

Looking for the unexpected Creativity and innovation in music education

Proceedings of the 24th EAS Conference



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Symposia. CREATIVITY IN MUSIC EDUCATION ACROSS EUROPE

AUSTRIA. CREATIVITY IN THE CONTEXT OF MUSIC EDUCATION IN AUSTRIA

ANDREAS BERNHOFER

The idea of creativity has a great variety of meanings and definitions. A helpful definition by Sternberg and Lubart says that creativity is “the ability to produce work that is both novel (i.e., original, unexpected) and appropriate (i.e., useful, adaptive concerning task constraints)” (Sternberg & Lubart, 1999, p. 3). In this definition you can find again the subtitle of the EAS conference 2016, “Looking for the unexpected.” But what are the unexpected and creative elements of music education in Austria?

From my point of view, we can find creativity in music education on different levels. You can look for creativity on the level of National curricula and musical competences, but it can be also expected on the level of teaching methods or music teacher education. For me, the support for creative processes in music education is a top down development. If we want to foster the creative potential of our pupils in school and if we want that creative processes take place in our classrooms, this must be supported by appropriate teaching methods and settings during the music lessons. So, the music teachers have to have the skills to foster creative processes during their lessons. And this is the task of music teacher education where these skills are taught. Supporting creativity starts from well-grounded music teacher preparation and reaches out to the pupils in school.

Let’s have a closer look at creativity in the national curricula and musical competences in Austria.

A) Creativity in national curricula and musical competences

Creativity, in its multiple meanings, is not so easy to find/spot in the different Austrian school curricula, because the word appears not so often, but in some cases it is implied in particular descriptions.

In Austria, there are two important documents, which substantiate the main contents and topics for music education in school. On the one hand, there are the different school curricula for particular age groups and on the other hand, there are lists of musical competences, which were developed about five years ago. The core element of the musical competences is described as “musical acting in context”, which should mean that musical practice is the central element combined with awareness of the theoretical background. Around this, there are the three fields “Singing and music making”, “Moving and Dancing”, “Listening and Perceiving”, which are the different fields of action.



Model of musical competences in Austria

If you search for creative processes, the documents are not overloaded with it. Creativity is mainly mentioned in the context of music production and improvisation, which is a central part of music education

in school. It is also suggested to find creative ways to interact with music for example by moving and dancing. These activities should foster the development of fantasy, spontaneity and creativity, for individuals and as a group.

A second instance where creativity is mentioned in our curricula and musical competences is the use of new technologies in a creative way. They don't mention concrete options, what to do with new technologies, but again: It depends strongly on the skills of the music teacher, who knows how to use technologies during music lessons. The possibilities in this field are widespread but there are only a few music teachers who include them in their daily teaching.

A last instance where creative activities are mentioned in the national curricula is when there are recommendations given about the grading. Creative activities should also be considered when grading, but they don't give a hint how to do that, maybe because they did not find a proper solution for this question.

If we have a closer look directly into the music classrooms in Austria, the schools are equipped with a couple of basic instruments – for example Orff instruments and percussion. There is a wide range of possibilities and it depends mainly on the school budget, how many instruments a school has. All in all, basic equipment is available in every school.

B) Creativity in teaching methods and teacher preparation

If we look at the creativity in teaching methods in Austria, we have the so called "Methodenfreiheit" which describes the freedom of teaching methods. Every teacher in Austria has the choice of how to teach their classes. This freedom underlines once more the importance of teacher education, because during their studies at the university future music teachers should get an idea of creative teaching methods and concrete models how to include creative activities in their daily work.

The basis of music teacher preparation concerning creativity is built on a wide-ranged artistic and didactical education.

C) Good practice example of Austria

We were also asked for good practice examples in the context of creativity and I want to show you one wonderful initiative of the Austrian ministry of research together with the ministry of education. This is named "Sparkling Science". The Austrian ministries promote research projects, where scientists work together shoulder to shoulder with pupils. Sparkling Science is a research programme which started in 2007 and adopts an unconventional way in the promotion of young scientists that is unique in Europe.

In 260 research projects the young colleagues take an active part and work independently on parts of the research projects. As junior colleagues they introduce important suggestions into the research approach. They collaborate in the conception and conducting of investigations, conduct polls, collect data, interpret it together with the researchers and present the results at schools, universities and even at scientific conferences.

The support track is open to a broad thematic spectrum. Research is carried out on all sorts of different topics: from mechatronics and molecular biology to migration research, from acoustics and biometrics to literature research. The maximum duration of each project is two years and the maximum funding is 170.000 Euros per project.

Within this Sparkling Science Programme, two music projects took place, which dealt with the topic of creativity.

One was called "Individual-Collective" (Individuum-Collectivum) conducted by Michaela Schwarzbauer from Mozarteum University Salzburg. It included the reflection on aesthetic and social interactions of young people during an improvised music theatre production.

The second project was called "digital MUSICIANship" (digital Musicianship) conducted by Johannes Steiner from the University of Music and Performing Arts Vienna. It focused on new ways of making music in class by using digital musical instruments.

Thanks to the funding of the sparkling science programme, such research projects with the focus on creativity could take place.

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CROATIA. IMAGES OF PUPILS' MUSICAL CREATIVITY IN SCHOOL: THE CROATIAN PERSPECTIVE

SABINA VIDULIN

Creativity as a childhood feature. Observing children while playing and socializing with other children we can notice how they communicate, argue, explore, and in which way they gain new insights. Since they are free and unfettered by adults, they express themselves in a unique way. During play their dispositions, abilities and inner creativity become visible.

Creative expression is stimulated by the individual child's specifics and manifests itself in different areas. It is important that adults detect the creative child's skills and suggest options for encouraging and developing creativity.

The right place for progress and advancing children's creative thinking and expression is school. Factual knowledge is learned and many skills necessary for continuing education are developed in school where students are also expanding their own point of view, and open themselves for the new and different. The process of encouraging creativity includes the creation of new generalisations from the students' existing knowledge and the development and improvement of their cognitive, practical and social skills. Creative work increases their potential, develops individual skills, establishing positive self-perception and self-esteem.

Position of the creativity area in the Croatian curriculum. Croatian compulsory schooling lasts eight years and encompasses pupils from six/seven to fourteen/fifteen years of age. One of the areas in the music curriculum is the area of musical creativity. From the first to the third grade, we find a unit called *Elements of musical creativity*. In the fourth grade the possibility of encouraging musical creativity is projected in the unit titled *Music games*, while in the fifth and sixth grade it is found in the unit *Free rhythmical improvisation, movement to music, dancing and playing*. In the seventh and eighth grade musical creativity is included within *Playing instruments, creativity, PC in music*. Except for the listed titles the programme does not provide any further guidance on the practical implementation of creativity and therefore the teacher is the one who needs to create the conditions, methods, strategies and contents to seek out students' creativity.

In the Croatian curriculum only music listening and understanding is a compulsory field, so teachers may plan for creativity as a secondary area in music teaching. They organise and realise it according to their own ideas, taking into consideration students' wishes. They also pay attention to students' creative expressions, lead the process, developing students' dispositions and skills. It should be mentioned that the teachers must have expressed competences in this area as a singer, instrumentalist, improviser, with a highly inspired creativeness, being open, flexible, and talented. However, as creativity is rarely addressed in regular music classes, we assume that the causes are: external objectives of education, which are still oriented to factual knowledge, as well as the stated goal of music teaching, which is oriented towards forming competent listeners and connoisseurs of music. Another reason is teachers who do not feel ready to carry out and realise this activity with a great success.

Models of encouraging creativity in Croatian schools and university. Creativity is encouraged and developed through various forms: from free and spontaneous to learned ones. Free and spontaneous creations

are natural children's reactions about their inner life and the environment which surrounds them. The creations show us the level of their musical dispositions and indicate which musical skills students can develop and improve. We should point out that without the teacher's guidance, his/her explanation, interpretation and demonstration of new and different models of musical creativity, the average student would remain at the same level, without the possibility to progress and develop their latent potential.

As the results of fostering creativity are nevertheless visible through published children's works, performances, field-day, we attribute that primarily to extracurricular musical activities carried out within the framework of the Croatian educational system as an optional activity.

There are standard and non-standard models to encourage musical creativity. In the standard models of promoting and developing musical creativity we can include the ones with musical and non-musical connotations. Children's musical creativity includes: games with sounds, text forming and rhythmic applications, adding melody to the current rhythm, melodic-rhythmic improvisation by singing and/or playing, adding a rhythm accompaniment, composing songs, but also: movement/dance, artistic and literary expression of music. In addition to music-making, which is the most common form of creativity in school, students undergo different levels of learning: from memory, comprehension, application, analysis, synthesis and evaluation of the created work, which, in relation to the music-making can be associated with identifying, explaining, demonstration of musical elements and their devising, assessing and creating.

The other options of raising the children's musical creativity are located in the interdisciplinary approach to music. This represents a blend of musical activities as improvisation, music making, music performing, with non-musical activities, such as drama activities, which may result in a scenic musical art work. Musicals are frequent in Croatian schools. Working on the school musical allows the development of singing and acting skills of students, encouraging their creativity. Students thus develop musical, drama and dance abilities, performing spoken and sung dialogues and dance choreography.

Another opportunity to encourage musical creativity is represented by the SEM concept (Stage-English language-Music). It links the educational contents of artistic and linguistic areas with the goals of enjoying art music, communicating in the English language.

To stimulate the creativity of music students at the Music Academy in Pula, two courses – *Introduction to musical literature* and *Didactics of Music* have been connected in order to explore the possibilities for creative work. With the purpose to innovate and make music lessons in school more interesting, the university students made four educational films which may be used in primary and secondary schools through ICT. The films are about Croatian folklore, Baroque composers and a piano competition between F. Chopin and F. Liszt.

We can conclude that creativity in Croatia largely depends on teachers' creativity, their competences and desire to recognize and develop it in pupils. Extracurricular activities make that feasible. Some of the above-mentioned models are examples of good practice and guidelines for encouraging creativity among students and future teachers.

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**CZECH REPUBLIC. THE CONCEPT OF CREATIVITY – INSTITUTIONAL MUSIC
EDUCATION IN THE CZECH REPUBLIC**
MAREK SEDLÁČEK

In the Czech Republic, the requirement of creativity in music education is fully integrated in the official curricular document of the Ministry of Education, Youth and Sports called the **Framework Education Programme for Elementary Education** (FEP EE), which is obligatory in elementary school education since 2004 when it was developed. FEP is a general document and every elementary school has to create its own concrete School Education Programme (SEP) in accordance with it.

The Elementary school in the Czech Republic is divided into 2 stages: 1st–5th grade and 6th–9th grade. Music education belongs to the educational area of Arts and Culture, which is divided into Music and Fine Arts.

In the area of Arts and Culture, there are general requirements involving creativity:

- **Creative activities** develop the pupil's abilities to express himself/herself non-verbally through tone and sound, line, point, shape, colour, gesture, facial expression, etc.;
- As interconnected activities, which influence and complement each other, musical activities in their complexity develop the pupil's overall personality, leading in particular to the development of his/her musicality – his/her musical abilities, which subsequently manifest themselves through individual musical skills – aural, rhythmic, singing, intonation, instrumental, musical movement, **musical creative and listening skills**.

As for objectives of the Educational Area, instruction is aimed at forming and developing key competencies by guiding the pupil towards:

- developing his/her **creative potential**, cultivating his/her own expressions and needs;
- developing a **creative approach** towards the world, being able to overcome stereotypes actively and enriching his/her emotional life;
- participating in the **creative process** personally and understanding this process as a method of discovering and expressing his/her personal experiences and attitudes in a multifaceted world.

A great potential for pupils' creativity is the music educational content for the Stage 1 (= Lower Elementary School). In expected outcomes for Cycle 1 (1st–3rd grade) the pupil shall:

- **sing** according to his/her abilities with clear intonation and rhythmically precisely in unison;
- **perform** simple texts with rhythm and **create** melodies for them, **improvise** within the simplest musical forms;
- **play simple musical instruments as accompaniments**;
- respond to music through movement and **express** the metre, tempo, dynamics and direction of a melody **through the movement**;
- identify the individual qualities of tones and recognise distinct changes in tempo and dynamics in the stream of played music;
- recognise certain musical instruments in the stream of played music; differentiate between vocal, instrumental and vocal-instrumental music.

In expected outcomes for Cycle 2 (4th–5th grade), the pupil shall:

- **sing** according to his/her abilities with clear intonation and rhythmically in unison or two part harmony (i.e. monophony or homophony) in major and minor keys, and make use of his/her acquired singing skills when singing;
- **perform** a simple melody or song written in musical notation according to his/her individual skills and abilities (by **singing, playing a musical instrument, dancing, playing instruments as accompaniment**);
- **play simple or more complicated musical instruments as accompaniment** and reproduce simple motifs of compositions and songs based on his/her musical skills and abilities;
- recognise the musical form of a simple song or composition;
- **create, within his/her individual abilities, simple overtures, interludes and codas and perform elementary musical improvisations**;

- recognise certain forms of musical expressions in the stream of played music and recognise changes in the metre and rhythm, tempo, dynamics as well as distinct changes in harmony;
- **perform music through movement using dance steps, and create movement improvisations according to his/her individual skills and abilities.**

Similarly, in expected outcomes for Stage 2 (6th–9th grade, = Upper Elementary School) we can also find the creative potential. The pupil shall:

- **utilise his/her individual musical skills and abilities in musical activities;**
- **apply newly acquired singing skills and habits** when singing and in verbal expression in normal life; sing according to his/her abilities with clear intonation and rhythmically precisely, both in unison or two-voice harmony (i.e. monophony and polyphony), be able to appreciate another’s quality vocal performance;
- reproduce various motifs, themes and parts of compositions according to his/her individual musical skills and abilities, **create and select simple accompaniments, and perform simple musical improvisations;**
- perform songs and compositions of various styles and genres according to his/her individual skills and abilities;
- identify some of the dances of different style periods, select a suitable type of musical movement elements to match the music listened to, and **perform simple movement arrangement to music** according to his/her individual musical skills and movement maturity
- orient himself/herself in the stream of played music, identify the musical means of expression and characteristic semantic elements used, understand their significance in the music and, based on this, approach the work of music as a logically formed whole;
- place the music heard into its style period and compare it with other compositions in terms of period and style on the basis of his/her individual abilities and previously learnt knowledge;
- **seek connections between music and other types of art.**

In 2007, the Ministry of Education, Youth and Sports made some amendments. One change has given rise to a dire problem, when the minimal lessons per month were set in common for Music education and Fine arts education:

Educational areas	Educational fields	Stage 1	Stage 2
		(lower elementary school)	(upper elementary school)
		1st–5th grade	6th–9th grade
Minimal number of lessons (per month)			
Art and culture	Music education	12	10
	Fine arts education		

As a result, in some elementary schools music education is not taught at all. Now, in cooperation with the Czech Society for Music Education, there are plans to reform standards for music education at elementary and secondary schools (by 2018).

The creativity of music teachers in elementary schools in the Czech Republic is developed by special workshops called Letní dílny hudební výchovy (Summer Workshops on Music Education). The workshops are regularly organised every August in Liberec by the Czech Society for Music Education (Dr. Jan Prchal) with the support of the Ministry of Education, Youth and Sports as a great opportunity for Czech teachers to gain practical music teaching skills. The workshops have a 27-year tradition.

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ESTONIA. IMAGES OF MUSICAL CREATIVITY IN SCHOOLS IN ESTONIA

ENE KANGRON

Many have characterised Estonia as a “singing nation” and we know that music teachers in our schools have greatly contributed to this.

Today Estonia’s compulsory general education is organized in three stages – primary school, elementary school and secondary school, and music is part of the curriculum. In addition to music lessons, many schools offer children the opportunity to study an instrument in their music classes if they wish. Music instruction in comprehensive schools that teach singing, playing instruments, music theory and the history of music for 1–2 hours a week from the first grade of primary school to the last grade of secondary school, has the widest and most general base. There are also extra-curricular choirs in most of the schools, and some schools have their own orchestras.

Music is a compulsory subject from the 1st to the 12th grade (Põhikooli riiklik õppekava. Gümnaasiumi Riiklik õppekava 2011. Vabariigi valitsuse määrus 6. jaanuar 2011. [*The National Core Curriculum for Basic Schools. The National Core Curriculum for Secondary Schools.*] <https://www.riigiteataja.ee/> and the number of music lessons taught each week is as follows:

Kindergarten			–	two lessons
Primary school	grades	1–3	–	two lessons
Elementary school				
	grade	4	–	two lessons
	grades	5–9	–	one lesson
Secondary school	grades	10–12	–	one lesson

In Estonia music is mostly taught by specialist music teachers (there are a few exceptions in primary and elementary schools where music is taught by generalist teachers). From the 7th grade up to the 12th grade all subjects are taught by specialist teachers and this is regulated by law.

The ideas of Riho Päts, Heino Kaljuste, Carl Orff and Zoltán Kodály have determined the methodology of general music teaching in Estonia’s elementary and secondary schools. Today, Estonian music education relies on these ideas, as reflected in the National Curriculum adopted in 2011, which states: Music is taught on the basis of the traditions and principles developed in the Estonian school music (by Riho Päts and Heino Kaljuste) that rely on the adapted approach of the Zoltán Kodály method and Carl Orff’s pedagogy, coupled with modern educational knowledge and experience.

Creativity is mentioned in our syllabus as an educational goal and one of the main principles, as well as one of the learning outcomes.

Educational goals in the Estonian music syllabus

The subject of music strives to direct the students to:

- derive joy from music and discern, realise and develop their abilities through making music;
- become interested in music as an art form and shape their personal aesthetic tastes;
- think and act creatively and also express themselves creatively through musical activities;
- apply the acquired basics of musical literacy skills in musical activities;
- value music and musical activities as they enrich people, culture and daily life;
- know and maintain the traditions of national culture, participate in its promotion, and understand and respect different national cultures; and
- comprehend and value the creation of pieces of music and take a critical view towards information technology and the media-based environment.

The music subject syllabus was compiled on the basis of the following principles:

- to understand and respect the important role of singing together in the national cultural tradition;
- to stress the relative importance of making music;

- to encourage and support creative self-expression;
 - to understand and reinforce the personal student-music relationship;
 - to stress the role of music in the shaping of ethical and aesthetic value judgments for a balanced personality and developing and enriching sensory and intellectual perception; and
 - to teach in accordance with the needs of the learner and to attach importance to integrated activities.
- (National Curriculum for Basic Schools 2011 [Põhikooli Riiklik Õppekava]).

Main activities in music lessons in Estonia:

- **Performing** - singing, playing instruments (classical, Orff, folk, electronic and “body percussion”);
- **Composing** - creating musical improvisations, rhythmic and movement accompaniments, creative musical expressions using visual arts and media;
- **Listening to music** experiencing and analysing vocal and instrumental music of different styles and genres from different eras;
- **Musical movement** – expression through movement, dances, etc.

The Estonian National Curriculum 2011 also sets learning outcomes in composition as follows. The students:

- create rhythmic and melodic improvisations, accompaniment and/or *ostinato* using body percussion, rhythm instruments and xylophones;
- use scale degrees during vocal improvisation;
- create texts: *regi*-verses, simpler song lyrics, etc.; and
- use creative movement to express the character and mood of music.

Creativity is fostered in practice by using imitation, improvisation and with short creative works or compositions. Usually they start with simple imitation/improvisation exercises with rhythm, singing/playing a melody, movement or games with short texts until the pupils are able to develop his/her own musical composition. All these activities are indeed important for teachers in all music lessons and at all stages.

In Estonia the Music Olympiads have been organised every two years since 2002 for lower and upper secondary school students. The aims of the Music Olympiad:

- To strengthen the position of music education as a creative subject in the national curricula;
- To create motivation and offer musically talented young people opportunities for artistic self-expression and creativity;
- To widen opportunities for composing music (participants can use vocal and acoustic musical instruments as well as various electro-acoustical instruments and audio-visual multimedia);
- To develop musical literacy as a prerequisite for creative activities.

The Music Olympiad consists of four parts:

- 1st part – Musical test (Listening to music and theoretical questions related to the piece),
- 2nd part – Sight singing/playing, rhythm exercises,
- 3rd – Performing a song,
- 4th part – Original composition. The participant will perform an original piece of max. 3 minutes, prepared beforehand. The original composition can be a song for solo voice or vocal ensemble, (unaccompanied or with accompaniment), a piece for an instrument or instruments, or a composition using electro-acoustic, audio-visual or multimedia performance. The original piece of music is to be performed live in a public concert or, in case of compositions for multimedia, from a pre-recorded source.

In 2012 Estonia started to organise also the International Music Olympiads in order to create motivation and offer musically talented young people opportunities for creativity and artistic self-expression at the international level.

