedagogical skills, and children as the ultimate target groups to be musically reached. Singing minds create breathing cultures with liberty equity and creativity. This needs to be recognized as a valuable seed in teacher education.

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TOPICS
TEACHING APPROACHES TO FOSTER CHILDRENS CREATIVITY, TECHNOLOGY ENABLING COMPOSITION AND PRODUCTION, TEACHER TRAINING FOR COMPOSING AND IMPROVISING IN CLASS

KEYWORDS
creativity, curricula, music, online tools, teacher education

MUSIC, LIBERTY, EQUITY, AND CREATIVITY: TEACHER EDUCATION FROM SONGS OF MINDS TO BREATHING CULTURES

Marjanen, Ritva Kaarina
Tampere University & University of Jyväskylä, Finland

Syzygy refers to a closed unit, or its synergic connections: from social to biological, psychological, and environmental spaces, that can be found as meaningful for musical growth (MacPherson et al., 2012). Human experiences, defined through sounds and arts as meanings in education are a strong feature in life despite of age or culture. The ethological theories of music (Wallin et al., 2000) help understand the dimensions of music to serve the developmental needs of education musically, from early childhood to university education.

Teacher education for generalists: early childhood – and primary school teacher students, needs to be observed from another tradition than the conservatory-based comprehension. At this paper, a theory-directed working process for the music curriculum development at Tampere University will be presented, to serve the current societal needs, and to connect with the national curricula models. Creative, innovative approaches play on important role at the curricula.

Human sciences, to enrich and deepen educational sciences, are needed to renew, and maintain these orientations at teacher education, towards soft skills with human values as the ultimate goal. It creates a dialogue with the Finnish Vision of Music Education 2030, and the European Quality Framework (EQF 2008). The abilities of music to serve individuals, cultures and societies at the global framework are huge. Music as songs of minds is a tool to unite and create inclusion, and about the ability to breathe together.

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LIBERTY – EQUITY – CREATIVITY: HOW THE VISION 2030 FOR FINNISH MUSIC EDUCATION INCORPORATES THESE THEMES INTO TRAINING FUTURE TEACHERS

Lierse, Sharon Melinda
Tampere University, Finland

Vision 2030 for Finnish Music Education Musiikkikoulutuksen Visio 2030 was launched in 2020. It provides a framework for music teaching within institutional setting, moreover a wholistic approach for music across the lifespan and its role in digital learning, plurality, wellness, and sustainability. The Vision acknowledges that Finland music education has been the "envy of the world" but there have also been challenges due to societal changes and developments.

In the Vision there are three themes and 25 calls to action in which the third theme 'Structures and resources enable equal music education' is directly related to Equity, a concept which is important not only in Finnish education in the provision of free universal education but part of the cultural fabric. Liberty can be defined in the Finnish context as freedom and autonomy to design one's own syllabus developed from a personal philosophy and guided by the Finnish Core Curriculum for Basic Education, or the National Core Curriculum for the General and Advanced Syllabi for Basic Education in the Arts for students who want more specialised training. Creativity is a core component of being a musician and a way of expressing oneself as a human. The Vision and how it can be incorporated in teaching training encompasses many styles and approaches to music education. It provides possibilities for teaching within and beyond the scope of the traditional classroom. This presentation will discuss Liberty, Equity and Creativity through the lens of the Vision 2030 for Finnish Music Education document. (247 words)

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MUSIC TECHNOLOGY ONLINE TOOLS FOR FUTURE TEACHERS AND STUDENTS

Ruippo, Matti Juhani
Tampere University of Applied Sciences, Finland

Teaching music in the online environment is not merely about using technology and technology tools in one's teaching. Teaching music online is founded upon the blending of essential teaching practices from the fields of education, online learning and music education. (Johnson, 2022) In this talk the author will discuss about the music making tools that are available via cloud computing.

Cloud services are a rapidly growing operating environment for making music. Ever growing number of applications is no longer locally in the computer, services are, instead, on the Internet and we'll access them via browser. Thanks to that, technical maintenance has been outsourced.

Furthermore, there are tools for many teaching situations including the support for pluralistic attitude in music education. Online communities are often neglected in classroom teaching. In cloud services, online community support is directly built-in. Communities are easily integrated while both tools and products are in the net. From this point of view, modern music education can make use of means: to do together, to publish to each other.

Teaching music online can be designed to support students through flexibility, equity, and accessibility (Johnson, 2022). Online resources have immediate access to the tools, no downloading and installation needed. Besides that, different operating systems are not a problem. In general, making music has become democratized, because it doesn't depend on the device used to connect to the internet. Besides, basic use is usually free.

The presentation also shows a couple of examples of the work tools described above.