- The 1st International Music Olympiad, Tallinn 2012
<http://www.eas-music.org/en/countries/estonia-ee/news-events/1st-international-music-olympiad/>
- The 2nd International Music Olympiad, Riga 2014
<http://muo2014riga.blogspot.de/>
- The 3rd International Music Olympiad, Klaipeda 2016
<http://www.music-olympiad2016.lt>

FRANCE. MUSICAL CREATIVITY IN SCHOOLS: THE FRENCH PERSPECTIVE

MARIE-FRANÇOISE QUINET

Context

In France, music education takes in two main types of settings, which seldom have tight links between them: “normal” schools and music schools. Although the same pupils can attend both, schools and music schools depend on two separate state departments: national education and culture. Since only 4 % of young people attend music schools, this short presentation will focus on what concerns all French pupils, which is “normal” schools.

In preschool and primary school, there are no specialist music teachers. In the primary school teachers’ preparation, music has a diminishing part of the curriculum: from about 120 hours a decade ago, down to only 12 hours today! It is therefore unrealistic to expect a strong music education at that level – unless the authorities employ an external musician, which occurs in 0,25 % of the schools (approximately 17,000 pupils per year out of 6,800,000). However, in rare cases, the personal musical knowledge of the teacher allows her/him to transmit a fairly good musical sense to the class.

In secondary school, when pupils are aged 11 to 15, one hour per week is devoted to music, taught by a specialist who is responsible for about 500 pupils per week in class groups of 25 to 30 pupils. This is the only level where all pupils can be initiated to music because in upper high school, music becomes optional. Only 5 % of upper high schools offer music as a subject, and only a tiny minority of all French students choose this subject – around 1 %.

Curriculum

Before 1977, there was no mention at all of creativity. Programs were mainly oriented towards theory and the history of music. Singing was only a matter of reproducing, memorising a repertoire.

After 1977, new goals began to appear: opening minds, fulfilling needs of expression, and preparing for creativity. The curriculum was full of action verbs such as “play”, “create”, “communicate”. Music was still studied mainly through listening, and being open to other cultures, including non-European styles and repertoire. We also have mention of cross-disciplinary work.

In 1985, the motto was: “feel first, then understand, then finally learn”. Practical musicking was much more encouraged through singing and instrument playing (often the flute and, in fewer cases, percussion or keyboards).

2009 saw a big change in the curriculum with the arrival of competences and skill entries. Music was the first discipline to propose a single text for the 4 years of high school. “Perceive” and “Produce” are the 2 main chapters that guide the whole curricula. Music now tries to be in phase with reality, the out-of-school world: pop repertoire as well as ICT.

The “produce” part includes “play” and “create”. The music teacher has to build several music projects per school year to develop artistic requirements and the pupil’s culture.

Starting in September 2016, the new curriculum is based on the same values, but with even more cross-discipline emphasis.

Creativity

Though creativity is often mentioned and encouraged in the syllabuses, there are not many examples of how to go about teaching it. It is considered as an important aspect of teaching, especially in the arts, but there is very little material or practical guidelines for how to bring creativity into the classroom.

One would think that teaching creativity would be taught, but universities are not ruled by specific national curricula so, depending on the city in which the teacher has studied, he or she may have never been prepared to lead creative activities.

Everyone agrees that it is an essential aspect of education, not only in arts, but nothing is really done on the national level to develop the creative skills of the pupils in the music class. Just as sustainable development is in every newspaper today, but not in all minds, it may take some time before creativity is a recognizable

component of the music class. It is implicit, so teachers who are not confident in themselves regarding creativity are reluctant to use it in their classroom.

Even when the teacher is at ease with aspects of creativity such as improvisation, it is often considered very difficult or even impossible to be creative with a large group (25 to 30 pupils). In fact, inspectors regret that they almost never see any creative activities when they visit colleagues.

The future

Considering the numerous articles and websites available today, the informal exchanging and sharing on professional mailing lists, we notice that the situation is progressively changing. One can hope that in the near future teachers will be less afraid to practice and encourage creativity on a daily basis. We can already read a lot about song creation and soundpainting, but there is no need to be so ambitious as to build a whole piece from the ground up: creativity can be modest (choose the order of music phrases, create a simple rhythmic ostinato, modify the tempo or the timbres of a piece...).

To be creative is more a way of teaching or a way of thinking than actually a specific activity. One can be creative in many ways: the core of the teaching job is to adapt the content to the audience. Teachers have to make choices every day, and they have to take into account unexpected situations or pupil's questions and attitudes. Teachers shouldn't be afraid to let go and trust the pupil's imagination. We may look back to "old" pedagogic methods such as the one Freinet elaborated in the 1930s – a pedagogy that fits quite well to our modern standards: experiment, observe, compare, imagine... It is all about searching and inventing (rather than reproducing), collaborating, and taking personal responsibility. Isn't that what we want to promote in our present day society?

HUNGARY. CREATIVITY IN THE SCHOOLS IN HUNGARY IN THE FRAME OF MUSIC LESSONS 2016

NOÉMIE MACZELKA

The Hungarian National Curriculum supports the improvement of the following tasks:

- Perform music pieces selected from the national curriculum with homophonic or polyphonic singing or instrumental accompaniment. Combine singing with the use of instruments that can be studied easily by students and complement school music lessons with choir singing;
- Assign a leading position to creative and self-expressive activities in school music teaching. The most often used forms of reproductive musical activity are vocal or instrumental improvisations that can be connected at different phases and themes of teaching. The depth of musical skills is determined by the balance of musical knowledge and reproductive musical activity;
- Improve skills of music reception: musical memory, concentration, musical fantasy. Identify musical processes.

Other than singing, the other main activity of school music lessons is listening to music. Select audio material with ICT tools and comparative analyses. Body or movement improvisation can be connected with listening to music, especially from age 6 to 10.

- Combine folk material, folk children games with singing, rhythmic movements, folk dance. Prepare to teach musical elements and identify them with game tasks, concentrated improvisations, improved concentration and attention to coordination tasks. Improvement of musical fantasy can be reached by musical games, rhythmic and vocal improvisations;
- Improve ability to recognize analogues, differences, variations in musical forms. Use rhythm instruments, rhythmic polyphony, melody and rhythm ostinato to prepare polyphony;
- Express thoughts and emotions, induced by music, verbally. Visualise them with paintings, drawings, sculpture;
- Use ICT tools for deepening musical knowledge;
- Explain concert experiences, build connection between students' out of school musical activities and school music lessons;

- Exemplify and explain different appearances of functions of music in media and film (screen) art;
- Decode the message of music verbally, or transfer it to tools of expression of other representational arts.

The music teachers treat performance and entrepreneurship in the field of school music teaching as equal. There are international projects, e. g. Musik kreativ+ (Erasmus+ KA2) in our department (University of Szeged „Juhász Gyula“ Faculty of Education Department of Music Education). www.musik-kreativ-plus.eu

GERMANY. NO CREATIVITY, BUT AESTHETIC PRACTICE IN GERMAN MUSIC EDUCATION

CHRISTOPHER WALLBAUM

Emphatically, there is no creativity in German music education since 1980, but aesthetic practice and experience became crucial since the nineties. A German article from 2014 sums up the term creativity in German and international music education and proposes a model for a practice of teaching music, which works in terms of creativity as well as in terms of aesthetic practice. Both terms focus on cultural techniques and meaning, communication and action, which come together in practices of music and of music education.

History

During the 1920s in the era of German, Reformpädagogik' the term „Schöpferische Kräfte“ (*Creative Power*) was basic for a lot of Philosophies of Music Education (Ludwig 1970). For example, the title *Das schaffende Kind in der Musik* (Fritz Jöde 1928) in translation means *The creative child in music*. A crucial justification for music education (and art education as well) was to release the creative power of the pupils, which was assumed to be buried as the child grew up in society.

After the Nazi period, when the idea of releasing *from* society was appended with releasing *for* becoming a community („Gemeinschaft“), and after focusing on art works in the music classroom, the idea of creative power („Schöpferische Kräfte“) came back with the American word Creativity and was called *Kreativität*. During the 1970s a lot of philosophies of music education came into being, based on *creativity* or using it beside other justifications. Creativity seemed to be useful especially to validate concepts of improvising and inventing/producing music. “Meyer-Denkman became the most important author, who filled Creativity with varying meaning”. (“Meyer-Denkman wurde die wichtigste Autorin, die Kreativität mit wechselndem Inhalt füllt”. (Vollmer, 1980, 136f))

Since the work of Sibylle Vollmer (*The Reception of the Term Creativity in Music Education, 1980*) creativity had lost importance, because two things seemed to be absolutely unclear:

- a. What do people mean using the word creativity?
- b. Whichever meaning of creativity was used, it was questioned whether it was possible to learn and to teach creativity.

Stöger tried to reanimate creativity in some articles since 2002, but the concept didn't achieve a relevant role in the German discourse about music education until today.

The present

Since the end of the 1980s in German Music Education terms other than *creativity* were in great demand, especially *Action* and *Experience*, since the 1990s – *Aesthetic Experience* and until today *Aesthetic Practice*. The concept of Aesthetic Practice is combined with ideas around *Bildung*, which don't need to be outlined at this time. (Rolle, 1999, Vogt, Overview Wallbaum, 2016)

The German cultural sociologist Andreas Reckwitz describes in his study *Die Erfindung der Kreativität, 2014 (The Invention of Creativity)*, that creativity came up together with the *Artistic Avant-Garde* and *Counterculture* in the 1960s, that separated art from religion and from being a *cultural difference in society* and prepared art to become a *creative industry*.

The idea of *aesthetic practice* in German music education includes both *intensifying the moment* and *dealing with critical differences*¹. Enacted in communication and action in a field of cultural meaning, *aesthetic practice* is based on openness and interested in such practices, which find their fulfillment in themselves or, in other words, in fulfilled time. (Rolle, 2010; Seel, 2005). The most promising Didactic of Aesthetic Practice in schools seems to be some kind of *Produktionsdidaktik* (= *Composing/ Creating Musical Practice including Learning Practice*) (Wallbaum, 2000).

In an article about *Creativity in Music Education* (*Kreativität in der Musikpädagogik*, 2014) Lothwesen sums up the term creativity in German and international music education and proposes a model for a practice of teaching music, which works in terms of creativity as well as in terms of aesthetic practice.

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ITALY. MUSIC CREATIVITY IN SCHOOLS IN ITALY

MICHELE BIASUTTI

Importance of music creativity in music education in Italy

It is considerably difficult to outline the situation regarding the development of music creativity in Italian primary and secondary schools, because its application is variable from school to school in relation to the didactic competences of the teachers, to the school context and to primary and secondary school organisation. In Italy, in the primary school, music has traditionally been taught by non-specialist teachers while in the secondary school, music is taught by teachers with specialised training in music. Primary teachers are generalist teachers and for them confidence in teaching music is a relevant problem. Conversely, the secondary music teacher often trains at a conservatory of music or a university, where their training focuses on preparing them to become professional performers. This kind of training can result in music students being reluctant to engage in teaching as a career and developing an identity as a music teacher is an issue (Biasutti, 2010).

It is also important to clarify that there is a widespread belief that making music at all levels is an action, which embodies creativity. This way of thinking does not distinguish the specific contribution to creativity of individual music skills such as listening, performing and composing. It is necessary to clarify that activities such as performing and listening have less involvement of creativity than composing. During music composing it is possible to generate not only the piece but also the musical grammar underlined. For

¹ For example in the Conference keynote of Gintautas Mažeikis (LT) about *Creativity and developed breakthrough: A critical theory approach*.

this reason composition and improvisation have to be considered the core activities for developing music creativity.

Music creativity in schools is a relevant field, which has stimulated the interest of Italian researchers who developed several experimental studies and publications (Biasutti 2012; 2015a; 2015b). In addition, several conferences were devoted to this topic, such as the conference *Computers and creativity in schools*. The spread of creativity in music education has been supported by several associations and universities, such as the University of Padova, which promoted specific research and studies in this field.

Music creativity in the Music National Curriculum in Italy

A general interest in music creativity emerges in several Italian documents, such as the ministerial programmes (a sort of National curriculum) for kindergarten, primary and middle schools (MIUR, 2012). The Music National Curriculum was published by the Department for Education, University and Scientific Research (MIUR) in 2012. In this document, which is called in Italian “*Indicazioni nazionali per le scuole dell’infanzia e del primo ciclo*”, (Directions for the National curriculum for kindergarten and the first education cycle) creativity was considered a relevant skill to be developed, and music is fertile ground for developing creative processes. In addition, the expression “in a creative way” was used twice in the document, indicating that a creative approach to teaching has to be considered as reflected in this quote: “To use voice, instruments and new sound technologies in a creative and conscious way, (...) (p. 58)”. However, the word “composition” is missing in this document while the term improvisation is used six times in the text, i.e.: “to improvise freely and creatively, gradually learning to master techniques and materials, sounds and silences” (p. 58).

In the section *Traguardi per lo sviluppo delle competenze al termine della scuola primaria* (“Goals for skills development by the end of primary school”) it is specified that students must be capable of “exploring different expressive possibilities of the voice, sound and musical instruments, learning to listen to himself and others. The use of analogue or coded forms of notation has to be considered” (p. 58). The pupil has to be capable of “articulating tonal, rhythmical and melodic combinations, and of applying elementary schemes also by employing ICT tools” (p. 58). In *Obiettivi di apprendimento della classe quinta della scuola primaria* (“Learning objectives for fifth-grade students”) it is stressed “To use the voice, instruments and new sound technologies in a creative and conscious way, gradually expanding the capacity for invention and improvisation” (p. 58).

Regarding middle school, there are some references to the promotion of “notation forms” (p. 59). In *Obiettivi di apprendimento per la classe terza della scuola media* (“Learning objectives for eighth-grade students”) it is mentioned that the pupil “has to improvise, to rework and to compose vocal and instrumental music, using both open structures and simple melodic rhythmic patterns” (p. 59). These are general features, which highlight the government’s interest in the development of creativity in music education in the primary and middle school in Italy and it is interesting to notice that there is provision for all ages. The issue is controlling whether these guidelines are followed and respected by all the school teachers.

One way of promoting creativity during teaching is to develop teacher competences related to creativity. Creativity has to be considered an issue to be promoted in the context of teacher education and teacher professional development for inspiring teachers to adopt creative approaches. The main problem is the education for the generalist primary teacher: only few hours (9 ECTS) are compulsory for music education in the degrees for becoming a primary teacher. At this level it is important to propose innovative didactic methods for educating music teachers at all levels (Biasutti, Hennessy & de Vugt-Jansen, 2015). Additional actions could include the development of the motivation of the in-service teaching staff to include creative activities during their lessons. Regarding the approach, it could be interesting to discuss the issue of teaching creatively and teaching for creativity.

Teaching creatively and teaching for creativity

It could be helpful also to distinguish the terms “teaching creatively” and “teaching for creativity” which was made by the National Advisory Committee on Creative and Cultural Education (NACCCE, 1999). The term “teaching creatively” was considered to be the adoption of approaches based on imaginative thinking to make learning more engaging and effective. However, teaching for creativity was considered teaching focused on the development of divergent thinking and creative behaviours in students (Jeffrey & Craft, 2004). Planning didactic activities for creativity is an intellectual challenge and involves the development of deep learning. Teaching for creativity aims to enhance children’s creativity, with learner empowerment as its main objective (Jeffrey & Craft, 2004). We can also discuss suitable didactic methods for teaching for creativity. It seems that older methods are not the best approaches, while learner-centred approaches are the more appropriate choice for developing creativity.

In conclusion, we can state that teaching for creativity has to be not only a slogan but a principle for conducting the professional development of the music teacher, inducing a change in teaching style. Teaching for creativity has to stimulate the adoption of transformative teaching methods, resulting in a change in teaching style – moving from lectures and instruction to more student-centred teaching methods based on the development of aesthetic sensibility and critical thinking. In order to promote teaching for creativity internationally, it would be interesting to define a common strategy at the European level.

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KOSOVO. MUSICAL CREATIVITY IN THE SCHOOLS OF KOSOVO

KASTRIOT SADA

Creativity as part of music education in Kosovo school music education

Kosovo is reviewing its national curriculum framework and will soon change the existing subject curricula. In the existing subject curricula, music education is organized in three pillars: Performing, Listening and appreciation, Creating. This is valid for all the grades from grade 1 to grade 12 of the secondary school. It foresees activities oriented in these main directions:

1. Music becomes a source for creativity with other artistic means (drawing, poetry, movement and dance, acting, etc.);
2. Music elements are used for creative music expression (improvisation on known rhythms and melodies, improvisation with voice and music instruments);
3. Creating new music (melody, rhythm, accompaniment, etc.).

These are the forms that are given in the guidelines in the curriculum of each grade that is still in practice. The new curriculum framework in Kosovo has changed. It focuses on six basic competences.

Children should strive to become: Effective communicators; Creative thinkers; Successful learners; Healthy individuals; Productive contributors; Responsible citizens. The idea is that all subjects should enable that children to achieve these competencies at different levels according to their individual capacities and talents.

The arts curriculum area in the new curriculum consists of Music, Visual Arts, but also envisages Drama and Dance as electives. The idea is that the arts area integrates music and visual arts around topics, themes and subthemes (although not entirely). For example, during Spring, or with Spring as the theme, music will use its own means of expression – a song about spring, a music work with aspring theme or character, etc. The visual arts will also approach the Spring theme with their means: pictures, drawing, sculpture, collage, photography, etc.

Within the new curriculum, the learning outcomes are organized within 6 areas/dimensions:

1. Performing/creating/presenting (this includes performance in music, drama and dance. Creating is used for visual arts forms, but there is also creativity under music, dance and drama);
2. Artistic means, techniques and processes (here students should learn about music/visual arts elements: rhythm, harmony, etc.; the techniques and specific processes that happen in each art separately);
3. Artistic communication (here there is space for creativity, free expression using any or combined art forms);
4. Understanding Art-Society relations (to understand different historic periods, styles, genres, composers, personalities, artists that influenced different periods, styles, techniques or genres);
5. Appreciation and assessment (it is foreseen that pupils continually evaluate themselves, their peers and art works with a critical view using art terminology);
6. Identity(ies), Culture (specific themes or spaces to use art for expressing personal, local, national, and global identity but also cherishing the art works of tradition within these different contexts).

Through Arts, students are encouraged to:

1. Experience various works of art;
2. Perform (participate) in artistic activities both individually and in groups, depending on their talents, dispositions and interests;
3. Create new works of art using various means of artistic expression using their own original ideas;
4. Present freely their personal artistic ideas, and

Interpret artistic ideas of other people's creative works.

Implementation in practice:

As for implementing the existing approach to creativity in the classroom, there is a hesitation of teachers evidenced in research by Besa Luzha (2015)² who finds that although teachers very much appreciate creative activities, they do not use them much in their classrooms due to lack of confidence, little time available and no training offered so far to music teachers. This was especially evident at the primary level where music education is conducted by generalists and no music specialists.

In a survey of 204 teachers across Kosovo, this is how teachers rated the use of creative activities in music classrooms (in importance from 1=very often to 5=never)

² Luzha, B. (2015). *Music education in post-war Kosovo: generalist and specialist teachers' identities, beliefs and practices* (Doctoral dissertation, UCL Institute of Education).

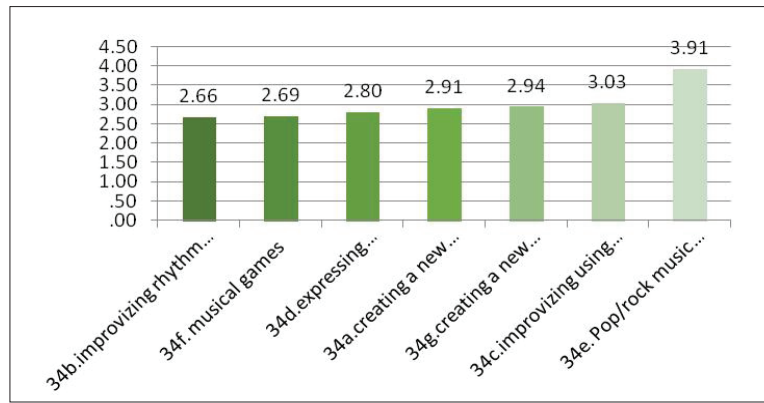


Figure 74. Creative activities used in the classroom (page 179)

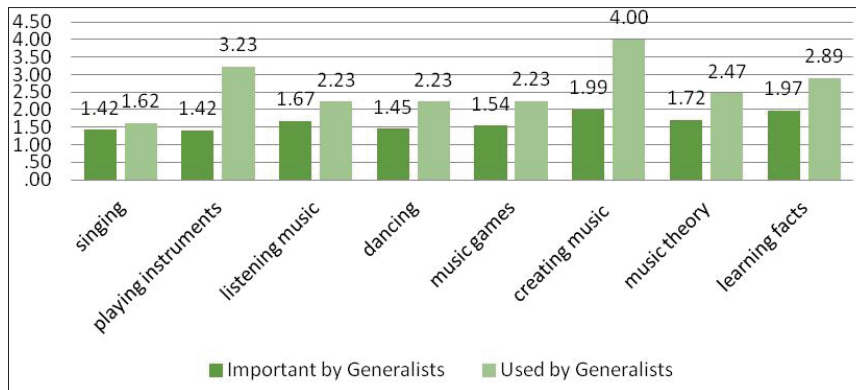


Figure 61. Generalists' valued and used music activities (page 162)

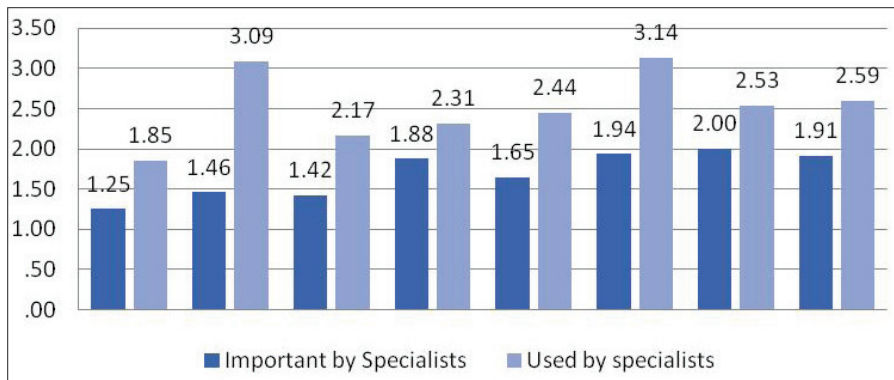


Figure 63. Specialist's valued and uses music activities (page 162)

ISCED 2	
Key Stage 3 Grades 6, 7	Key Stage 4, Grades 8, 9
<p>I. Knowledge, understanding and skills that are developed through arts and are related concretely to:</p> <ol style="list-style-type: none"> Active participation and practicing in various arts through interpretation, creation and presentation Exploring (knowing and understanding) of elements (means of expression), processes and creative techniques in arts (music, figurative art, drama, dancing, etc.) Communication and artistic expression Understanding of relations between Art and Society Appreciation and evaluation of aesthetic values in arts Use of arts for nurturing and expression of appropriate individual, group, social, cultural, national, regional, European and global identities. 	
1. PERFORMANCE, CREATION AND ARTISTIC PRESENTATION	
<p>In harmony with own individual interest the student develops skills for artistic communication in artistic musical, figurative, dancing and acting activities. He/she:</p>	
Key Stage 3, Grades 6, 7	Key Stage 4, Grades 8, 9
PERFORMANCE (INTERPRETATION)	
<p>Demonstrates successful use of means of expression, relevant techniques of artistic disciplines in music, drama, visual arts and dancing He/she:</p> <ul style="list-style-type: none"> Sings and/or interprets in musical instruments, songs and simple melodies according to imitation and the text of musical notes Interprets parts from different roles/characters (drama, comedy) Interprets dances of a different character individually or in a group 	<p>Excels with individual performing (interpretation) skills in one or more artistic activities He/she:</p> <ul style="list-style-type: none"> Sings and/or interprets in musical instruments, individually or in a group, songs and melodies of different genres (artistic, popular, slow music) Interprets entirely different roles (characters) Interprets in different combined performances (music, drama, dancing)

CREATION	
<p>Creates by using different artistic means of expression in order to express individual experience, personal feelings and ideas</p> <p>He/she:</p> <ul style="list-style-type: none"> • draws, colours, models (by pen, colour pens, plasticine, paper and other materials) in a free and creative manner or on given topics • creatively improvises on melodies and rhythms known before • creates melodies, rhythms, songs and instrumentals of songs • creates original and creative moves while dancing • creates original and creative elements in roles, dialogues in line with the given topic. 	<p>Creates by creatively and originally using materials, techniques and expression means of relevant arts</p> <p>He/she:</p> <ul style="list-style-type: none"> • draws, colours, models, landscapes, portraits, two and three dimension compositions, etc. as free drawing or according to the given topic • creates songs and instrumental tunes in different genres (popular, artistic, entertaining) • creates original choreography according to given music, text or situation • creates and contributes to scenic realization of texts for different plays (drama, comedy, musical).
PRESENTATION	
Is presented successfully and with self-confidence in different artistic individual or group activities in school, community or wider	
2. PROCESSES, TECHNIQUES AND MEANS OF EXPRESSION	
The student knows and understands elements of expression, basic processes and techniques of artistic creativity in music, visual arts, drama, and dancing.	
<p>Recognizes and understands basic principles, expression and artistic forms and techniques.</p> <p>For example:</p> <ul style="list-style-type: none"> • understands principles of creation of a melody, harmony, rhythm, etc. • understands the principle of contrast, shadow-light report in the drawing, etc. • understands aspects of role building • understands aspects of expression by movement, mimic, voice intonation, etc. 	<p>Recognizes and understands the use of different expression artistic means to realize artistic works of different artistic forms, genres and styles.</p> <p>For example:</p> <ul style="list-style-type: none"> • understands the manner of form building of music works in different styles (fugue, sonata etc.) in different genres (popular songs, slow music, rock, pop, jazz, etc.) • understands different ways for modelling, sculpturing etc.
3. ARTISTIC EXPRESSION AND COMMUNICATION	
Student demonstrates the ability to use various means of expression in arts (voice, instruments, colours, forms, words, movement, etc.) to communicate and express his/her experiences and ideas.	
<p>Expresses individual ideas, feelings, and experiences using one of the artistic forms of expression in music, visual arts, drama and dance.</p> <p>E.g.</p> <ul style="list-style-type: none"> • draws, colours, models to express the experience of the music he/she has listened to • moves and dances with the music he/she hears • through essays, poetry and literary works he/she expresses his/her experiencing of music or his artistic experiencing of exhibitions, theatre, etc.; • experiences a work of art and expresses his/her feelings by words, essay, etc. 	

4. UNDERSTANDING OF THE RELATION ART – SOCIETY – ART The student understands the development, role and influence of art in society and vice-versa in various historical, social and cultural contexts.		
	<ul style="list-style-type: none"> recognizes artistic and creative works, prominent artists of popular and artistic creations national and world ones that belong to different periods understands stylistic developments in different forms of artistic works (for example portrait in different styles, opera of different styles and in different periods, etc. 	<ul style="list-style-type: none"> knows in a more complete manner artistic master pieces at national and global level (for example Beethoven's Ninth Symphony, symphonic poem "Skenderbeu" of F. Beqiri, etc.) understands interrelation between social developments in different time periods and influence on styles, genres, forms, formations and elements of artistic expression for example (Baroque, Classicism, Romantics, etc. and distinctive characteristics or specifics of artistic, musical, figurative creations in these styles).
5. AESTHETIC APPRECIATION AND EVALUATION The student appreciates and evaluates in an informed and critical way individual artistic creations of others in music, the visual arts, dramatic art and dance according to his/her talents and abilities.		
	They respond emotionally to works of art through experience, perception, observation, listening and interpretation.	Appreciates and evaluates his/her own and others' artistic creations by analysing the shape, elements of expression and manners and techniques of their use to the function of artistic expression.
6. IDENTITY AND CULTURE The student nurtures relevant identity/ies: (individual, group, social, cultural, national, regional, European and global) through arts.		
	<ul style="list-style-type: none"> Experiences and knows masterpieces of popular and other communities' arts for example interprets national and other peoples' songs and dances, uses national and other cultures' figurative motives in their works. 	<ul style="list-style-type: none"> Expresses himself/herself in an artistic manner on different topics at global level by maintaining elements of cultural and national identity.

MACEDONIA. MUSIC CREATIVITY IN SCHOOLS AND THE SCHOOL CURRICULUM IN MACEDONIA
LEJLA BEQIRI

In order to talk about music creativity in schools in Macedonia, first need to introduce the educational system.

Primary schools offer education to children aged 6 to 14 (nine classes – nine school years). Parallel to the regular school, we have primary music schools that children attend twice a week for instrument and solfeggio lessons. Depending on the instrument the child plays, primary music school can last 3 years (singing), 4 years (woodwinds) or 6 years (strings and piano).

High schools are for children aged 14 to 18 (first to fourth year - four school years). High schools can be general, like gymnasiums or professional, like music high schools, ballet high schools, textile high schools, medical high school, etc.

Academies and Universities operate based on the Bologna system, much like elsewhere in Europe.

The school curricula have many topics and themes and one of them is creativity. In different schools and in different parts of the country, this very important part of the school curricula is approached through different perspectives. During my limited research I came up with interesting statistics regarding the school curricula.

On the question “are the teachers that teach music always music teachers?” I found that in general, 95 % of primary schools teachers that teach music lessons to pupils aged 6 to 10 are not music teachers. Ten percent of teachers who teach music to 10 to 14 year-olds are not music teachers. In high school all the teachers that teach music are music teachers, musicians with university degrees. This is the real situation at schools and it intrigued me, encouraging further research.

Innovation and creative ideas, methods and ways of treating music in primary schools was reported to be 80 %, but 50 % in high schools. This may point to the fact that it is not the Academy degree that was most important, but the way of working. Some schools require that music teachers must attend music a seminar or workshop at least twice every year. Also, in the last few years in Macedonia it is very important that the lessons in general are more interactive and teachers are required to use the Internet, laptops, musical instruments, colour papers, videos, music listening, concert listening and watching, singing, feeling the music using their voice, their bodies etc. during classes. The school system has been changing in the last few years and music, among other subjects, is also highly affected. Changes require more quality classes and the books, which have not changed to date. We need more trained teachers and creative approaches to lessons. We must keep in mind that brain imaging studies reveal the neural underpinnings of spontaneous musical creativity. Improvisation activates brain areas associated with language and sensorimotor skills and deactivates areas at rest during dreaming and meditation. We should never neglect improving services to children through more music and more art in the most creative and innovative way possible.

MONTENEGRO. CREATIVITY AS AN ACTIVITY IN MUSIC TEACHING IN MONTENEGRO: CURRICULA CONTENTS AND PRACTICAL EXPERIENCES

JELENA MARTINOVIĆ BOGOJEVIĆ

Introduction

If we start with pre-school as the first step in the education system (*Programme for the field of activities in pre-school education*, 2011) we notice that music activity is one of seven activities carried out in everyday work with children. These activities, besides music, include physical and health activity, linguistics and language, mathematic-logical work, social activities and social/emotional development, field trips and getting to know nature and the environment, and painting activity. Music at this age contributes to overall development of the child. In the programme the main recommendation is that singing, playing an instrument, listening and movement to music should enable the children to have individual expressions through spontaneous improvisation, where the teacher should not insist on “formal strategies of teaching”, which have a demotivational effect on creative and spontaneous expression.

Musical culture in the curriculum of elementary schools with a special focus on creativity. Elementary education in Montenegro lasts nine years, and it is divided into three cycles of equal duration. In the first cycle *music culture* is represented in the teaching plan through one class a week. In the second cycle, it is represented by two classes, except in the sixth grade where the number of classes returns to one class a week. In the third cycle, the students have one class a week until the ninth grade when the total annual class load is reduced from 35 to 25 classes (Vidulin, Martinović Bogojević, 2016, p. 84). Teachers have the possibility to create 20 % of the annual classes together with pupils and the local community, in accordance with their needs.

The following table will show a segment of the Curriculum (National programme for Music culture in elementary schools in Montenegro, 2013) and the degree of children's music creativity across classes.

Class	Musical creativity (PUPILS)
I	<ul style="list-style-type: none"> - produce various sounds; - experience of music expressed through colour, movement, speech - while performing nursery rhymes, they create rhythmical accompaniment using their body as a source of sound - they express their impressions visually about heard melodies - draw instruments and talk about it - devised movements that accompany the music
II	<ul style="list-style-type: none"> - create music accompaniment on one tone for a song - creatively express through movements or through visual contents what they experienced while they were listening to the music - visually express various moods discovered by music - create movements to music (pantomime etc.) - create stories and music illustrations - accompany rhythm through simple rhythmic steps
III	<ul style="list-style-type: none"> - visually express their song experience - starting with their ideas, they look for and use sources of sounds from their environment by which they express themselves creatively - create rhythmical accompaniments for songs and rhythms - supplement the existing melodies (musical dialogue) - work on dramatization of a musical fairy tale
IV	<ul style="list-style-type: none"> - create rhythm and movement for a given song - combining notes and pauses they complete two time, and four time bars. - note rhythm for a given text - create a rhythmical exercise - create a melody for a given text - create simple choreography
V	<ul style="list-style-type: none"> - perform improvisations on Orff instruments - determine rhythm for a given text - illustrate their impression of a heard composition - create simple melodies with known tonal durations
VI	<ul style="list-style-type: none"> - create choreography on the given music - create a simple melody for a given text - create rhythmical accompaniment for a given song - visually express their impression of heard songs - create movements to various musical kinds
VII	<ul style="list-style-type: none"> - create simple melodies for a given text or a text by their own choice - create accompaniment for a given melody - creatively express their experiences (visually, textually or through a dance)
VIII	<ul style="list-style-type: none"> - creatively express musical experiences in textual, visual and dance forms
IX	<ul style="list-style-type: none"> - improvise to musical topics - creatively express musical experiences (textually, visually) - creatively express musical experiences (dance) - create accompaniment for songs

In didactic recommendations, creativity is stressed, especially in the first cycle (pupils of age 6–9), where it is stated, “Creative activities are a natural factor of music development already at the pre-school age. It is important that the teacher continuously motivate them during music culture teaching. Children, aided by creativity, trigger sound imagination, and the teacher guides them towards planned goals (National curriculum for Music culture, 2013, p. 18). It is also recommended that creative expression be developed through music and expression of various forms of communication, by playing, singing, playing instruments, dancing, visually and verbally (*Ibid.*)

Conclusion

Although music creativity is present in the national curriculum, in practice it is applied rarely, especially with regard to teaching implemented by generalist teachers. An increased level of professional training, which has become mandatory in recent years so that teachers would obtain work licences, enables organisation of quality seminars.

As authors dedicated to the early years of schooling, we have strived to stimulate creativity through an interdisciplinary approach and inter-course connections. In order to contribute to the improvement of teaching, we have produced a method guidebook, which provides various creative solutions. Practice shows that creativity is more apparent within the framework of extracurricular music activities or school projects rather than during regular classes. The reason for this, usually stated by teachers, is an insufficient number of lessons and a highly demanding curriculum. As these activities are not included in the regular lesson quota, they are frequently the result of individual enthusiasm. New tendencies in education are directed towards educational advancements in teacher preparation, so those who show a higher degree of research capabilities, bringing more innovations into their teaching process, could advance in their vocation to the position of teacher/researcher, which ensures a higher salary and a better status, as well as greater satisfaction at work.

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POLAND. IMAGES OF MUSICAL CREATIVITY IN SCHOOLS: THE POLISH PERSPECTIVE

GABRIELA KARIN KONKOL

The educational system in Poland is comprised of primary, lower secondary, and upper secondary schools. In grades 4–6 of primary schools (subject teaching) there are three years of obligatory music lessons (45 minutes once a week). In lower secondary schools there is one year of obligatory music lessons and in upper secondary schools there are no music lessons at all. A generalist (a so called integrated teacher) teaches in grades 1–3 of primary school. Any other music lessons (as subjects) are conducted by a music specialist (music educator).

Additionally, music classes could be an elective subject in lower secondary schools (in the frame of artistic activities in grades 2–3). Usually, students can choose extra-curricular activities at schools, such as choirs, ensembles and other special-interest groups.

The last updated version of the National Curriculum in music education in Poland was implemented in 2014 (General education core curriculum regulated by the Ordinance of the Ministry of National Education of May 30, 2014). There are five areas of music activities which are present in that document. They are as follows: singing, playing school instruments (Orff instruments), creating music, movement to music and listening to music. All the activities mentioned above play an important role in music teaching in Poland. However, at some school levels singing and playing Orff instruments is the predominant form. The latest version of the curriculum is in accordance with current trends in music teaching and learning. It contains a variety of music activities, teaching methods and tools. It is also possible for teachers to create their own syllabus in teaching music.

A crucial role in the development of children's musical abilities and skills is played by creativity. The National Curriculum encourages students to solve problems by themselves, to look for different solutions, to develop divergent thinking. Creative tasks lead to increased student vitality, including in music.

The general education core curriculum indicates that in grades 1–3 of primary school as part of music education, specifically concerning music creativity, the student: creates simple sound illustrations to text and images, creates movement improvisations to music and improvises using voice and instruments according to pre-established rules.

In grades 4–6 of primary school, in music classes the students create their own expressions – they improvise and compose simple sound structures and systems of dance and movement, show the characteristics and nature of the tracks and performed songs with words or other means of expression. More specifically, the student:

- creates simple rhythmic structures, sounds, spontaneous accompaniments, i. e., bordun, illustrates situational scenes, literary texts and images (independently and under the guidance of a teacher);
- creates movement improvisations to music;
- using established principles, creates vocal and instrumental improvisations (the exercise is performed independently and under the guidance of a teacher using Orff instruments or instruments made by students);
- creates forms of expression of music by non-musical means – reflects graphically music characteristics and musical forms, draws, paints and puts lyrics to music, the words describe the characteristics and nature of the musical pieces at hand.

In grades 1–3 of middle school, the student creates expressions, consciously chooses their form and method of implementation using different media (games, singing, dance, spoken and written word, recording, Internet tools). More specifically, the student:

- creates vocal and instrumental sound statements that have various functions (e. g. instrumental accompaniment to songs, musical illustrations to literary and artistic content, his or her own tunes);
- improvises (e. g. creates melodies to the specified text - alone or under the guidance of a teacher, solo or in a team).

It has to be underlined that we are not satisfied with the number of music lessons in general education schools in Poland. Students have only four obligatory years of music lessons in a 12-years cycle of education (from first till 12th grade). Another important problem is the lack of music specialists (music educators) in grades 1–3 of primary schools and at some pre-school institutions. Meanwhile, teachers who work in grades 4–6 of primary school and in lower secondary school are highly qualified. They not only develop students' knowledge and musical skills, but their creative potential in music as well.

In addition, at some Polish schools we observe ongoing projects in creativity. An example of this could be an interdisciplinary creative project for primary school children at Primary School no. 4 in Gdansk. The main aim of this project was to develop children's music abilities through art-centred workshops. The children participated in musical and non-musical activities, which develop creative abilities and imagination. Among other things, children created handmade instruments, designed educational games dealing with music (e. g. dominoes, memory, and card games, as well as cross-word puzzles), musical posters and original board games, educational entertainment, etc. The participants learned how to adjust and apply this to music education. The specific goals of the project were: to improve the participants' skills in creative learning as well as teaching; to present innovative methods to be used at school; to underline the role of play-based learning and joyful education and to demonstrate examples of good practice in music teaching.

This interdisciplinary creative project for children ages 6–9 introduced during music lessons shows how to develop musical abilities – music memory, training concentration, and music imagination, as well as musical skills. It includes such musical activities as: listening to music, singing, playing, and moving to music. In addition, visual arts activities, such as painting, handicraft and 3-D construction of musical games were involved. They develop not only technical and manual skills, but artistic talent as well. <http://pl.bab.la/slownik/polski-angielski/zdolno%C5%9Bci-plastyczne> The main result of this project focuses on stimulating the child's creativity that leads to a better understanding of music. The final product was not as important as the process of creation itself.

To summarise the situation in Poland, we can say that teachers follow the National Curriculum document in the area of creativity. More and more they observe a positive impact of this activity on the general and music development of a child.

SLOVAKIA. EXAMPLE OF THE DEVELOPMENT OF STUDENT CREATIVITY AND FORMATION THROUGH THE *SUPERCLASS* PROJECT

IRENA MEDNANSKA

Pedagogy nowadays tries to establish different forms of creative activities that show results in the education of young people. One of the most effective forms is creative projects, which, in the context of current modern integrative music pedagogy and polyaesthetic education, are very popular among all age groups of the school population.

Conception of the project *Superclass*

The students spend part of their music, painting art or literature class on a group project during the school year. The topic of the project is announced for each level at the beginning of the school year and all students from the class participate, based on their skills and abilities.