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MUSICAL CREATIVITY IN THE FINNISH NATIONAL CURRICULA

Lehti, Muusa Vilma Annina
Tampere University, Finland

In the National Core Curriculum for Early Childhood Education and Care for students aged 0 to 6 (Opetushallitus, 2022) music is included in the section of art education entitled "The many forms of expression". In the Basic Education document, the main sections of music are for ages 7 to 12 (Opetushallitus, 2014) and includes the task of the subject, goals of music education, key contents, learning environments and methods, guidance, differentiation, support and evaluation. The National Core Curricula works as a foundation for the local education implementations, from the philosophical and value-based grounds.

Music as a content and subject aims to develop pupils' thinking providing the opportunities to work with sound and music, composing and other creative productions. Students' creative aesthetic and musical understanding are promoted by creating situations where students can design and implement sounding environments using their imagination and ingenuity alone or together with others. The goals of creativity in music education are to give space to students' musical ideas and guide and encourage the student to improvise, plan and implement small-scale compositions. Multi-artistic ensembles are implemented with various means and the use of information and communication technology.

Within Multisensory Musical Design (Marjanen, 2021), learning occurs in spaces to support the cultural and generational mediation processes; in timelines via experience of past, present, and future; and with recognition of faces with individual sounds of oneself and others. This paper focuses on the question: How can we observe these three elements to manifest in the curricula in creative music teaching?

IN-VOICE4EMPOWERMENT: FOSTERING TEACHER AND YOUTH CREATIVITY IN THE CHORAL CLASSROOM AND BEYOND

Chair(s) : Michaelides, Pepy *(Cyprus Ministry of Education, Sport & Youth)*, **Gregoriou, Chrysanthi** *(Cyprus Ministry of Education, Sport & Youth)*

In this symposium, we propose to share insights and stimulate discussion with a specific focus on the links between creativity and choral singing in the classroom and beyond with regards to social inclusion. The In-Voice4Empowerment project is an innovative Erasmus+ KA2 two-year project in process (February 2022 to January 2024), which arises from the partners' common vision to foster social inclusion through the development of an innovative multidisciplinary music and arts program that at the same time will stimulate and empower teacher and student creativity. The strategic partnership consists of a robust collaboration of seven institutions from Cyprus, Ireland, Latvia, Lithuania, Portugal and Spain and the objectives set are intrinsically linked to the conference main theme and are as following:

-To inspire and strengthen music teachers in their choral practices in the classroom and beyond by building on creative methodological approaches and strategies that include choireography and choral theatre, embodied music making, improvisation and creation of vocal soundscapes, choral sound painting, expressive movement, spoken word and visual elements.
-To strengthen teachers' and consequently students' digital capacity to enhance music arts-based creative practices.
-To raise awareness of the effectiveness of innovative arts-based programs enhanced with novel multimedia and digital technologies for fostering social inclusion.
-To motivate and strengthen students' capacity to create themselves part of the resources to be performed and produced through training in (digital) composition and multimedia technologies.

The first part of this symposium will focus on three strands which are intrinsically related with each other:
1. Inclusion/exclusion: promoting equity and creativity
2. Enhancing teacher creativity in the choral classroom (with preliminary data and results on a novel training event program and pilot implementation in schools)
3. Strengthening teacher creativity through music technology
On the above basis, the second part of the symposium will launch a discussion with the audience.

TOWARDS A FRAMEWORK FOR CREATIVE AND INCLUSIVE CHORAL EDUCATION

O'Flynn, John
Dublin City University

In his presentation, John O'Flynn (Ireland) reports on the development of a framework for the project. This begins with a theoretical review of perspectives on inclusion in education generally, as well as those specifically relating to choral practice in classroom and beyond. Among these are: social categories of inclusion; dialectics and social dynamics of inclusion/exclusion in educational and other formal contexts; historical tendencies in choral education, training and aesthetics; individual vs. collective artistic goals for vocal and choral development; 'divisions of musical labour' according to composing, performing and listening; and the affordances and limitations of literacy and technology in fostering inclusion.

Next, O'Flynn briefly outlines a comparative review of selected European reports on choral education and cognate fields that leads to a consideration of the project partners' varying experiences and initial definitions of social inclusion, and the processes by which a consensus framework was agreed upon and developed through In-VOICE4Empowerment's needs analysis survey, regular online meetings and face-to-face workshops.

In the final section of his presentation, O'Flynn outlines the project partners' framework to foster creative and inclusive choral education (ICE) for the benefit of students in schools, music teachers and choral leaders, and policy makers. Critical here is development of knowledge, skills and understanding that can address problems of inclusion/exclusion in contemporary society and education. The framework's sections address in turn: Shared Principles; Strategies for Policy Development; Methodology, Training and Dissemination; and Resources to develop and sustain ICE in local, national and trans-European contexts.

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HOW TO MAKE CHORAL SINGING MORE CREATIVE?