The students in class come up with the story (teachers help out younger students), write the script, create the musical-dramatic show (including scenery and costumes). The final piece is then presented in public at school, the local and regional level. The winners of the regional rounds advance to the national round, where they compete for the title of SUPERCLASS. It is a polyaesthetical project which includes the work of all students and fulfils the following dimensions in its conception – www.supertrieda.sk

- It connects the music with painting art, drama, literature, and film education. It teaches the students to work with multimedia, teaches them the art of speech, ability to form and create their own opinion, to present their own ability and skill, and perform in public;

- Activates the students for meaningful activity;
- Strengthens the relations in the class, teaches the children to cooperate, help each other;
- Increases the self-esteem of each student in the class;
- Gives an opportunity to disabled and socially weaker students;
- Project *Superclass* has long-term influence.

This type of activity teaches students throughout the whole school year, during the class and during free time as well. It increases their sophistication and cultural awareness.

SPAIN. CREATIVITY THROUGH PERFORMATIVE PROPOSALS: SOCIALISING THROUGH MUSIC AT A SECONDARY SCHOOL IN SPAIN

JOSÉ A. RODRÍGUEZ-QUILES

Introduction

The current political situation in Spain after the general elections in December 2015 is indeed complicated. Politicians aim for building a new government and at the moment (March 2016), nobody in Spain seems to show interest in “minor matters” (for instance, in music education).

Signed by the EAS board members, by all the EAS National Coordinators across Europe and by the current president of ISME, the “Granada Declaration 2015 for lively music education in schools and high level training of music teachers in Spain and Europe” was sent to the Spanish Minister for Education, Culture and Sports. No answer was given, to date. Hence, both music and music teacher preparation continue in a precarious situation all over the country, and that is why I am speaking about precarious areas referring to these subjects in Spain.

A reform of the curriculum after the constitution of the new government in this country is expected. Therefore, I will just present an example of contextualised good practice. The model describes ways in which a particular secondary school uses creativity in music class to socialise and educate difficult pupils from disadvantaged backgrounds.

The school

The Secondary School “Fernando de los Ríos” is located in Fuente Vaqueros, near Granada, and presents following characteristics:

- age range: 12–16;
- ethnic minorities (20 to 35 % Romany);
- absenteeism from school (20 %);
- family breakdown;
- 7 % of pupils show aggressive behaviour;
- 60 % of pupils enter secondary school with attainment below the expected level;
- 14 % drop out rate before the end of compulsory schooling.

The impetus for the project was the interest of a group of teachers who wanted to find an approach, which would be more successful in a very difficult environment and with a lot of difficult pupils. They were convinced that working creatively in music and the arts is a very effective way to motivate pupils in both creative and socio-educational dimensions.

Music and art are seen as two important subjects, which contribute to the self-confidence of pupils, most of whom come from very poor backgrounds and do not believe in the possibilities school can offer them. It is not only about learning music, but about acquiring basic habits in a democratic society, such as respect for laws and for others; compliance with time limits (for Romany people time elapses in a different way than is experienced by non-Romany people, and this has implications for the way they perceive not only music, but their entire life); respect and care for one’s own and other’s belongings; group work (cooperation between different ethnic groups has to be learned); expressing emotions (without being ashamed) but also being quiet when necessary (to learn to listen to and to pay attention).

This example is an innovative practice in the Spanish context that supports and promotes:

- the inclusion of different ways and contexts for learning;
- opportunities for reflective practice in evaluation and assessment; and
- opportunities to innovate and to become critical.

By the end of the four compulsory years pupils come to realise the importance of knowledge and of the need for some basic life skills in order to become a full member of a democratic society.

The four main aims in the school plan are:

- to use music as a methodological approach to educate for sensibility, creativity, self-control and the values of peace and non-violence in difficult social contexts;
- to learn to use sources of information (musical, historical, graphical, journalistic) for their own musical and artistic creation;
- to participate performativity in musical activities both individually and in groups, with an open, interested and respectful attitude; and
- to promote team-work not only among the pupils, but also through interdepartmental work among the teachers of different subjects in order to benefit cooperative work which is based on values of collaboration and solidarity.

Results are:

- All teaching staff works actively for this model of education;
- The whole community accepts music as an important subject;
- There has been a decrease in the number and severity of conflict situations;
- There has been a decrease in student failure rates from 60 % to 16 %;
- Absenteeism rates have dropped from 18 % to 14 %;
- The drop-out rate has reduced slightly;
- Students display a more positive attitude and sensitivity towards listening (not only to music but also to other people).

Discussion

Creativity is also related to the social context where it takes place. It can’t be said that group A pupils are more or less creative than group B without paying attention to the contexts and determinants they have to

deal with. For this reason it's better to speak about a "contextualised creativity" or a "creativity in context". In this sense, creativity in music class also depends on pupils' previous musical skills and musical experiences they bring to the classroom.

In a precarious context a performativity approach to music education can help. This approach has two main characteristics: (a) It should be self-referential (that is, it should have something to do with the pupils' personal lives) and (b) it should create a new reality (in the form of a performance or even better – beyond the performance itself).

An interesting research agenda can be opened in order to help pupils in precarious contexts deal with music in a more creative manner and, as a consequence, add more significance for their lives, and to that of society's.

THE NETHERLANDS. CREATIVITY IN MUSIC EDUCATION IN THE NETHERLANDS

MARINUS VERKUIL

Introduction

Creativity draws a lot of attention, both from researchers and from teachers. An important impetus for this is new research in the ways music functions in the brain. This is not a specific Dutch form of research; it is a part of an international development. The outcomes of this kind of research inevitably stimulate new research because a lot of questions are to be answered, but it also already emphasises the unique importance of the phenomenon of music.

The research is very much aimed at the processes that are taking place when someone is active in making music and listening in the broadest sense. So it is not aimed at musical knowledge or analytic activities, but the focus is on the process-oriented course of being active with music.

This research focus has the consequence that in music teaching there is a growing interest and emphasis on making music in the broadest sense. Playing, singing, improvising and composing are in the spotlight of music education in our country.

The official texts; the government

This also applies to the way official texts are put together. An important characteristic for our country is that there is a growing opportunity for separate schools to make their own curricula and their own adjustments. The texts from the government leave a lot of space for the schools to provide their own interpretation. This seems like a very good thing, but in very glaring contrast with this is the poor music "baggage" of the generalist classroom teachers in the Primary Schools (age 5–12). Here we encounter the risk that the space created for personal interpretations quite often leads to forms of misuse of that space. The space is so large that the teachers can even choose theatre or dance activities as a replacement for music teaching. In the past few years there is a growing awareness of this abuse and a lot of activities and actions are undertaken to put the focus fully on music education. In this context the sentence "development of creativity" is very often used, also in governmental texts.

In the secondary schools (the high schools, age 12–17) music is thought by professional music teachers. They are the teachers that are trained by us in our conservatoires. Research has shown strong growth in our institutes, especially in the teaching programs and the curricula. The emphasis that is put on the importance of brain processes of music itself has the consequence that being active with music in the schools should be a central activity. An important issue in the texts from the government is that they refer to all the relevant disciplines of art. So there is not a specific document for music alone, but these texts can be found in a document that also concerns Fine Arts, Dance and Theatre. This has the consequence that in the secondary schools there is also quite a lot of room for the schools to make their own individual adjustments in arts education. From the perspective of music, one can say that both good and bad choices have been made.

Creativity in practical education

As I said, there is a lot of freedom for the separate schools, and one can draw the conclusion that there must be quite a range of activities in practice. It is true that the connection that is made with other art disciplines has the consequence that there is a lot of interest in developing the creativity of children. This goes both for the primary schools as well as the secondary schools and it can be said that this is a very positive result of the choices that are made for the art education in our country. So there is a very common positive validation of the importance of creative development of children. On the other hand, there is sometimes a fundamental lack of specific knowledge about creativity development and didactical approaches to shape proper teaching.

Teacher attitudes towards creativity

The conclusion can be drawn that there is a very positive validation of the importance of creativity in music education. It is a common shared belief that one should invest a lot of time and energy in shaping creative perspectives in music education. This goes for both the music teachers in the secondary schools and the generalist teachers in the primary schools.

In the text above I already paid attention to the limits and restrictions there are for the generalist teachers in the primary schools. The Pedagogical Academies are put under pressure now to make adjustments to their programmes so there would be more room for the musical expertise of their students.

For the secondary schools there is broad practice of working in small subgroups and giving them assignments to prepare all kinds of pop songs. There is some space for creative development in this kind of teaching, because it leaves room for personal decisions, but this approach has the risk of superficiality. This applies both to the one-sidedness of the pedagogical approach and to the choice of musical material. Because of the variety of shapes of music education in the schools, there are a lot of different activities in relation to music teaching in the Netherlands. This also goes for the projects in the schools. Some very original initiatives are undertaken; a lot of examples for this are described in the journals of music education. There is also a very broad and positive affirmation of this kind of initiative. But one could not say that there is something resembling a national approach or a truly common curriculum for music education. It all depends on local and personal initiatives.

Conclusions

Finally, I want to make a summary by mentioning some bullet points:

- There is a big leap in music research concerning elements of creativity;
- There is something like a common approach for all the art disciplines; this has both advantages and disadvantages;
 - The government acknowledges the importance of music education, but there are no practical measurements from them at this time;
 - In primary schools there is a great lack of professional expertise in music teaching;
 - In secondary schools there is great interest in creativity, but the variety in teaching music should be broadened;
 - In the teacher preparation programmes new perspectives and approaches concerning creativity are introduced.

TURKEY. THE PLACE OF CREATIVITY IN MUSIC LESSONS IN TURKISH PRIMARY AND SECONDARY EDUCATION

NESRIN KALYONCU, SEZEN ÖZEKE

The Turkish Education System is structured in four levels; pre-school education, primary education, secondary education and higher (tertiary) education. Pre-school education covers children 36–72 months and involves various musical events in this educational process. Primary education consists of the two-stage

type of school: Elementary school (Grades 1–4) and lower secondary school (Grades 5–8). At the primary education level, one hour of music lessons is required from the 1st to 8th grades and there are additional 2-hour elective music lessons from 5th to 8th grades (MEB, 2013). The secondary education level consists of grades 9–12 and is often called high school, which includes various types of schools such as general high school, vocational high school, technical high school, science high school, fine arts high school, etc. The hours of the music lessons in the secondary education level vary according to the type of school. Therefore, in this presentation only music lessons in general high schools will be covered. In general high schools, there is a one hour mandatory course where students choose either “Music” or “Visual Arts” lessons. In addition to this, there are 2-hour elective music lessons offered during all four years of education (Grades 9–12) (MEB, 2014). In all of the levels of the Turkish Education System, except higher education, the central music curriculum developed by the Ministry of Education is being used across the country.

The concept of “creativity” is one of the most hotly-debated issues in 21st century international music education literature (Lothwesen, 2014), and it has begun to show up in the literature of Turkish music education as well (Göktürk, 2010; Barışeri, 2013). There are various uses of the concept of “creativity”. In music lessons, unlike knowledge transfer in the traditional sense, it indicates a productive behaviour, focuses on experience and is characterized by a class action process (Lothwesen, 2014). Musical creativity not only covers the product, but also covers the process and the performance. Therefore, in works of creativity, the focus is not only on the product, but also on the pattern of skills which are evident in the attitudes such as “sensitivity to problems, ideational fluency, flexibility of set, ideational novelty, synthesizing ability, analyzing ability, reorganizing or redefining ability, span of ideational structure, and evaluating ability” (Guilford, 1950, p. 454).

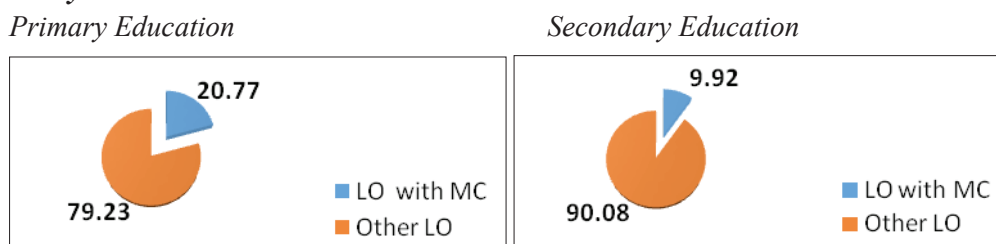
Musical creativity is a relatively “new” concept in Turkish music education. Music lessons in Turkey were formed on the axis of singing and music theory for many years and there were no creativity-focused activities as in today’s lessons. At the end of the 20th century, in 1994, content areas of the music lessons were diversified and some creative activities added in the curriculum (Kalyoncu, 2002); and later in 2006, with the constructivist approach, student-centred activities in music lessons appeared in curricula (MEB, 2006). In the high school music curriculum developed in 2009, a similar student-centred approach is taken into account (MEB, 2009).

Along with “Listening-Singing-Playing”, “Musical Perception and Knowledge”, and “Music Culture”, “Musical Creativity” is one of the four compulsory learning fields in the current music curricula in primary and secondary education in Turkey. In the high school music curriculum the learning field of “Listening-Singing-Playing” is split into two separate learning fields: “Listening” and “Singing-Playing”. Thus, ‘Musical Creativity’ began to be recognized in the Turkish music education system officially both in theory and in practice. This development led policy makers to consider the issues of preparation of textbooks and other course materials, lesson plans and practices, teacher’s guides as well as preparation of music teachers. At the same time, it has been a challenge for all concerned with music education issues to keep track of the innovative approaches in music education planning, implementation, inspection, research, development, etc.

Creative aspects in Turkish music curricula have been formulated within the Learning Outcomes. When we analyse the learning outcomes in the primary education music curriculum (Grades 1–8), the proportion of the learning outcomes related to creativity is 20.77 % (see Graphic 1). (Distribution of all learning outcomes are: 39.34 % psycho-motor; 20.77 % cognitive; 15.30 % affective; 11.48 % social; 8.74 % auditory-sensory; and 4.37 % complex). Nearly half of the psycho-motor learning outcomes and one-quarter of the affective outcomes in the curriculum are formulated to include musical creativity as well. Within these learning outcomes, also considering the interdisciplinary connections, more emphasis is on the students’ own creative expressions and on the explorations of musical elements with students’ own experiences. Learning outcomes with the creativity focus are processed with educational games, improvisation, dramatization and transformation, which are commonly recommended teaching methods in the curriculum. Learning outcomes and their contents in the primary music curriculum enable students to find creative ways to build unique experiences and unique products listed in a spiral format, as follows:

- Playing and creating sound games;
- Making rhythm instruments and make use of these instruments;
- Improvising and creating rhythm accompaniment;
- Dramatization of songs and stories;
- Creating appropriate sound processes to stories and tales;
- Movement/dance improvisation and movement/dance installation;
- Transforming feelings/thoughts regarding music into different expression areas (pictures, text, pantomime etc.);
- Experimenting with melodic patterns and creating melodies.

G.1: The proportion of primary and secondary education learning outcomes with an emphasis on creativity



LO: Learning outcomes; MC: Musical creativity

When we analyse the learning outcomes in the secondary education music curriculum, the proportion of learning outcomes related to creativity is 9.92 % (see Graphic 1), and this rate is lower than the one at the primary stage. (Distribution of all learning outcomes are: 53.73 % cognitive; 23.14 % psycho-motor; 10.74 % affective; 8.26 % auditory-sensory; and 4.13 % complex). Learning outcomes emphasising creativity focus more on the cognitive domain and can be found small in number in the psycho-motor domain as well. These learning outcomes, unlike the creative processes in primary education, refer to adapting/applying information; in other words, these outcomes require students to use knowledge consciously in the direction of creativity and to reveal their own unique products. These, in contrast to explorative contents at the primary level, require a higher level of cognitive processes. Learning outcomes and their contents in the secondary music curriculum, which enable students to spend a creative way to create unique experiences and unique products listed in a spiral format, are as follows:

- Creating/composing melodies (difficulty level rises with the grades from simple, compound, to asymmetric meters and to polyphonic music);
 - Completing the melody;
 - Making rhythm and melody instruments;
- Creating and arranging rhythm accompaniment (difficulty level rises with the grades from simple, compound, to asymmetric meters and to polyrhythmic structure);
 - Dramatization of Turkish folk song stories;
 - Transforming music to other related arts.

In both primary and secondary education curricula, information to help teachers how to work with learning outcomes in creative ways is provided. In primary education, for all grades, Teacher's Guide Books and Student Workbooks have been prepared. Both in the curricula and in the Teacher's Guide Books, for each learning outcome sample activities are suggested for teachers and these activities are prepared for teachers to provide ideas to create their own ways to teach that particular outcome. Also, for each learning outcome, information about interdisciplinary connections as well as hints for teachers to transfer these connections are provided. There were some studies in the literature about this current curriculum. One study asked 20 teachers about their views about the music curriculum (Demirci & Albuz, 2010) and the teachers rated the curriculum 75 % positive in respect to consistency, teaching methods and activities that make students active. In both primary and secondary education curricula, some sample tools are also provided for evaluation and measurement to assess students' learning outcomes. In these samples, besides the traditional exam and tests,

great importance is given to “process assessment”, which is very important for the assessment of the creative musical works. Observation forms, performance scales, project evaluation forms, portfolio evaluation forms, self and peer assessment forms, etc. are examples of tools offered to teachers in the curricula.

When we examine publications about the current curricula in practice some studies were found regarding primary music lessons. There is related research by Göktürk (2010) with 10 music teachers and 3 university professors, by Demirci and Albuz (2010) with 20 teachers, by Kırmızıbayrak (2012) with 84 teachers and by Umuzdaş and Levent (2012) with 30 teachers. All these researchers report positive effects on students’ creativity. Teachers thought that realisation of creativity-related learning outcomes in the curriculum develop students’ creative thinking skills and mentioned that since students are in the centre and more active, they improve their creativities. On the other hand, teachers stated some “challenges and misunderstandings” about the structure of the curriculum in practice. In these research studies, nearly half of the teachers believed that lack of materials, lack of time, lack of well-prepared textbooks, crowded classrooms and the diversity of students’ learning input made effective use of the curriculum impossible. In addition, Barışeri (2013) examined 18 primary school teachers’ lesson plans prepared for the learning field of ‘musical creativity’. She found that usually teachers use listening activities in their lesson plans and these activities mostly apply to the learning field of “musical perception and knowledge”. She also found low quality lesson plans in terms of creativity.

As a result it can be said that there are positive developments in terms of musical creativity in Turkish primary and secondary education. However, teachers need to be prepared for the use of the curriculum and to receive in-service education to learn how to teach music with the recent approaches, especially approaches to creativity.

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EUROPEAN NATIONAL ASSOCIATIONS FOR MUSIC IN SCHOOLS

FOUNDATION OF THE NEW EUROPEAN PLATFORM FOR MUSIC TEACHER ASSOCIATIONS AT THE 24TH EAS CONFERENCE IN VILNIUS 2016

MICHAEL PABST-KRUEGER

At this year's annual conference in Vilnius (Lithuania), the European Association for Music at Schools (EAS) started to establish a platform for the European Music Teacher Associations (MTAs) with the aim of creating a network for the political work concerning music education in schools throughout Europe. This project had been envisioned for many years, since the need for such a network is quite obvious: even if school systems and political circumstances differ considerably across Europe, all the MTAs are striving for basically the same goals in their respective countries and can learn very much from each other in all working areas. Music education has different aims, contents, methods, resources of time and money and so on in the individual countries – and the various MTAs have different strategies of working in the political field in addition to organising congresses and continuing education courses. This situation suggests many topics for exchange and discussion, creating a good basis for collaboration.

Basic ideas

Against this background, the first step seems quite clear: just making contact with all the representatives of the MTAs in the various European countries is quite a challenge, because not all national associations are well known or even have an up-to-date internet presence. Some countries also have multiple associations, covering different school types or even as competitive organisations. The next steps will be a concentrated exchange of information and measures to make the work of the MTAs visible, for example during annual EAS conferences and on the EAS website.

The main interests of the first participants of this new platform are the conditions of music education in schools all over Europe. Activities will be directed towards strengthening advocacy for music education in schools in countries across Europe. On the one hand, there are great needs to exchange experience and develop strategies concerning the various campaigns for suitable environments for music education in schools. On the other hand, it is very important to form a single partner for European organisations regarding cultural/music education and for preparing decisions on a European level. The national MTAs still have very little or no contact with respective European bodies. Another aim will be the work of the Music Teacher Associations themselves, for example the affiliation of members, the organisation of unsalaried work.

In addition, this new EAS platform of MTAs will strengthen the network of the EAS itself by EAS gaining better access to the national networks of the MTAs and vice versa. The establishment of the MTA network under the umbrella of the EAS should become a win-win-situation, profitable to both sides. Furthermore, it will be important to sustain an intensive exchange with the existing network of the EAS National Coordinators (NCs), who represent the EAS on the national level and mainly work in the field of scholarly research and the specific contents of music education in schools.

First activities

At their first platform meeting in Vilnius, the representatives of currently eight European associations named several discussion points for the collaboration of the MTAs at the European level:

- The reduction of music as a subject in timetables of state schools is a fundamental problem in most European countries, even if music education is implemented very differently in terms of both quantity and quality;
- Continuing education (in-service) courses and congresses are central to the work of most MTAs – this creates opportunities both for mutual inspiration and stimulation as well as for content and organisational cooperation;

- The low levels of membership and willingness to participate in the work of the MTAs are major problems in many (possibly even all) music teacher associations. The situation is often addressed, but up to now has not resulted in permanent improvements.

The present representatives, and subsequently many of the MTAs, which did not participate in Vilnius, heartily supported this initiative, so the work will be continued and will enjoy a broader base from now on. The delegates decided to intensify the cooperation of the music teachers' associations on the European level and plan events and presentations during the upcoming EAS conferences. A planning team has been created, which will prepare the content and working structure for the next meeting of the MTAs platform during the 25th EAS Conference 2017 in Salzburg. The main activities will cover the field of educational policy and thus provide a dimension of cooperation for those associations, which have infrequently worked at the international level. In addition, the issue of membership growth will be addressed in the internal meetings.

Ideas for the second meeting at Salzburg 2017

For the 2017 EAS Conference in Salzburg, meetings and other activities of representatives of undoubtedly more than eight MTAs will include several activities, for example:

- A poster presentation of MTA activities in various countries could be shown during the entire conference (to be prepared in advance);
- Internal meetings of representatives of MTAs from all over Europe could be organised with the aims of:
 - getting to know each other,;
 - exchanging information about the main activities of the MTAs in different countries;
 - developing plans for further collaboration of the MTAs;
 - exchanging information and ideas about methods for increasing MTA membership;
 - preparing of the presentation of the MTAs network during the EAS Conference (see below),
- Presentation of the results of MTA meetings to the participants of the 2017 EAS Conference in a 90 minute format (similar to the standard lecture format).

The planning team, consisting of delegates of the MTAs and representatives of the EAS board, will develop these ideas in 2016 and invite all other MTAs to participate in meetings and presentations at Salzburg in April 2017.

Future prospects

Based on the mentioned activities and further planning, the EAS platform of MTAs will be built up and established under the umbrella of the EAS. Annual meetings of representatives of mostly all MTAs will be carried out during EAS conferences. The work of the MTAs will be presented to the conference delegates, for example by poster presentations or workshops and/or lectures during the conferences. Information about European MTAs and the activities in their European network should also be distributed on a section of the EAS website. The relevant presentations could contain short presentations and contact addresses of MTAs in each country and information about European aspects of educational and cultural policy.

Other plans include a special teacher section with input from different countries as a part of each EAS Conference: the MTAs could bring input – workshop and lecture contents as well as information about the school systems in the different European countries – and present their work to a wider public in different European countries every year. This would be a good opportunity for the EAS to open its annual conferences in various countries more to the public and intensify contacts with local music teachers.

Research papers

INTEGRATING CREATIVITY INTO THE CURRICULUM: A CASE FOR ELECTROACOUSTIC MUSIC PEDAGOGIES

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Abstract

This paper draws upon the author's recent research to discuss creative learning activities integrated into the teaching of electroacoustic music within a traditional classroom context. Several specialised learning activities, designed to help students learn through exploration and experience, are outlined within a context of constructivism. This article builds upon work by Seddon & O'Neill (2003), Nilsson & Folkestad (2005) and Cipriani, Core & Giri (2015) seeking methods of teaching that increase the accessibility of electroacoustic music through experience and the learning of technological skills.

Small groups undertake an open-ended task that combines theoretical skills and technical understanding: compose a piece of work that relates to their experiences at school, using sounds recorded themselves. Students discuss their thoughts about electroacoustic music in each activity, shedding light on their experiences grappling with a new musical form. Each activity develops skills in recording, listening to and composing with sounds, whilst also inspiring critical discussion and analysis. This paper attempts to document "best practice". Early findings show that students develop an increased awareness of music possibilities, along with a shift towards considering electronic and real-world sounds to be "musical".

The author's wider research considers primary education experiences with electroacoustic music when introduced within a traditional teaching environment, exploring any impact on the student's perception of it. Discussions are analysed to explore what learners feel constitutes "music" in this context, deducing from this how their engagement affects their learning. This project hopes to continue efforts to integrate electroacoustic music into "traditional" music education contexts to increase accessibility and the potential audience.

KEY WORDS: Computer-based, Composition, Listening, Constructivism, Electroacoustic music, Sound-based pedagogies.

Introduction

This paper outlines key aspects of a practice-based presentation I delivered at the 24th Annual European Association of Music in Schools Conference, which was held in Vilnius, Lithuania on 16–19th March 2016. The area of focus is that of my own research, being conducted as part of a doctoral research project at De Montfort University in Leicester – supervised by Prof. Leigh Landy, Dr. Bret Battey & Dr. Sarah Younie. Given its practice-based nature – and the fact that research is very much still in progress – this paper seeks to outline key points pertaining to a larger whole, rather than provide a complete picture. The general flow from the presentation has been retained so that the reader can reference it directly³ and where possible links to further reading are provided.

My project explores educational experiences with so-called "sound-based music" – where sound, rather than the more familiar musical note, form the basic unit of music (Landy, 2007, p. 17) – at primary level in the United Kingdom, seeking to find methods of best practice whilst addressing issues that impede a student's access to such musical forms. This project is driven by a belief that the potentials of recorded and synthesised sound as a "musical material" can ignite creativity and lead students to believe in their musical abilities. The links to "lived experience" that are possible when listening to and working with sounds provide a potentially fruitful educational tool for encouraging creative engagement and strengthening other key skills related to language use, IT, self-expression and listening.

I begin by defining electroacoustic music – a troublesome term within which my project finds itself. By doing so, I am able both to contextualise the project amongst a broader remit of music education and argue my use of the term "sound-based music" – suggesting that it is both a more "educationally friendly" term and one more relevant to students and practitioners alike. I then outline key project objectives before providing

³ A PDF of the presentation can be found online by visiting: <http://pubs.jackademic.com/EAS2016.pdf>

some detail regarding processes of methodology, data collection and analysis. As this presentation was orientated to discuss areas of good practice, discussions regarding creative teaching practice and approaches to learning occur before I outline preliminary findings. As will be made clear, these findings are tentative, but do provide a good indication of the applicability of sound-based music within primary music education in a manner that is beneficial to students' learning and awareness of their creative potential.

Defining electroacoustic music

A challenge for any music educator – especially those working in the field of experimental music – is identifying and being able to clearly convey what exactly music “is”. Electroacoustic music brings with it additional issues in that definitions of what exactly constitute it have been debated ever since its inception. To illustrate the potential extent of the term, Landy provides three established definitions: firstly to be music in which “electricity has had some involvement in sound registration and/or production other than that of simple microphone recording or amplification”; secondly, where used as an adjective “describing any process involving the transfer of a signal from acoustic to electrical form, or vice versa” (See also Truax, 1999); and thirdly, to refer to music in which “electronic technology is used to access, generate, explore and configure sound materials”, with loudspeakers being the primary medium of transmission⁴ (Landy, 2007, p. 13–14). Taken literally, ‘electroacoustic’ might be surmised as something acoustic being conveyed electronically – an idea, I would argue, which might be understood well in context but provides little in the way of relevance for children⁵.

As suggested, discussions regarding the true “meaning” of electroacoustic music have gained a reputation for being fraught, embittered by ideals stemming from the use of technology, aesthetic choices, philosophical ideals and the manner in which the composition process takes place – including also in what manner it is presented or performed at the end of it all⁶ (See figure 1 for a starting list of potential electroacoustic offshoots). As defined above, I suggest the use of sound-based music as an alternative term for use throughout the project. It could be considered both more comprehensible to the age range of students being researched with and also more understandable as a term in itself⁷. Additionally, “sound-based music” lacks the academic overtones stuck to electroacoustic music and, by opting for it, a mire of definitional debates can be avoided to instead focus on the music itself.

Educationally, there are three potential benefits to the applicability of sound-based music as part of a more traditional music education: firstly, it is affordable and can (in most cases) be adequately created on technology already owned by schools across the United Kingdom; secondly, the use of recorded sound can provide an air of familiarity, connecting to memory and past experience to potentially inspire creativity and engagement; thirdly, and perhaps most importantly, the creation of it can prove much more accessible than forms of instrument-based music introduced to students in primary school and beyond. With no specific instruments to learn, nor scales to memorise, the common-heard argument of “But I’m not musical!” could be overcome with only a basic introduction to computer-based composition.

⁴ A fourth is also presented from Austin; yet its breadth causes its own issues. Referred to as “electroacoustics”, this is defined as any case where electricity is used for the “conception, ideation, creation, storage, production, interpretation, distribution, reproduction, perception, cognition, visualization, analysis, comprehension and/or conceptualization of sound” (Austin, 2001; in Landy, 2007, p. 14).

⁵ Along with, one could argue, listeners of most other forms of music.

⁶ Perhaps the clearest example of such tension can be seen when observing the Paris and Cologne schools of electroacoustic music founded in the mid-20th century. The Paris school (*Groupe de Recherches Musicales*) – whose values were epitomised by Pierre Schaeffer – favoured the use of recorded sound, often rendered ‘acousmatic’ (where the sonic outcome is removed from its physical sources by way of manipulation) through processing techniques and presented in a “fixed” format once set to tape (often referred to as *musique concrète*). The Cologne school – of whom Karlheinz Stockhausen was a prominent figure – favoured the creation of sound via electronic synthesis (referred to broadly as *Elektronische Musik*), with elements of classical music (such as the use of instruments to accompany electronic sound) remaining somewhat intact. Beyond these differences, both are considered to be under the umbrella of electroacoustic music.

⁷ One might argue that examples of sound-based music *could* involve note-based sources or, indeed, involve performances with live instruments. It is not, however, the goal of this project to argue for, define or denounce any particular terminological choices. Decisions have instead been based on educational applicability.



Figure 1. Potential terms falling under the umbrella of “Electroacoustic”

Project aims & objectives

This project is exploring educational experiences with sound-based music – specifically at the primary level⁸ – and the ways in which accessibility can be nurtured. Of central interest is the impact that these experiences have upon students’ levels of appreciation and in what ways their perceptions of music alter. Participating students learn the skills required to discuss sound, listen with more focus, identify different qualities of sound and create a short, open-ended piece of work using sounds in an easy-to-use DAW programme called MULab⁹.

A variety of activities have been integrated into these lessons and have been developed continuously over the lifespan of the project – different approaches have been trialled and the most successful approaches have then been taken forward. An additional area of interest is whether these skills might increase a student’s musical engagement by giving them reason to believe in their own ability to participate in music-making activities.

As will be explained further below, research is being conducted with small groups of children in order to allow for the in-depth exploration of the learning experiences that occur. As such, one last aim of the project is to find – from the critical evaluation and analysis of data collected from small-group cohorts – how this project might be applied on a larger scale to further integrate sound-based music into national curricula and music programmes across the country.

Research setting

At the outset of this project, research was being conducted with full classes as part of their normal music education, with me acting as teacher, researcher and observer simultaneously. These sessions were enjoyable and insightful, whilst appearing to demonstrate some positive notions towards the accessibility of sound-based music in education; however, the data collected lacked a depth of experience that appeared vital to truly comprehending the impacts that sound-based music might bring to traditional music education. As such, I decided to shift the focus of research to smaller groups, applying similar activities and spending a greater period of time introducing children to creative compositional practices.

⁸ Primary schools in Britain are attended by students between the ages of 7 and 11, referred to as Key Stage 2

⁹ MULab is a digital audio workstation created by MUTools that can be downloaded for free from the following link: <http://www.mutools.com/mulab-product.html>.

Research is being conducted in primary schools with small groups of students (ca. 8) across a series of 3–4 lessons¹⁰, led by me, continuing as researcher and teacher, observing the learning process throughout whilst being implicitly involved within it¹¹. In order to explore the student’s learning experiences in depth, the timing of activities within a particular lesson is fluid – this allows points of interest to be explored, whilst still ensuring all necessary components are covered adequately. A mix of open-ended and closed activities is undertaken.

Methodology

I have opted for a qualitative methodology, centred on an action research model, because it offers a more vivid and rich focus on individual experience and places greater weight upon the various factors affecting a specific learning situation or process. More specifically, action research can act as a small-scale intervention in the real world (Cohen, Manion & Morrison, 1994, p. 186) that can be later applied with larger or more diverse groups of participants. Action research also provides an ideal way to bridge the gap between research and practice (Somekh, 1995, p. 340), which has been developed continually via a systematic process of cyclical feedback. This process has been supported by discussions with “critical learning partners” (McNiff, 2013) – such as students, teachers and colleagues – and upon critical reflection of the overall success of a particular iteration of the process.

Action research also takes into account the ever-changing nature of an educational context. Where successes or failures are found, minor iterative changes can be implemented to the methodology or teaching approach to improve future studies. A combination of observational, interview-based, creative and student-generated documents make up the project’s data collection methods – all of which is analysed through an ongoing process of qualitative content analysis. The coding structures that arise from the systematic process expose underlying themes present in the data, predominantly affecting the educational experiences of the participants, and providing a useful way of attributing meaning to the various data (*See figure 2 for a representation of the methodological areas of focus*).

Approaches to teaching and learning

Pedagogically, constructivism appears a natural fit for the project, with learning being achieved practically rather than through the dissemination of knowledge rooted in tradition and history. This namely affords students the chance to generate their own thoughts and opinions (which can provide very rich insights into how best to expand this project to work with larger groups) whilst also avoiding the potential biases of “right and wrong” that often come with creative work.

In many ways the learning achieved through participation in the project is experiential (Kolb & Fry, 1974; Kolb, 1984) – supported by teaching that is (with no confusion intended) experimental¹². It is true that sound-based pedagogy is a relatively uncharted territory, thus the knowledge base itself is unfamiliar. Accordingly, students may find themselves lacking the referential knowledge required to properly apply their new skills. A focus on “doing” provides a useful way around such an issue – and it is indeed important for this project to find best practice for future research to build upon. Learning is effectively scaffolded with several key threshold concepts being presented in potentially accessible ways.

The practical composition elements of the project could be described as problem-based in nature, an area which has shown promise as an effective learning approach when teaching composition in general educational situations (See Berkley, 2004; Burnard & Younker, 2004). The manner of which compositional tasks are positioned and managed – primarily to avoid composer bias, but also to avoid impeding students’ creative processes – has been inspired by the work of Savage & Challis (2002), Seddon & O’Neill (2003)

¹⁰ The overall number of sessions in a particular series is dependent on normal lesson length and access to required facilities such as computer suites.

¹¹ More often than not, research has been scheduled to coincide with the classes normal music lessons, with participating students working on the project in a separate room whilst their classmates remained with their normal class teacher – however, the project is referred to as a “computer project” to students to minimise unnecessary musical bias.

¹² In many ways the experimental teaching methodologies are akin to discovery methods as defined by Cohen, Manion & Morrison (2007, p. 297)

& Nilsson & Folkestad (2004). Whilst the style of composition differs in each of these studies, the teacher keeps interference to a minimum, often providing only technical, rather than aesthetic, support. The works of Savage & Challis provide some specific examples with “computer music” in schools, with Mike Challis – an electroacoustic composer – supporting two groups of young people in composition through the demonstration of technical possibility. This can mean that a student can be provided with the specific skills to achieve their own ideas when they lack the knowledge to do so; yet the ideas themselves are not conveyed by the teacher¹³.

Creative teaching in context

As indicated, this project hopes to equip students with skills in listening, composition and critical appraisal to examine what impact this has on their comprehension and ability to access sound-based music. Each skill comes with its own issues, which are listed briefly below in *figure 3*. Some of the activities and approaches integrated into this project have sought to address these issues or, at least, find effective ways of minimising any negative impact they might bring.

Key skills	Issues
Listening Skills	<i>Attention & focus throughout the lesson (+ lesson length, locations etc.)</i>
Compositional Skills	<i>Lack of familiarity with Sound-based music</i>
Critical Appraisal Skills	<i>Evaluating what’s “good” clearly</i>

The types of approaches that have been integrated into the project are briefly outlined here, including:

- *Visualisation techniques* – to support student’s understanding of threshold concepts;
- *Soundwalking* – A guided walk around the school, capturing a given route. Studied to observe what sounds student did not hear. This can be mapped out prior in a graphic “soundmap”;
- *Sound stories* – A compositional aid, either provided to students or written by them, outlining a story to then be created using a sample pack of real-world sounds;
- *Graphic representation* – used to both describe a given sound and shape a potential creative idea in the form of a “graphic score”.

A few important areas have been found so far that must be considered carefully to ensure that an experimental educational project such as this can be successful. Firstly, time for students to experiment with ideas is key to the creation of good artistic outputs – and with this creative activities must be allowed to follow students’ own interests. Secondly, new concepts must be conveyed in a meaningful way with ample opportunity to discuss and ask questions. Important also is the scaffolding of one concept against another to support understanding. With this also comes the finding of a commonly understood vocabulary for students to convey meaning to one another and to the researcher – without which they quickly lose interest.

Berkley (2004) notes that a sense of ownership over the creative project and its outcomes boosts autonomy, also increasing engagement. With this the notions of composition as problem-solving are best achieved in an inquisitive but safe learning environment, where failure is viewed positively as a facet of development. With this the process of problem solving can be supported through exercises in composition and from constructive (often peer-led) critical appraisal (See Hickey, 1997; Berkley, 2004; Burnard & Younker, 2004).

Preliminary findings

It is important to note that this project is still in motion at the time of writing and data analysis is still an ongoing concern. As a result, the findings indicated within this presentation can only be tentatively outlined. Such findings are drawn predominantly from teaching, along with cursory exploration of documents created by the students during the studies.

What can clearly be seen is a development throughout the series of lessons that indicates an aptitude amongst students as young as 7 to engage creatively with sounds in a musical context – often demonstrating

¹³ Much work is being completed in this field at current. See Higgins & Jennings (2006); Higgins & Ross (2010) & Cipriani, Core & Giri (2015) for some electroacoustic projects implemented in schools recently.

high-level composition skills relevant to sound-based music, such as phrasing, spectral shaping and the implementation of a coherent theme across a musical extract. It is interesting to note also that coherence does not necessarily indicate a basis in reality, with students often using recognisable sound sources within an alternative context. Additionally, students appear to quickly gain and properly use entirely new terms related to the creative project – referring to specific audio effects provide an interesting insight here, with students having been heard discussing “adding more reverb”, “adding delay” and applying panning.

Given notions of action research central to the development of the project’s methodology, analysis also draws out how subtle changes in teaching praxis can impact the overall learning experience (and, with this, efficacy) of the project as a whole. Observation and reflection provide the greater insight here. Small, often subtle changes in language, time and environment can have much larger impacts on a particular session than might be expected, for instance.

Whilst these are familiar areas of concern for the majority of educational projects, specific issues have arisen throughout this project that stem particularly from the subject matter being explored. New knowledge is indeed being conveyed to students, but it might be suggested that the impact that the teaching of sound-based music has on questioning the understanding of one’s own, often deep-rooted, beliefs in what music is go beyond the usual “eye-opening” moments commonly associated with the learning of threshold knowledge.

The impacts of language appear to be the most profound. The traditional *lingua franca* of electroacoustic music is in itself jargonistic, with words invented for specific purposes or borrowed from across the arts (and indeed other languages). Additionally, there is a heavy reliance upon understanding sound in different contexts – for example, describing the qualities of a sound as “harsh”, “soft”, “cold”, “rough” or many other adjectives. Again these qualities appear to be quickly identified as with the use of specific terms, and a common understanding amongst a group appears to quickly form as to whether a particular sound is, for example, “rough” or “smooth” and what this might mean. This appears to provide an interesting area for future exploration as without this ability to express or apply meaning, student engagement appears to waver and with it the ability to access sound-based music overall is lessened.

Much more remains within the data awaiting more detailed analysis. This will serve both to bolster the points made here and also afford a greater description of how the increases in appreciation – and with it the subtle changes in perception towards the use of sound within a musical context – that have been readily observed actually come about. A greater understanding of this causality, it is hoped, will underpin the importance of diverse musical forms being introduced to students within educational contexts, demonstrating that a greater majority of students than might be expected can meaningfully engage with this alternative form of music making.