Girdzijauskiene, Ruta
Lithuanian Academy of Music and Theatre

Choral singing holds a special place in Lithuanian culture. As all over the world, in Lithuania people sing in a particular place and situation, on purpose or with unconscious motives, expressing through song their attitude to what is happening to them and around them. Is singing a creative activity? Brain research shows evidence that song lyrics activate the brain regions responsible for abstract thinking, visual and auditory associations; singing develops metaphorical thinking and the ability to perceive and convey the nuances of a concept's meaning. Consequently, this opens up potential creative pathways for choral singing. However, choral performance as a creative activity still lacks attention from researchers and teachers. Composition and improvisation in choir, which are mainly related to creativity, seem to be difficult for many choir leaders and teachers. In this presentation I will discuss choral singing from the perspective of Lithuanian culture, present the strengths and weaknesses of choral singing as a creative activity, and give examples of how composition and improvisation can be used in choirs to foster creativity in light of our ongoing european project.

STRENGTHENING CREATIVITY IN THE CHORAL CLASSROOM AND BEYOND EMPLOYING MUSIC TECHNOLOGY

Batalha, Carlos, Santos, Lina
Associação Portuguesa de Educação Musical

In this presentation, we will discuss how music and sound can create new learning and performance and composing opportunities with the use of new technologies. New diversity perspectives and strategies for social inclusion are underpinned by recommendations for digital pathways to implement non-formal learning methodologies, thus strengthening the providers' capacity to implement and maintain successful change and support youth at the same time. We will therefore suggest some innovative ideas on how digital practice tools not commonly used in choral educational settings (including the school classroom) may be integrated in teacher practice. At the same time these tools can assist to foster creativity and enhance inclusion in the choral classroom and beyond putting the focus on the active participation of each actor (teacher and student) involved.

Sound landscapes and atmospheres, real-time performance width tech tools, audio recording, and group composition are some of the several live examples that will be shown and discussed in the light of practical activities being implemented in Portugal within, amongst other projects, the framework of the In-Voice4Empowerment project.

EMPOWERING TEACHER CREATIVITY IN THE CHORAL CLASSROOM

Michaelides, Pepy, Gregoriou, Chrysanthi
Cyprus Ministry of Education, Sport & Youth

The field of teaching and learning in the choral classroom and choral pedagogy in general is surrounded by challenges, especially when support for socially excluded youth is taken into consideration. There is little novel material and resources available that would help assist the music teacher (at the same time being the choral pedagogue) with best practices for including effectively socially disadvantaged youth in choral groups both inside and outside the classroom. Therefore, developing innovative multidisciplinary arts-based approaches, methodologies and resources in order to promote diversity, equality and social inclusion in school education is the essence of a training module programme. All the aspects that can enrich communication and authentic interaction, at the same time fostering teacher and student creativity were taken into consideration when developing a novel teacher training programme.

Our paper reports on some preliminary results of a pilot teacher training micro-programme (November 2022), as well as the In-Voice4Mpowerment Teacher Training Programme (February 2023) followed by a pilot implementation in six different european contexts.

Preliminary results point towards the enhancement of teacher creativity and the empowerment of teachers' sense of ownership and self-efficacy in their teaching practice, strengthening their agency, and supporting them in finding their Voice literally and metaphorically in their teaching pathways, artistic and educational journey and practices.

WHOSE MUSIC IS IT ?

Chair(s) : STUMPFÖGGER, Margret *(Cité des arts Chambéry, France)*

In this symposium, actors from three different countries, Austria, France and the United Kingdom, will share experiences about students inventing their own music in the frame of longstanding partnerships and outreach programs. Three short inputs will open to a common reflection, including presenters as well as participants, on the questions « Who gets to create music, and on what terms? » (Evans, Spruce); « How do children's musical ideas emerge? » (Perez) and « What are the most significant aspects of the composition process from the perspective of its participants? » (Petri-Preis). Indeed, asking "whose music is it?" means to design the conditions needed to allow students to set up in common a piece of music they can identify with and personally relate to in a meaningful way.

Considering creativity as a distributed process rather than a personal ability, how can we sustain creativity in class, for working out musical ideas and forms and refining them for performing, recording or editing, in an entirely collaborative process? What are the tools, the environment, the skills needed to make progress and be successful? Is it necessary to work alongside professional artists: composers, instrumentalists, stage designers...to create and share a lasting form? Are the students learning and progressing in this process, and if so, in what way? For the staff involved, does this mean teaching or merely becoming a facilitator for the emergence of musical ideas; or else a trainer for performing?

Can such a distributed process be considered as a way of individual and collective empowerment, as a form of lived democracy?

The shared experience of the 2023 concert « Chantiers de la création », scheduled in the frame of this conference, should be a strong input by itself for this shared reflection.