Next steps

What has been presented here is only a fleeting image of a living, developing and ever-progressing project. As such, finding a way to adequately convey all of the nuances proves a constant challenge. What is clear is that whilst analysis is still very much in progress, the need to continue accruing more and more data is becoming less necessary. Accordingly, it is hoped that data collection will be completed by July 2016 to allow the project to move swiftly through a process of analysis and writing of the final doctoral thesis. Data analysis will continue to unearth rich insights into the educational experience and provide additionally awareness of where positive teaching practices exist as the project as a whole moves onwards towards completion.

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ORCHESTRAS AND SCHOOLS – TEACHERS' AND MUSICIANS' SUBJECTIVE THEORIES ON COOPERATIVE PROJECTS

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Abstract

The field of concert education is growing fast and in recent years orchestras started to actively involve children into their activities. Although many of these projects are connected with the orchestras, they mostly still rely on schools and teachers to prepare participating students. A three year cooperation between an orchestra and three schools offered the possibility to explore teachers' and musicians' subjective theories about outreach activities.

Being involved in making music is a central part of developing a positive attitude towards musical learning. Bringing professional musicians into schools supports this, but depends not only on musicians to visit but also on teachers to invite them. Positive subjective theories about this collaborative work are central for overcoming organisational barriers.

This study focuses on the research question: "What subjective theories on cooperative music projects are held by teachers and musicians who were involved in a partnership program?" The data was collected via semi-structured, partially open-ended interviews with musicians and teachers who participated in cooperative projects and activities. They were interpreted using the documentary method. This is particularly capable of developing a person's frames of orientation and for carving out subjective theories.

In both groups (musicians and teachers), three types could be identified:

1. Classroom teachers with positive attitudes towards music in school and musicians with positive attitudes towards projects with children;
2. Musically untrained teachers and musicians without interest in music education;
3. Musically trained teachers, highly ambitious musicians. The second group developed the most positive subjective theories and had the longest and most fruitful partnerships.

This leads to the conclusion that teachers and musicians who are not only interested in their own field, but show respect and interest in the work of the counterpart, had the most successful partnerships. Lack of goals and clear objectives about learning impacts of access/outreach activities especially hindered many partnerships.

KEY WORDS: Outreach education, cooperation, young people's concerts, documentary method, subjective theories.

Introduction

The history of concert education in Germany goes back to the beginning of the last century. However, only during the last 20 years, young people's concerts have spread all over Germany, complemented by projects, actively involving students and teachers. Throughout their history, young people's concerts were more or less connected with general music education. Teachers and musicians were often actively involved in the preparation process of concerts, which were sometimes part of general music education. Yet since the very beginning there was an ongoing discussion if and how young people's concerts should be part of general music education and how children could benefit from those concerts. Besides young people's concerts, orchestras started new forms of outreach activities, more and more actively involving children in their programs. This led to teachers and musicians being more and more involved in the preparation process.

Cooperation between a symphonic orchestra and three schools offered the possibility to research the subjective theories of teachers and musicians on cooperative projects they were involved in. This seems to be important, as most cooperative projects rely on their participation and commitment. Interviews have been carried out with 11 teachers from two participating schools as well as with six musicians from the orchestra. The interviews were analysed using the documentary method, carving out frames of orientation, which then were compared and transformed into a typology.

The first part of this article sums up part of the ongoing discussion about concert education, emphasising important milestones. The second part highlights research questions and methods of the study as well as the main results, a typology of teachers and musicians concerning cooperative projects. The discussion lastly develops an integrative model of outreach education that interlinks general music education and concert education.

Historical Background

The beginning of the 19th century marks social change in Germany during which the middle classes emancipate themselves, establish their own schools and start a genuine musical praxis. In the year 1810, Hans Georg Naegeli publishes the first music education oeuvre, a singing book, following the principles of Johann Heinrich Pestalozzi (Pfeiffer & Naegeli, 1810). The middle classes exert themselves for the education of their children, independent from church and state. At this time the history of young people's concerts starts in Frankfurt at about 1800 with so called *ignorant's concerts* (Engelmann, 1805, p. 636). But over time the traces of these children's concerts were lost in conjunction with new education principles.

The next evidence of young people's concerts can be found during another reform era, the arts education movement at the end of the 19th century. In the year 1905, Richard Barth (1906) spoke at the arts education symposium (*Kunsterziehungstag*) about young people's concerts, which he had organised successfully in Hamburg for a few years. Barth highlights some arguments that dominate the discussion about young people's concerts to this day:

- Inside school, music can only be presented in an imperfect way;
- Young people's concerts should not exceed one hour;
- Concerts should be a serious hour and not be seen as tuition;
- They should keep children away from ordinary, honky-tonk music, and
- Shall provide them with good music (Barth, 1906, p. 98).

Another source for young people's concerts is the *Handbook of Didactics*, written by Esser, Esterhues, & Pretsing (1927). Inclusion in a handbook of didactics, but also his concept emphasises a strong relationship with school music education, as this series of concerts is strongly related to the educational principles and didactic concepts of the time (Große-Jäger, 1979). They purposefully complement school music education and through the interaction of school music education and concerts, musical education (*musikalische Bildung*) is thought to improve.

In the 1970s discussion regarding young people's concerts starts again with new vigour (Kraus, 1972; Riepenhausen, 1976; Schwermer, 1976). After a financial crisis, orchestras are forced into new areas of social engagement. Among these aspects are young people's concerts alongside concerts for the elderly and

working classes, as well as concerts in more rural areas. On one side, there are strong attempts to integrate musicians into private music education (teaching musical instruments), on the other side orchestras initiate cooperation with public schools and organise more and more young people's concerts. This is the impetus for a renewed pedagogical discussion about how young people's concerts could be best integrated into general music education at schools. In addition to the guidelines offered by Esser et al. (1927), the following suggestions are pointed out:

Young people's concerts should...

- ... only be guided by the needs of the youth (Kraus, 1972);
- ... help reduce distance and foreignness of concerts (Schwermer, 1976);
- ... introduce the instruments of the orchestra (Große-Jäger, 1979);
- ... affect general music education but still keep the character of a concert (ibid.).

At this time, the classical concert is still taken as a common standard to which the children should be introduced.

Until the end of the 1980s, young people's concerts seem not to have changed much. But from music educators the critique of "bourgeois music culture" increases (Große-Jäger, 1982; Richter, 1988). They claim that the classical concert is in crisis, concerts were not humane, and the canonical classical works have been dropping away. The two poles, already present in the 1930s, get stronger:

- Should young people's concerts be part of general music education, taking place during school hours and be free of charge, or
- should they be an *experience*, independent from school and music education, taking place outside school hours and costing a minimum fee?

During the 1990s the term concert education (*Konzertpädagogik*) develops while general music education seems to withdraw from the field of young people's concerts. Also, since that time, most related publications were not released in educational journals but in those of musical practice. Until the end of the decade, young people's concerts are available all over Germany as shown in a study by Barbara Stiller (1999). The educational profile of a concert educator (*Konzertpädagoge*) develops and while in the beginning of the decade they seek contact with general music education, activities become more and more independent from school influences over the decade.

One reason for the disinterest of schools could be that the classical, "bourgeois" concert loses more and more of its normative character and its status as leading culture (*Hochkultur*) (Meierkord, 1993). On the other hand there is more and more pressure on orchestras to defend their status in society and fight the increasing ageing of their audience.

With the start of the 2000s, especially through the commitment of Sir Simon Rattle in Berlin and Dennis Russel Davies in Linz, the character of concert education in Germany changes fundamentally. Both introduce Anglo-American concepts in Germany, which promote activities that actively engage children instead of traditional concerts. Larger orchestras start to establish their own education departments for music mediation – *Musikvermittlung*, a new name for concert education. Developing the concepts, planning and organisation now lies only in the hands of the orchestras. Smaller orchestras could not compete with this development (Stiller, 2005) and through the medial presence of projects of the larger orchestras, the pressure increases regarding how they envision their own educational activities.

Out of this situation cooperation between the SWR symphony orchestra and three schools in the town of Freiburg was established. The orchestras' need to improve their outreach activities and the promise of additional musical activities in school together with the need for more research on outreach activities started the project with the help of the University of Education Freiburg.

Methods

In October 2012, interviews with 11 teachers and six musicians (Table 1), who took part in the cooperative venture were arranged. All interviews were undertaken and recorded by the author, transcribed and then processed with MaxQDA software. The interviews were guided, half-open interviews that followed these research questions:

What subjective theories are held by...

- ... teachers, concerning project activities provided by orchestras, if they have to integrate them into the school curriculum?
- ... musicians, concerning their educational activities during cooperative projects with schools?
- ... teachers and musicians, concerning a long-term relationship between the orchestra and the school, especially music instruction?

Table 1. Participants

School A (Primary School)	School B (Grammar School)	Orchestra
7	4	6

It was not intended to evaluate instruction itself through the interviews of teachers and musicians, but to find out, *why* teachers and musicians describe the projects the way they do. The method used here is called *structural analyses of narration* (Bohnsack, Nentwig-Gesemann, & Nohl, 2007). This method claims that during a narration, people try to reconstruct the experienced reality. They are therefore forced to bring the narration to an end. Through the reconstruction of this process of narration, decisions of people at the time of the experienced action can be reconstructed. A typology is possible, because societies as social systems build on shared knowledge, which is used subconsciously by individuals (Bohnsack et al., 2007).

The documentary method used in this study reaches this goal through three different steps. First, sections are interpreted as paraphrases, in a way they are redrafted. The next step uses a reflexive interpretation. Here, the interpretation process fulfils the task to describe not only *what* is said, but *how* it is said (Nohl, 2009). Through this process, the researcher gains more distance to the text and the topic. In a third step, several interviews are compared, to place other points of view in the perspective of the researcher. This then leads to a first typology. By adding other elements of comparison, a sociological typology can be achieved.

Finally, since the works of Groeben et al. (1988), subjective theories are believed to determine action. Individual concepts – this is the term used by Anne Niessen (2006) in her adaptation to music education – are not only meanings, but they prepare decision making. We can therefore act on the assumption that the shown concepts determine future action of the teachers and musicians, concerning cooperative projects.

Developing a typology

The following typology of teachers and musicians is the result of various analytical steps, following the documentary method, as described above. First, main topics were carved out by redrafting all interviews, using formulative interpretation: e. g. visits of children's concerts, participation in rehearsals, shared projects, visits of musicians in the classroom. With the next step – the reflexive interpretation, sections of different interviews covering similar topics were compared not only on *what* was said, but *how* the topics were discussed by the interviewees. At this point it was also important to determine what genre was used: narration, argument, description and evaluation. While teachers of type 1, for example, often used narrative elements in their interviews, evaluation and argument were more present in interviews of type 2 teachers. Teachers of type 3 were more descriptive and less evaluative than those of type 2.

Other elements of comparison were *point of view* and *time*. Teachers of type 1 often saw themselves as part of the group. Together with their students, they focused on the experience while participating in projects. Teachers of type 2 and 3 more often distinguished between themselves and their students. Teachers of type 2 additionally often refused to take responsibility for the preparation process. Concerning time, it was interesting to see that some teachers of type 2 claimed much more presence of musicians in the classroom than those of the other types. Teachers of type 3 also more often focused on the time they needed to prepare projects and compared it to their general preparation time frame.

The interviews with the musicians were treated similarly. Important topics for comparison were: one's own role in the classroom – interest in music education, relationships with teachers, preparation process and time.

This analytical process was performed in several cycles, during which the types became more and more clear. Through this process the so called *frames of orientation* have been carved out. The following

description tries to define the most important characteristics that distinguish different types of teachers and musicians, summarized in two tables at the end of each section.

Results

The analysis of all interviews led to two typologies, one for musicians and one for teachers, both including three types that have been isolated during the analysis process.

In this study, only teachers from primary (A) and grammar school (*Gymnasium* – B) participated. While all grammar school teachers had music education training, only one primary school teacher was specially trained. This kind of cooperation seemed to be the first the teachers were part of, although many of them report to regularly visit either the orchestra, the opera or other activities provided by external institutions (zoo, sports etc.). All primary school teachers were responsible for the musical curriculum in their classes. The following typology indicates that those primary teachers (n=3, school A) with personal interest in music and who are involved in musical activities during their leisure time have less problems dealing with this situation and are more willing to include cooperative projects into their curriculum (type 1). Primary teachers with very little personal interest in music (n=3, school A) need more assistance and better prepared projects (type 2) while trained music teachers (n=5, schools A and B) are also more critical about the projects (type 3). Not only do teachers have different subjective theories according to the school (type) they are teaching in, but mainly because of their level of music education training, connected to their personal interest in music in general.

Typology of teachers

Type 1 – “Eventually more music”

Teachers of this type have a positive attitude towards music, often combined with practical musical experience. They believe children should have more opportunities for musical activities in school, but recognize that they are often not capable of providing it to them. Therefore, they are happy to include outreach activities into their curriculum to provide students with a broader variety of musical activities. Having had experiences with music making, they are able to communicate with musicians on an equal level, and therefore participate in the activities and involve themselves more actively in the preparation process. Those teachers focus more on the musical *experience* if they get the impression that students also enjoy the activities. They also do not focus on preassigned curricula goals – only score reading or body percussion are vaguely mentioned. This all in all emotional approach to music transfers also to outreach activities.

Type 2 – “I need someone who deals with this alone”

Apart from missing music education training, those teachers also do not have a positive association with active music making. They point out that they do not play any instruments, can't sing and do not regularly participate in music-related events during their leisure time – music is not important and they try to avoid musical activities with students as much as possible. As a consequence of this, they also do not have the competence to evaluate musical activities properly. This leads to uncertainty during the cooperation and in many cases they judge the activities provided during the cooperative venture only by organisational aspects or as demonstration lessons for training teachers. Emotional aspects or musical experiences play only a very limited role. Also, the collaboration with musicians is very selective and no close relationships emerge.

Teachers of this type do not feel responsible for the preparation of activities. Either they want the musicians to do this or they rely on colleagues with more musical experience. Compared to type one, their expectations on how much time musicians should spend with the children, to prepare e. g. a presentation, are very high. This might be because they do not feel comfortable participating in this process. The lack of musical competence often leads to overcritical ratings of the value of activities. All in all, this type of teachers seems only to be able to integrate ready-made activities into their curriculum. In order to prepare activities together with musicians, a common vocabulary is needed, which these teachers do not have. On the other hand, many musicians from the orchestra that were not much interested in music education also lacked a common vocabulary. In cases when both sides were uninterested in the work of the other, cooperation failed in virtually all cases.

Type 3 – “Most of it I can manage better alone”

Teachers trained in music education very often tend to focus on their own curriculum. Outreach activities therefore are an (often welcome) add-on. However, because of the strong focus on their own curriculum, outreach activities are selected, according to the additional benefit they provide. Those teachers are capable of integrating and adapting ready-made activities into their lessons according to their needs. Organisational issues are not so much a problem, as they focus on musical elements and prepare things on their own. Also, emotional aspects are not very important.

On the other hand, teachers of this type avoid intensive preparation together with musicians since they believe that they have the same musical skills as the musicians. They neglect the artistic authority of musicians and point out that the time spent to prepare activities collaboratively could be better invested in their own lessons.

Table 2. Typology of teachers

	Type 1	Type 2	Type 3
Who	Teachers from primary school (A) without musical training but a positive attitude towards music (n=3)	Teachers from primary school (A) without musical training and limited musical interests. (n=3).	Musically trained teachers from primary (A, n=1) and secondary school (B, n=4).
Main characteristics	More music, focus on experience	High expectations, communication with musicians difficult	Dislike individual projects, own instruction more efficient, projects have to provide additional benefit for the classroom.

Typology of musicians*Type 1 – the pedagogically interested*

These musicians generally show a positive attitude towards music education activities with students. They first of all see themselves as guests at the school and leave the leading role to the teachers. This seems to be self-evident, but many teachers believed that the musicians shall would provide proper music lessons. This would not be compatible with this role model. Another aspect is their great respect towards teachers and their capability to deal with big groups. With this attitude, those musicians see themselves as equal partners with the teachers. But with this comes responsibility on the side of the teachers. They have to take the leading role and participate in joint activities as well as in the preparation process. These musicians can bring in their own ideas and, in the worst case, prepare activities themselves. They also focus on *experiences*, as this is what they want to provide as professional musicians. They aim to foster students' positive feelings towards (classical) music and towards them as musicians, and as a result they may be more likely to attend concerts and become regular guest of the orchestra. Still, those musicians recognise that there may be higher expectations, that there should be more than just *fun* connected to outreach activities. This leads to a vague uncertainty that left some of the musicians unsatisfied.

Type 2 – the unconfident

Musicians of this type generally have a positive attitude towards working with children and many of them have a long experience with it. Unlike type 1, they do not have clear conceptions how to spend the time with students meaningfully. They are more *passive* during the development process and rarely bring in their own ideas. Visits in schools, (which they do regularly) mostly follow two models: presenting their instrument or presenting themselves as musicians. Both models ensure that they do not need to abandon their roles as musicians. However, these models provide little information and work only for individual visits. As soon as there is a more complex task or more than a single lesson to be covered, these musicians lose their confidence. To overcome this problem they need assistance, which can be given by classroom teachers, if they themselves are confident in the situation. In many cases, this was not the case and the projects came to an early end. Interestingly, this tentativeness was in many cases denominated by musicians as being not creative. They seem to have the impression that in order to satisfy the children's needs, they had to

spontaneously perform improvisations or funny actions. They did not see their visits as educational actions that have to be prepared, but rather they thought they needed to put on an act. In all the cases where musicians of this type were assisted and guided by the teachers, positive and long term relations developed.

Type 3 – the normative

This type of musician is like the first type – independent and active in the approach to outreach activities, but very normative in setting goals. The moment she recognised, that she hardly could reach the goals in the context of outreach activities, she blamed teacher training and the educational system in general. As a result, she changed her role and tried to teach the children until they were able to fulfil the given tasks. This musician managed a project together with a musically untrained classroom teacher and on several occasions they almost ended their project. Only by finally cutting back on their aims did they manage to take part in the common presentation.

Being highly committed to the project, this musician could not deal with the gap between her own artistic standards and everyday music education work. Without clear directions, this type of musician risks overburdening outreach activities, turning them into instruction, i.e. *learning* rather than *experience*.

Table 3. Typology of musicians

	Type 1	Type 2	Type 3
Who	n=2	n=3	n=1
Main characteristics	Active involvement in preparation process, interest in music education, independent	Passive involvement, unsecure about music education practice, dependent on preparation by teachers	Active involvement, very normative goals, hierarchical role models

Conclusion

Both typologies have one thing in common: the most positive individual concepts come from those teachers and musicians that have elementary knowledge and interest in the subject of their counterpart, but do not feel responsible for their actual work during the project:

- Teachers with musical interest;
- Musicians with at least some interest in music education.

Teachers with special music education training (especially at the grammar school) often emphasise their own competences in relating music projects and thus diminish the musicians' artistic authority. One musician, on the other hand, criticised the educational system concerning school music education and tried to compensate by giving "proper" music lessons.

Interviewees with a critical attitude towards the project could not be convinced otherwise during the cooperative venture. As with the students, this kind of project seems not to be capable of convincing uninterested persons of the importance of concert education projects in the context of music education (Mall, 2016).

Qualitative studies always deal with small numbers of participants and therefore are not capable of testing hypotheses but rather they create them. The typology developed in this study should not be seen as a generalised model of teachers and musicians, but as a model of teachers and musicians who were part of this study. Further research is needed to more deeply understand the relationship between teachers and professional musicians. Especially interesting for further research are those musicians who did not participate in the projects or the research study.

In the first part, this article discussed the history of young people's concerts in the context of general music education with the conclusion that both sides – orchestras and schools, have great interest in working together. Having seen different phases and intensities of this partnership, it has been highlighted that there are good reasons for both sides to work together. The second part presented an analysis of a cooperative effort, describing subjective theories of teachers and musicians, both having been participated in a two year collaborative project. This analysis illustrates the fine line on which outreach activities are built: (1) if they are too close to music instruction, reproducing or enforcing common curricula, musicians diminish their role and their artistic authority is impaired. (2) If the activities, on the other hand, provide nothing more than

experiences, not connected to previous (and upcoming) knowledge, teachers tend to not encourage their students to take part and will not spend time to prepare them.

This may be the reason why there is an ongoing discussion whether or not the field of concert education/outreach/access programs should be part of general music education or be a separate research topic (Cvetko & Rora, 2015). This discussion is represented in the establishment of professorships and training courses (Allwardt, 2008), while the theoretical background is still slight.

Next, I aim to connect both outreach education and general music education, using a model that acknowledges concert education's autonomy, but still integrates it into general music education.

The findings of this study show a multidimensionality of concert education outreach:

- Engagement with works of art;
- Experience of a performance;
- Children's desire for music education – *musikalische Bildung*;
- Personal contact with musicians;
- Relocation – being outside of school.

These dimensions can be assigned to the areas of schools and orchestras, with overlapping elements (Figure 1).

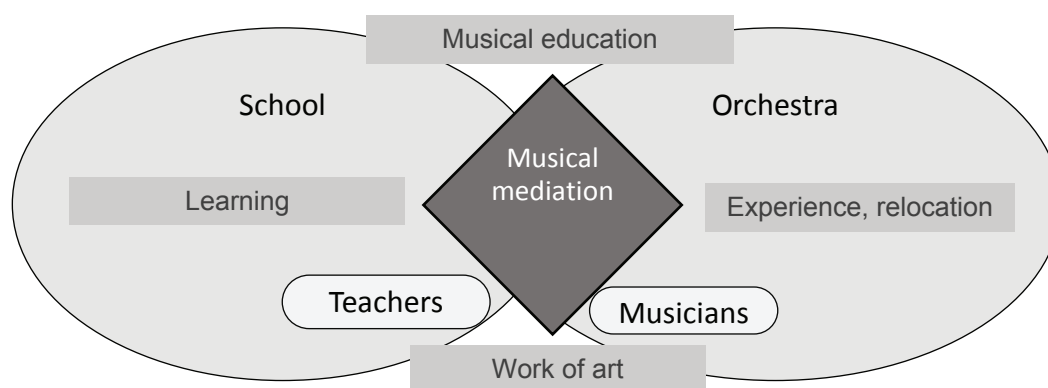


Figure 1. Model of cooperative projects

Taking this model, those teachers and musicians who were situated clearly inside their domain, but close enough to their counterpart to be able to communicate on a common basis (Type 1) seem to have the most positive subjective theories about the projects. If they move too far apart, they lose common ground (Type 2) and cooperation becomes harder or even impossible. Almost as bad is the option to leave their own domain and encroach on other people's hunting ground (Type 3).

Musical outreach – concert education – music mediation (the direct translation of *Musikvermittlung*) therefore has two poles: (1) musical practice and (2) music education practice, in this case represented by musicians on one side and teachers on the other. However, those two systems have such different aims and structures that they barely manage to work together, as seen in the struggle of some musicians and teachers to carry out the cooperation over a longer period of time. The experiences in this project show that only a few musicians and teachers have the capability to overcome these barriers by themselves and it is not sustainable, causing the departure of musicians and teachers, leaving projects unfulfilled. In this case, a third party can help to manage the differences, as has been successfully presented in the project "*Klangnetze*" – Soundwebs (Schneider, 2000). This third party might be able to bring interior and exterior views together and dispense information back into the systems through the concept of re-entry (Luhmann, 2009, p. 161). Currently only a few musicians are willing to take part in projects, and a strong reason for that is frustration with previous projects.

Finally, I want to highlight the fact that outreach activities are an important part of children's musical development and therefore orchestras have to take responsibility for it. Outreach activities can help children to develop a positive attitude towards music, if they...

- ... actively involve students;
- ... provide personal contacts with musicians;

- ... let students break out of everyday school life;
- ... provide musical experiences.

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MUSICAL CREATIVITY: OVERVIEW OF RESEARCH IN LITHUANIA

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Abstract

The purpose of this article is to present the overview of the research on musical creativity in Lithuania. The results of the research on musical creativity carried out by Lithuanian scholars are revealed in the context of the research on musical creativity conducted both in Lithuania and worldwide. The article discloses the most prominent research results, the specificity of junior school age children's musical creativity, the features of development of creativity through application of MCT, the characteristics of the surroundings in Lithuanian schools conducive to creativity. It is concluded that the research on musical creativity in Lithuania is not systematic; there is a lack of basic research. On the other hand, applicability of the research performed has been observed: research-based music textbooks have been created; courses and seminars to music teachers are organized.

KEY WORD: creativity, musical creativity.

Research on creativity in Lithuania as compared with global practice started late. Although the first research study was published in 1986 (Matonis, 1986), more intense theoretical and empirical research on creativity was initiated in the 1990s (Čepliauskas, 1991; Klimovienė, 1994; Almonaitienė, 1995;

Grakauskaitė, 1993, 1995, 1996; Petrulytė, 1995; Girdzijauskienė, 1995, 1997; Mikoliūnienė, 1996). The policy of insularity against global scholarly research, which prevailed in the Soviet Union and restricted access to work by foreign researchers, had a substantial impact on such late interest in the topic of creativity. Moreover, the education system of that time was focused on conveyance of knowledge and building of competence, paying inadequate attention to the development of a person's initiative and creativity. Only after regaining independence (Lithuania became independent from the Soviet Union in 1990), and subsequent access to scientific research, the research on creativity in Lithuania, including musical creativity, has gained momentum. The purpose of this article is to discuss how research on musical creativity started in Lithuania, and to present the most prominent research results in the context of international research on creativity.

The international context of creativity research

In 1950 J. P. Guilford, the president of the American Psychological Association, addressed his colleagues with a report drawing attention to an exceptionally important attribute of personality – creativity. This report signals the beginning of intense research on creativity (according to J. P. Guilford, less than 0.2 percent of the entries in Psychology Abstracts up to 1950 were focused on creativity). The works of American psychologists kick-started exhaustive creativity research worldwide. By the end of the 20th century the number of research studies on creativity tripled, research institutes were established, scholarly journals dedicated to issues of creativity were published.

Although psychologists are the pioneers who started investigating creativity from a scientific point of view, then there is no doubt that creativity studies are interdisciplinary. Creativity can be expressed in diverse ways, it involves different processes, and it is also influenced by many distinctive factors: social or environmental settings, personality, culture (Csikszentmihalyi, 1996; Kim, 2006; Gilson et al., 2012; Megalaki, Craft, Cremin, 2012). Given all that, various types of creativity have been analysed, such as everyday (Richards, 2007), linguistic (Kirshenblatt-Gimblett, 1976; Veale, 2012), organisational (Woodman, Sawyer et al., 1993), artistic (Calweli, Rappaport, Wood, 1992; Ivcevic, 2007), visual (Sawyer, 2006), and musical (Deliège, Wiggings, 2006; Burnard, 2012). Moreover, research on creativity can be carried out from different perspectives: behavioural, clinical, cognitive, developmental, economic, educational, evolutionary, historical, organisational, personality, and social. It is not surprising that over six decades of scholarly research in the sphere of general creativity scientists continue to discuss how creativity should be recognised, what determines the development of creativity, what conditions and means can help to disclose creativity the best.

In comparing creativity research in America with other countries, in the latter the number of the themes addressed is considerably lower; far less intense research is carried out in psychological/educational research and theory. There are no academic creativity schools or research centres; the progress more or less depends on the personal interest of researchers in creativity, leading to studies and papers which are scarce and disseminated in national journals (Urban, 1991). However, work by scholars from various countries is regarded as significant in the development of creativity research: performing comparative research in different countries increases awareness of this phenomenon; when addressing specific problems relevant to one or another cultural context, the area of creativity research is developed; together with the growing number of researchers on creativity the understanding of the significance of creativity in society improves.

Creativity research in Lithuania

Interest in research on creativity in Lithuania grew in the 1990s. A database search regarding research on creativity yielded a wide range of scientific and methodological publications about creativity by Lithuanian authors. Also, 15 doctoral dissertations have been defended.

Research on creativity was conducted by representatives of various spheres, including engineering, sociology, artistic education, physical education, design, natural sciences, folk art, advertising, but the vast majority was carried out by psychologists. Scholars were interested in both general issues of the psychology of creativity (Čepliauskas, 1991; Grakauskaitė-Karkockienė, 2002, 2006, 2010; Almonaitienė, 1995, 1997a, 1997b; Petrulytė, 1995, 2001, 2004; Beresnevičius, 2010; Levickaitė, 2010), and in specific problems associated with creativity: creative thinking (Petrulytė, 2004; Beresnevičius, 2010), creativity and intellect, talent and creativity, features of a creative personality (Almonaitienė, 1997b; Grakauskaitė-Karkockienė,

2003, 2006). It should also be noted that the majority of works by psychologists are related to educational issues.

Summarising research on the development of creativity is not a simple task. Both themes and research problems, as well as instruments used are characterised by broad diversity. The most extensive research has been conducted on schoolchildren and development of their creativity in various subjects. For instance, creativity and teaching foreign languages (Klimovienė, 1994), fostering of children's creativity and social games (Grinevičienė, 1998), development of creativity through Lithuanian folk art in art and handicraft lessons (Prakurotienė, 2000, 2001), pupils' creative attitudes and their development (Schoroškienė, 2000, 2004), creativity and successful learning by teenagers (Petruilytė, 2004, 2006, 2007, 2008), pupils' speech impediments and verbal creativity (Domeikienė, 2005).

The development of students' creativity has been investigated as well: programmes of development of creativity in high schools (Rajeckas, 2000; Dumčienė, Dumčius, 2002; Grakauskaitė-Karkockienė, 2005, 2006), links between students' creativity and intellect, diagnosis of creativity (Karkockienė, Butkienė, 2005), professional maturity and creativity (Kondratienė, Kievišas, 2007). The features of teachers' creativity (Tijūnelienė, 2001, 2007), teachers' attitude towards development of creativity (Schoroškienė, 2006), development of a teacher's creativity and personal growth (Petruilytė, 1995) have been analysed too.

Research on creativity in the sphere of artistic education began only recently. The research has been conducted in different spheres of artistic activity: music (Girdzijauskienė, 1995, 1997; Jautakytė, 2003, 2004a, 2004b, 2014; Piličiauskas, 2005; Rimkutė-Jankuvienė, 2012, 2014, 2015; Daugėlienė, 2011, 2012, 2013), dance (Banevičiūtė, 2007), theatre (Dumčienė, 2001; Brėdikytė, 2000); art (Kaluinaitė, 2003, 2004, 2005; Kaluinaitė, Žutautienė, 2007; Vismantienė, 2005; Ponelienė, Gumuliauskienė, 2008). It is necessary to recognize, however, that many scholars have investigated creativity sporadically, and only some regularly conduct research in this area. Compared to other countries, there is not much research conducted in Lithuania and it lacks a systemic approach to this phenomenon. The same applies to the research on musical creativity.

The international context of research on musical creativity

Until the mid-20th century, research on musical creativity was conducted by musicologists who analysed the creative processes of outstanding composers in relation to their compositions. Later, the biographies of composers and the specific character of the process of creation was discussed in the work of music psychologists (Simonton, 1977; Gardner, 1982; Kozbelt, 2008). These authors analyses subjects such as the interdependence between the productivity of composers and the length of their life and career, between general entirety of compositions and the ones created within one year on average; relationships between the genre of musical composition, the age of the composer, and compositions of that time.

In the last decade of the 20th century, new trends in research on musical creativity developed: they were associated with general creativity (Elliott, 1995; Webster, 2003; Hickey, 2003; Mazzola, Park, Thalmann, 2011; Odena, 2012), musical activity (Azzara, 2002; Cope, 2005; Jorgensen, 2008), or a field of musical creativity (Stauffer, 2002; Espeland, 2003; Burnard, 2007, 2012). Researchers discussed creative personalities, creative processes, musical product and its evaluation strategies, and the environment favourable for musical creativity. It was recognised that the expression of musical creativity depended on the character of musical activity (composition, improvisation, arranging, and performance) (Murphy, 2002; Burnard, 2012; Leong, Burnard, et al., 2012), creators' personalities and their interaction with music, other creators, and/or music consumers (Girdzijauskienė, 2004; Burnard, 2012), the social-cultural context (Bennett 2000; Green 2001; McIntyre 2008; Smilde 2009; Burnard, 2012), the musical knowledge possessed by the creator (Novak, Cañas, 2013), as well as musical abilities and the creative environment (Elliott, 1999; Wiggins, 2006; Urban, 1991; Plucker, Makel, 2010; Girdzijauskienė, 2012). Therefore, as stated by P. Burnard (2012), a single definition of musical creativity was impossible. Any considerations of development of musical creativity can be hardly fruitful without a clear understanding of what is characteristic to music education for one or another age group and to the way it is expressed in a specific educational context. It is necessary to explore various musical creativities and educational opportunities in a specific field of musical creativity under particular conditions of creation.

The researchers of the past decade regard musical creativity as a multidimensional and complex phenomenon. According to the authors, we cannot unambiguously define music creation, since while creating individual and group creative activities, created music is used for most diverse purposes and in highly disparate contexts (concert halls, internet websites, discos, and etc.), means of music creation of different nature are used (classical instruments, audio-visual means, natural sounds, various combinations of previously mentioned means), alongside with traditional roles of interaction with music (a creator, a performer, a listener) the creator also performs the other roles of a co-author, a manager, a producer, a sound engineer, etc. Therefore, we see a tendency to investigate not one specific type of musical creativity, but having regard for the variety of the roles of the creator, of the spheres of creation, of the ways and means of creation, to analyse various musical creativities (Burnard, 2012).

Research on musical creativity in Lithuania

Until the beginning of the 21st century development and investigation of musical creativity in Lithuanian schools were to a large extent disregarded. Singing, especially in a choir or a vocal ensemble, was recognized as the musical activity most relevant to the traditions of Lithuanian musical culture. Only over the last decade research on musical creativity in Lithuania with the focus on the practical solution of problems has taken on characteristics of the wider range of the problems being studied: the concept of musical creativity is revealed, the analysis of the situation regarding development of creativity is presented, the efficacy of specific ways of development of musical creativity is investigated.

The topics of research on musical creativity in Lithuania are diverse: improvisation and composition (Barkauskas, 2006; Daugėlienė, 2012, 2013; Girdzijauskienė, 2015), creativity of the performer (Piličiauskas, 2005), development of creativity using musical technologies (Žalys 2013; Rimkutė-Jankuvienė, 2014, 2015). Only a few researchers explore the phenomenon of musical creativity systematically. R. Girdzijauskienė examines the development of musical creativity in Lithuania: professional competence of a music teacher and his/her creativity (2007, 2008, 2013), pupils' creativity in musical activity (2004, 2009, 2014), surroundings conducive to development of creativity at schools (2012), the process of music creation (2015). At the centre of research conducted by S. Rimkutė-Jankuvienė (2014, 2015) is the development of musical creativity of uppergrade pupils through application of musical computer technologies. The researcher also pays particular attention to the search for conceptions of musical creativity, defining musical creativity as a person's ability to create something new, or to recreate and/or perform a musical product created by others by means of different tools intended for music composition and/or its performance (musical instruments, computer technologies, etc.). The latter definition of musical creativity implies the conceptions of creativity as a personal ability, the creative process, and the musical product created during the process, depending on the type of the musical-creative activity. J. Daugėlienė (2012, 2013) discusses opportunities for development of students' musical creativity with particular attention to the development of improvisation skills.

One of the first studies on development of musical creativity (Girdzijauskienė, 2004) has revealed the particularities of primary school age pupils' creativity at the time they interpret, compose or evaluate music. Two hundred and five 1st- 4th form pupils from different Lithuanian towns took part in the research. Music pedagogues, who taught pupils, were chosen as the main assessors. Teachers evaluated how often pupils succeeded in performing one or another act. The research results show that primary-age schoolchildren's creativity in musical activity is not very high. One-fifth of the investigated 1st- 4th form pupils were very creative, and more than one-third demonstrated characteristics of low creativity. More than half of the pupils in music lessons displayed fluency and flexibility though they were less sagacious and original. Children found interpreting music the most difficult and evaluating it - the easiest. Additionally, girls were more creative than boys. Referring to these findings R. Girdzijauskienė suggested the following recommendations for music teachers: to reinforce personal conceptions of musical creative activity, to expand the repertoire of methods for development of creativity, to involve pupils in creative musical activity during every lesson, paying peculiar attention to musical actions of a reproductive character. This research served as a basis for the author's and her colleagues' music textbook series and other teaching tools for primary classes.

Other research emphasised the quality of music lessons in relation to development of creativity (Girdzijauskienė, 2009, 2014), looking at activities in music lessons from the point of view of creative

skills development. One hundred and fifty (50 in primary school, 50 in middle school, 50 in gymnasiums) lessons conducted by 20 experienced music pedagogues were observed for 3 weeks. Five lessons of each pedagogue were observed, noting the following aspects of the lesson: time devoted to individual musical activities and/or structural parts of a lesson, the number of divergent questions and tasks, the number of individually performing pupils; cases when pupils were granted the opportunity to express their point of view individually, to show their musical or creative abilities, to present the results of their creation.

The research results showed that the dominant activity in a music lesson, taking a fourth of class time, was listening to, describing and evaluating music. On the one hand, it is gratifying that pupils are encouraged to discuss music, to find their point of view regarding music compositions being listened to. On the other hand, the majority of teachers seek to acquaint pupils with stylistic features of a piece of music, to present the particularities of the composers' compositions. Rarely are pupils involved in creating music (improvisation, composing). Especially rare was teachers' encouragement of pupils to raise creative ideas, to discuss the possibilities in their realisation, to create music independently. Creative activity of pupils was organised in only a few of the observed lessons, only for a few minutes. However, the creative tasks presented were not interesting, and therefore not attractive to pupils. Analysis of divergent and convergent questions and tasks was particularly disappointing. It was clear that in more than half of the observed lessons the students were not given divergent tasks or questions. These findings were broadly discussed in the community of music educators, and recommendations to the writers of the curricula were presented; workshops for music teachers were organised.

Interesting data has been gathered on surroundings conducive to musical creativity in Lithuanian schools (Girdzijauskienė, 2012). The research was carried out in twelve Lithuanian schools, among them 6 gymnasiums and 6 secondary schools. Four hundred and sixteen 10th grade pupils filled out the questionnaire. During the study 371 Lithuanian music teachers were interviewed. The questionnaires for teachers and pupils were prepared in such a way that the answers to some questions to both target groups could be compared. In summary, we can state that the vast majority of Lithuanian pedagogues who participated in the study agree that their school surroundings are conducive to development of pupils' creativity: creatively working teachers are supported, innovations in pedagogic work are encouraged. Research data on the methods of development of creativity in lessons shows that teachers encourage pupils to present ideas, to discuss means of their realization, inspire them to take up new activities. However, opinions of pedagogues and pupils differ regarding surroundings conducive to creativity at school. The number of pupils who agree with many statements is two or three times smaller than the number of teachers. The opinions of both groups of respondents coincide only when identifying the main obstacles to creativity: heavy workload, overburdened curricula and related to this – a lack of opportunities to act creatively.

Having compared the answers of teachers and pupils in accordance with demographic variables, several tendencies were revealed. City schools are characteristic of a more distinct desire to develop creative pupils and there are more creative role models among teachers; teachers with longer work experience devote more attention to the development of pupils' creativity, and the methods that develop creativity are applied less often in secondary schools in comparison with gymnasiums. Girls and pupils who study in district centres and small towns see more opportunities for development of creativity than pupils who study big cities.

Some research (Rimkutė-Jankuvienė, 2014, 2015) focused on composing as the most creativity-related musical activity, including composing with musical computer technologies (MCT). One interesting study (Rimkutė-Jankuvienė, 2014) presents the data of Lithuanian music teachers' questionnaires revealing aspects of application of MCT in the music education of upper-grade pupils. The data revealed that in many cases both application of MCT and development of pupils' musical creativity using MCT is fragmented.

In order to promote a better understanding of the specificity of application of MCT in music lessons, a case study (Rimkutė-Jankuvienė, 2015) was performed in a school in Lithuania using these methods: an in-depth interview with one music teacher with the aim of finding out the specific characteristics of teacher activity in the development of pupils' musical creativity through application of MCT; observation of music lessons with the aim of revealing the specificity of the organisation of development of pupils' musical creativity through application of MCT; analysis of the process of upper-grade pupils' music composition through application of MCT and of its results with the aim of disclosing the characteristics of pupils' musical creativity and

music composition through application of MCT. The case study showed that musical creativity is effectively developed when, in order to achieve the goal of musical creativity set by the teacher, appropriate objectives are formulated: in this case – provision of musical and MCT application knowledge necessary for music composing; development of abilities to compose, arrange, edit, remake, or otherwise process one's own compositions or those of others; and formation of a positive attitude to creative activity. Also, it is important that educational content is creatively planned, the educational process is purposefully organised, given the level of musical and MCT application experience of each pupil and /or group; creative teaching methods and a pupil-oriented assessment system are systematically applied; a favourable physical and psychological environment is created; and pupils are taught to seek a complete product of musical creativity.