TOPICS
GROUP AND CLASSROOM COMPOSING AND IMPROVISING

KEYWORDS
outreach programs, collaborative composing, personal empowerment, lived democracy

Presentations of the Symposium

WHOSE MUSIC IS IT? THE PERSPECTIVE OF JUNGE OPER WIEN

Petri-Preis, Axel
University of Music and Performing Arts Vienna, Austria

Junge oper wien (young opera Vienna) is a music theatre project, that has engaged secondary school students over the last ten years in collaborative artistic activities. Over a period of three to five months they work on an experimental music theatre work starting from a contemporary opera as reference piece. The participants write their own libretto, compose the music, invent the costume and stage design, and act as performers and musicians. Support comes from a team of three professionals: a costume and stage designer, a stage director and a music facilitator. As a resource-oriented project it draws centrally on the skills and previous knowledge of its participants.

I will first give an overview of the guiding principles of this project, and will then focus on the project of 2022 to specifically give an insight into the composition process the participants went through. Improvisationally the group felt its way forward, experimented with sounds, invented patterns or sound sequences, modified or discarded them in multiple negotiation processes, and integrated already existing diverse musical material into a musical assemblage. The music facilitator supported the students when necessary e.g. by picking up ideas and proposing possible sonic realizations or working on the overall dramaturgy of the piece.

Based on interviews with participating students I will elaborate on significant aspects of the composition process from the perspective of its participants. Specifically, I will talk about the question of ownership, the role of the music facilitator as external to the school system, the creative potential of free, collaborative work forms and the final performance as critical moment and potential trigger of transformative learning processes.

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WHOSE MUSIC IS IT? A PRESENTATION OF THE CHANTIERS DE LA CRÉATION MUSICALE

Perez, Amilia
Auditorium - Orchestre National de Lyon, France

For more than 30 years, the Auditorium-Orchestre National de Lyon, in partnership with the Conservatoire de Lyon, the departmental services of the Education Nationale du Rhône and the City of Lyon, put collective practice and the discovery of the orchestra at the heart of a long-term project: the Chantiers de la création musicale. Every year, a hundred and fifty children, from three elementary schools of Lyon, are involved in a journey of musical creation. With the help of a composer approaching the work with an open and diversified aesthetic and sound palette, musiciens intervenants from the Conservatoire de Lyon, teachers and musicians from the Orchestre National de Lyon, the children compose their own score and rehearse at school or at the Auditorium. This creative process is nourished by their musical experiments and their immersion in the orchestra during musical classes. At the end of the year, the children and the musicians of the orchestra present on the stage of the Auditorium the results of all this work.

The students are at the center of the framework since they are both actors in the musical creation and performers during the final concert. Their musical experiments, as well as the writing of texts or lyrics, form the material for the composition of the score. The question of the stimulation of the children's creativity is essential in this project. How do the children's musical proposals emerge? How does the composer translate the children's proposals into the final score? What role and organization does the support team – musician facilitators, teachers, etc. – have? In this presentation, we will show that it is not only the relationship between the composer and the children that allows the children's creativity to take place in the musical process, but also the collective work of the support team.

WHOSE MUSIC IS IT? THROUGH THE LENS OF BIRMINGHAM CONTEMPORARY MUSIC GROUP'S LEARN & TAKE PART

Evans, Nancy[1], Spruce, Gary[2]
[1]Birmingham Contemporary Music Group, [2]Birmingham City University

Birmingham Contemporary Music Group (BCMG) has supported the creation and performance of new music since its inception – playing the work of 20th/21st century composers, commissioning living composers, and nurturing an extraordinary ensemble of musicians committed to bringing new work to life. It was therefore inevitable that our outreach programme, BCMG Learn & Take Part, now over 20 years old, would reflect this with a focus on young people composing https://www.bcmg.org.uk/Pages/Category/schools-early-years.

In schools, composing typically loses out to instrumental learning in terms of the resource and quality of attention it receives. When composing is taught, it can tend towards either academic, pastiche composing, or un-scaffolded activities that fail to support the development of young composers. Orchestral outreach programmes, whilst having many strengths can perpetuate the valorisation and elitism of 'great composers', at the expense of children creating their own music. Young instrumentalists play others' music without having the opportunity to create their own. The question 'Whose music is it?', requires reflection on 'who gets to create music, and on what terms?'.

This presentation will chart the beginnings and development of the composing aspect of BCMG's outreach programme through a series of seminal projects with children and young people in and out of school – the successes, failures, questions, challenges and could-do-betters of these projects and of the programme overall. We are still on this journey, exploring and reviewing how our resources can be best used to bring established adult composers, near and far, and their music into fruitful dialogues with young composers.

For BCMG this is about creating an equitable and democratic environment and ecology which opens up to children and young people the possibility of being composers and to act as agents of change and become the future of new music. of the song.

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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