Assessing pupils' musical creativity, attention was paid to the originality, complexity, and integrity of compositions created through application of MCT. As revealed by the research findings (Rimkutė-Jankuvienė, 2015), upper-grade pupils are able to use non-traditional means of musical expression and to meaningfully combine them in composing music, to create music compositions of unique forms and original ideas, to thoroughly implement the creative conception, to present the principal idea of the composition in a well-considered way and to consistently develop it throughout the composition, and to maintain the chosen musical style. However, pupils do not always manage to complete the composition, to logically distinguish between its integral parts, to integrate individual elements of musical language into the whole composition, and to present a composition with logical and emotional meanings. Pupils believe that insufficient experience in application of MCT and a lack of musical knowledge tend to hamper the implementation of musical ideas.

Development of improvisation skills of music education majors at a university (Daugėlienė (2012, 2013) was investigated as well. The students were provided with music improvisations, improvisation workshops were organised, and creative tasks were presented. According to the author, use of improvisation in educating future music teachers develops not only their improvisation skills, but also provides necessary knowledge, develops the ability to use improvisation in pedagogic activity. The author also claims that musical improvisation ensures development of students' creative self-expression, and helps to foster musical creativity.

Conclusions

In summary, research on musical creativity in Lithuania lacks a systematic character. Studies are more of an applied character, and they rarely address more fundamental questions about creativity. Because of the predominance of applied research, theory has played a relatively minor role in most empirical inquiries. On the other hand, the results of the research on creativity and its development carried out over recent years not only enables the educational community to become familiar with educational reality as well as the variety of applied research instruments, but also actualises the importance of the development of musical creativity. This encourages the application of research results in designing curricula, the initiation and implementation of projects intended to improve the programmes of teacher pre-service education, and their subsequent professional development.

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THE IMPACT OF SOCIETAL CHANGES ON TEACHER EDUCATION PROGRAMMEMES IN MUSIC EDUCATION.

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Abstract

In this paper, good practice will be presented for dealing with the difficulty of balancing between institutionalised curricula and teaching culture on the one hand, and societal progress and challenges on the other hand. Firstly, teaching students to be future creative professionals requires a stable curriculum, with attention to the music specifics as well as to more general social skills. Music education in this paper deals with state-organized music schools and not with music education in compulsory education. The focus will be on innovation in music education, and thereby a direct link will be made between the level of the professional situation of the music teacher and the level of teacher preparation. At the level of the professional situation of the music teacher in music education, we notice two interesting tendencies. Firstly, because of a democratic deficit and probably related to that, there is a very cognitive learning approach to music education in Flanders (Belgium). We must acknowledge that the curricula of music education are changing towards a more competence oriented approach, based on the different 'roles' a musician could or should play in society. Secondly, a more 'extreme' answer to the democratic deficit of institutionalised music culture is the rise of musically oriented community arts projects that teach music to all kinds of social groups, often without any knowledge of music writing and often in challenging social contexts.

These evolutions as well have consequences at the level of teacher preparation at the School of Arts – Royal Conservatory of Ghent. The basis is a set of teacher competences that is regulated by decree (2007), but we have and use the freedom to make choices in how we think we best reach these goals according to societal changes. The analysis of indicators representing these competences has an impact on our curriculum in terms of content, integration of theory and practice,

and didactic approaches. In this way, innovation and creativity in music education are reflected into our teacher training programme and considered as leading values.

KEY WORDS: Creativity in teaching music, Community arts music projects, Music teacher preparation.

Introduction

Creativity is certainly a core concept in music, but it doesn't only relate to the 'nature' of playing music. Creativity as well has something to do with the methodology and content of teaching music – creative teaching and teaching for creativity in this sense are interrelated (McMillan, 2012). Therefore, it is important to address the perspective of teacher preparation for musicians, because at this level a good and balanced curriculum allows future music teachers to learn how to be creative in their own teaching activities, and, most importantly, to have their pupils experience music as a creative activity, and not only as a technical issue.

As illustrated in Figure 1, two societal developments are taking place at this moment in Flanders (Belgium). The first societal development is the renewal of the curricula of the state-organised music schools, and the second one is the rise of community arts music projects. These developments are important in this regard, because they hold the message and tools for teacher education of musicians, to give more attention to creativity in teaching music.

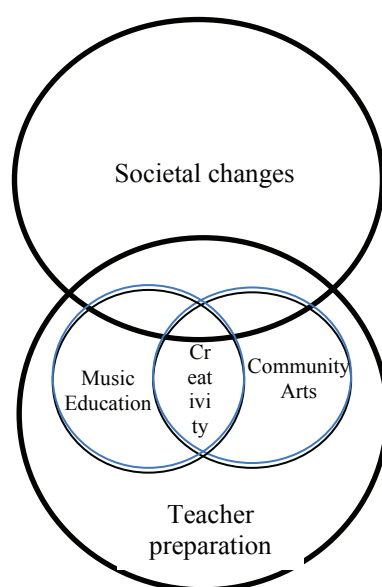


Figure 1. Creativity as a tool for teacher preparation programmes as an answer to societal changes

We will explain in more detail the characteristics of these societal changes as mentioned in Figure 1, and return afterwards to the teacher preparation curriculum at the School of Arts – Royal Conservatory of Ghent, thereby trying to illustrate how we translate these external demands by making choices in our own curriculum. We do this because we are educating the teachers of tomorrow, and creativity in the field ultimately also depends on our teacher preparation. This means we are part of a system, as illustrated in Figure 1, where societal evolutions have an impact on our teacher preparation, and the teachers we educate will also be participants in future societal evolutions. So it is an interaction in two ways: from societal changes to teacher preparation, and vice versa. Where teacher preparation uses creativity, as administered in music education and community arts projects, societal challenges can be met.

Creativity as the ability to adapt flexibly to different learning environments

A great deal of research has been done on creativity, at first regarding the very meaning of what it means to be 'creative'. One can say that creativity involves the ability to produce a work that is both original and appropriate, leading to new inventions and viewpoints in any area (Sternberg & Lubart, 1996). In this sense creativity is not so much music-specific, but plays a crucial role in any kind of art creation process. Psychometric studies, for example, showed that various creativity-relevant skills determine creativity across

many different domains. Some of these skills are divergent thinking, the tolerance for ambiguity, and the valuing of the creative processes as such, and not only the products eventually lead to (Amabile, 1996; Silvia, 2008).

Undoubtedly, these skills are important in creativity in the domain of music as well (Olivetti Belardinelli, 2002). Although we know this, a considerable part of our culture in music teaching is focused on a very technical perspective of music (Vicente & Díaz, 2012): understanding of musical scales, harmony in singing, learning the names of musical notes, and playing this or that work without any faults or hesitation. Since the beginning of the 20th century, different methods have been developed, which have sought to offer an alternative to the passive method of learning to read music (Zoltan Kodaly, Shinichi Suzuki, John Paynter, Carl Orff, Jos Wuytack); but most of these methods focus on the mastery of an instrument, and not so much on the larger social contexts in which music is embedded as a practice, involving different functions. The perfect mastery of an instrument is not always the primary aim of making music; on the contrary – sometimes music is but a ‘catalyst’ for broader educational or social goals. In this sense, creativity in music is not an aspect of music that can simply be divided into different skills that can be taught using a certain methodology or even curriculum. It rather consists of the ability for a music teacher to adapt flexibly to different learning environments and contexts, to a diversity of pupils with and without musical background, and to adjust their teaching to the limits and opportunities a certain social context brings along.

It is exactly this skill that is emphasised by two societal developments in Flanders (Belgium) in the domain of music teaching. Both developments in a sense are based on the human cultural rights, and the fact that state-organised music schools and professional music productions do not reach a large part of our citizens, more specifically – children and young people with an ethnically-culturally diverse background, as well people living on the lower end of the social ladder (Bamford, 2007).

State-organised music schools in reformation to meet the challenges

The first societal development as mentioned in Figure 1 is the renewal of the curricula in state-organised music schools. To better understand the renewal it is important to explain the current structure and content of the curriculum in music schools. The official state-organised music schools belong to the Flemish policy department of Education. Musical instruction of an instrument is mainly taught individually, based on the traditional master-apprentice model, analogous to lessons at the Conservatory, educating the soloist for a high level of competition. Lessons are given by qualified teachers, according to a national curriculum and within a particular structure. At this moment two main fields are included: classical music and jazz/pop music. The lessons can be started at the age of eight and it takes at least ten years to complete the entire programme, which consists of a lower, middle and a higher degree.

There are four main subjects in the programme. First, *sofêge* where general theory and practice of music is taught (tonal scales, measures and rhythms, study of the G- and F-clef, solfeggio, ear training). Second, the main focus is on technical-motor competences, as well as cognitive and affective skills necessarily to play a certain *instrument*. Traditionally, this is mainly taught individually. Third, *ensemble playing* is organised in small groups of homogeneous (for example flute choir, string ensemble) or heterogeneous combinations. Finally, *general music culture* is a theoretical course focusing on the broader content of music within a historical and stylistic perspective.

Since 1990 the current curriculum has been left unchanged, but for several years the Flemish Government has been preparing a significant renewal that will be implemented from 2018.

In the course of this innovation several researches and pilot projects have been done. The main deficits of the current system can be summarised in a few topics: to start playing music at the age of eight is acknowledged to be too late; artistic formation is mainly focused on instrumental mastery; the focus on the cognitive approach, competition and performance leads to soloists rather than team players; the population reached is too white and too elite, in contrast with the existing societal diversity (Bamford, 2007, pp. 57–100 and 189–193).

These findings resulted in recommendations for change and pilot experiments implemented in the music schools. One of the experiments from Schrooten & Bosman (2016) highlights a kaleidoscopic view of the music pupil, saying the pupil has to develop a lot of different competences in order to be a good musician.

This implies different perspectives of looking at a pupil: the pupil as an artist, researcher, performer, team player, unique person and craftsman.

The new decree that will regulate the curricula and organisation of the state-organised music schools leaves more freedom and autonomy at the level of the school. This will make it possible for a school to articulate its own focus (for example all types of instruments, different music genres), to meet local needs in terms of population and cooperation, flexible itineraries.

The most important outlines according this new decree will be that pupils may start music education at the age of six instead of eight. At this level a pupil can explore several art domains and expression forms, to discover their own interests and talents. More cooperation among several art domains will create opportunities to develop skills in music, visual arts, drama and dance. This corresponds with looking at the pupil from different perspectives, as mentioned before.

As part of the increased autonomy of music schools, it will be a considerable challenge to reach more layers of the population, such as disabled persons, other cultures, vulnerable people... Setting up social-artistic projects outside the schools can support this need.

Community arts projects emphasising music as communication, improvisation and the oral tradition of teaching music.

A second societal development grounded in the democratic deficit of institutionalised music culture, is the rise of musically oriented community arts projects (cfr. Figure 1) that teach music to all kinds of social groups, often in challenging social contexts and without any knowledge of formal music notation. It is important to stress that the majority of these projects are not part of the formal education policy, but are part of the cultural policy, often subsidized by the Arts-decree, and some of them arise in the social sector, being part of a more ‘integrated’ approach towards inclusion of vulnerable people in society. This means that the aims of these projects are both artistic and social, and that the process of creating music together is more important than the technical mastering of an instrument. For the music teacher or musical supervisor this means that the classical way of teaching music, which is very cognitive and starts with reading music, is not appropriate here.

Community arts projects are very diverse in nature (Higgins, 2012), but we give two concrete local examples to show what we are talking about.

The Ostend Street Orchestra (Klein Verhaal vzw) is a recent project that started in 2014 in Ostend, a harbour city in Belgium. The project started from the realisation that Ostend has a lot of homeless people, people that often are ‘forgotten’ when we try to make institutionalised culture more accessible for everyone. Even less often do we ask ourselves the question: how can they become an *active participant* in creating new music and performing music on stage? The project works with homeless people who are interested in making music and find for themselves the mental and physical space to make time every week to attend a rehearsal. Three professional musicians (a jazz-drummer, a jazz-singer and a jazz-trumpet player) are working with the group: they compose music with them, prepare them for performances on stage, and participate as musicians in the project.

The Wild Classical Music Ensemble is a project of a community arts organisation (With.vzw) that is working with disabled people, both in the fine arts and in music. In 2007, one of the inspirers of the organisation, a professional sound artist and drummer, met five people with a mental disability who were working with different fine art media, but also showed a will and talent to make music. Originally, the band focused on free improvisation, sound and object experimentations and experimental music notations. Recently, they have begun to incorporate the sound/rock riffs of the guitar player, broadening their sound into free punk noise or rock hybrid. The Wild Classical Music Ensemble also worked together with other professional orchestras, for example Spectra Ensemble, making experimental music.

If we analyse these projects in terms of their characteristics, we can say that although they are very diverse, they have a lot in common:

- socially inclusive approach (everyone can join the group with special attention to people in all kinds of vulnerable situations);
- no necessity of mastery of an instrument (but welcome);

- oral tradition of music teaching (written music is only used as a memory aid);
- improvisation has a key role;
- music is communication in the first place – performance and mastery is an accessory to that.

We might say that being a music teacher or musical supervisor in these projects requires really different skills than the ones that we associate with a classical trainee in music, and at the level of teacher preparation we notice that for students with a classical conservatory background, the leap towards teaching and supervising in such projects is often challenging. In terms of the competences and roles we already mentioned in relation to the renewal of the state-organised music schools, the skills needed for these community arts projects should emphasize the musician as a *unique person*, as a *team worker* and as a *researcher*. These roles articulate that creating art with other people is always a creative process that involves a lot of social skills, and there is no ‘music curriculum’, which stands on its own. It always has to be interpreted and contextualised in a certain social setting. If we want teachers to be able to adapt flexibly to different educational contexts, if we want them to be creative in teaching methods themselves and if we want them to educate pupils to be creative musicians, participating in these projects is a very important learning opportunity.

Getting started: looking for a balanced curriculum

At the level of teacher preparation, some actions are undertaken as an answer to these societal changes. First a theoretical framework (Aelterman, 1999) is set out by the teacher preparation to determine which competences and working strategies can be useful to challenge future teachers to explore all roles assigned. Within the teacher preparation programme the focus is on a set of competences reflecting different aspects of working in the classroom with pupils, within the school with colleagues, and beyond – with social partners. As previously stated, the external demands on the educational field are high and diverse. For this reason we need to prepare our future teachers to persist and fulfil these great expectations. This is not an easy job, but knowledge, awareness and practice in these different roles can help our students to extend their capacities to shine in the profession. All of the needed competences require a certain autonomy and self-reliance of future teachers to enter the profession in an empowered way. Related to societal tendencies, some things need to be accentuated within the diversity of these roles. It is a strength that teachers can fluently shift between different roles, depending on the context and expectations of the moment. The challenge is to create an innovative context in which skills of both the teacher and pupils can be expanded. For that reason it is important that teacher preparation programmes follow the evolutions, not only at the policy level but also implement these changes in practice. An important exercise which has been done, is the gathering of tasks and demands of the teaching profession within a cluster of competences, that can be used as a theoretical frame (Aelterman, 1999).

The ten competences used as a frame for a balanced curriculum are:

1. The teacher as a guide of the learning and developing process.
2. The teacher as an educator.
3. The teacher as the expert, musician.
4. The teacher as the organizer.
5. The teacher as a researcher.
6. The teacher as a part of the school team.
7. The teacher as a partner of parents.
8. The teacher as a partner of external parties.
9. The teacher as a part of the educational community.
10. The teacher as a cultural participant.

Within the teacher preparation at the Conservatory of the School of Arts Ghent, these competences are translated and integrated into diverse courses of the curriculum, mentioned in the next paragraphs. The aim is to make students aware of all these roles, so they are well prepared and capable to realise these roles in a creative way and in diverse situations.

In the teacher preparation programme, special attention is given to the last competence to meet societal changes: *the teacher as a cultural participant*. Students are not only involved in cross-over initiatives between several art domains to explore their capacities and flexibility as a teacher; they also participate into

community arts projects. There they transpose their skills of music education to a social artistic context. They learn about contacts and collaborations with other partners outside the school. This requires appropriate actions and communication strategies where the teacher steps outside the school. Teachers need to be aware of general educational structures, agogic models and partners in the field. They need to participate in projects or act within the educational or community arts field. The position of the teacher/artist/performer within society is a key question at this level. Teachers need to think about art agogics and their contribution to the educational and social field. They are capable of thinking about educational topics, changes in educational policy, and to act as a cultural participant with an opinion and personal ideas.

According to the theoretical framework of the ten competences to install a balanced curriculum in teacher preparation, it can be stated that the first five competences are situated at the micro level. This level describes teachers' competences within the classroom, with the learning process as a central concept. As a guide through the educational learning process of their pupils, students of the teacher preparation learn to set goals, are aware of pupil levels and have capacities to determine the difficulty of the learning content. This is strongly linked to the societal challenge of reaching more layers of the population, being familiar with the issue of diversity.

When referring to the teacher preparation program, in courses such as *Introduction in developmental psychology* and *Specific didactics* students learn to adjust to the level of their pupils. Knowledge, practice and experimentation of different working strategies, along with sufficient media and the effect of certain individual or group settings on reaching the educational goals, are aspects students in the teacher preparation programme get to know in courses such as *Powerful learning environments* and *Classroom management and reflection*. Future teachers learn to instil a positive class climate. This means they can create authentic interactions with and among pupils (Bingham & Sidorkin, 2004). They find a way of communicating – verbally and non-verbally – about knowledge, but also feelings and emotions, strongly related to the discipline. Courses such as *Classroom management* and *Seminars on communication and reflection* focus on these topics. Teachers and pupils need to feel safe and unconcerned in the classroom. These are main conditions to instil an excellent working environment to trigger learning motivation and creativity (Lehmann, Sloboda, & Woody, 2007). All these aspects refer to the role of the teacher as an educator.

Teachers are also considered to be experts within their discipline – one of their main tasks is to teach pupils how to be a great musician; to share the feeling of making music as a soloist and also in groups. Different techniques, an abundant amount of repertoire, and knowledge about the discipline are basic conditions for teachers to act as a performer and share the passion with pupils. Creativity, experienced in community arts projects and also in music education pilots (Schrooten & Bosman, 2016) is an important tool for meeting societal challenges. For this reason, creativity needs to be addressed in teacher education programmes.

Through courses such as *Didactics and agogics of the art discipline* and *Specific didactics*, students learn how to translate their specific expertise into creative learning and developing processes in the classroom (Burnard, 2012). However, it is also important to know how to further broaden their own expertise and individual arts practice and performance (Klickstein, 2009).

A structured learning environment, class management, planning activities and time management are capacities that characterise the teacher as an organiser (Byo & Sims, 2014), not only within the classroom, but also in contacts outside the classroom and even outside the school. These competences can be considered an important topic within teacher preparation and need to be implemented in a creative way. An interactive portfolio has been developed and requires organisational skills from students. It is a methodology used in teacher preparation to overview all lessons, reflections, feedback and supervision moments during the process. These portfolios are administered by the students themselves. It is an indicator of how well structured and organised they are. These interactive portfolios also allow different parties to closely follow the evolution of the students. Not only the pedagogue and mentor of teacher preparation at the Conservatory, but also the mentors at music schools are involved in the educational process and growth of the student becoming a teacher.

In many courses of the teacher preparation programme, the student is challenged to develop and increase the competence of being a researcher. In recent developments, characteristics such as being critical, reflective, defending a clear opinion, making a transparent analysis and questioning one's own practice are important

competences of teachers in a changing world. A course such as *Art didactics and art agogics research* increases teachers' expertise in this topic. In almost all courses of teacher preparation students are expected to be critical and reflective towards their own practice.

Teaching is not only working with pupils, but also refers to activities outside the classroom, but within the school. As a team, teachers need to work together. They have to share leading values and work as a team to reach the goals set out by the school. Also within a developing society, the feeling of solidarity is crucial. Within a transparent policy, teachers need to strive for the same goals. Working across disciplines within the school lifts the work of teachers and students to a higher level. It is fascinating and inspiring for each individual when disciplines find each other from a certain perspective. In the teacher preparation programme students need to participate in some meso events. This means they have to take part in the daily work of a teacher outside the classroom and have to describe the added value from this task for them as a future teacher. The purpose is for them to have an active role within this field.

Not only teachers need to work together. Good contacts with the parents of pupils is an added value for the educational process as parents are an important partner for teachers in the learning process of pupils. Certain communication techniques and social skills are a fixed value within our teacher preparation programme. It is also important that students learn to explain how pupils function within the educational context. A common language between all parties involved is always useful.

The process and evolution of students acquiring these competences are captured in a self-evaluation exercise. Students have to situate themselves in these different roles at different times in the learning process and reflect about their capacities with respect to this main frame of competences. They also learn to categorise each action or task of the teacher training programme within this frame. This makes it possible to overview all activities and understand the coherence between different assignments, courses and activities of the teacher preparation programme.

To conclude, we can state that the enormous challenge of teacher preparation is to address societal changes as described in this paper – not only through innovations in music education, but also by actively participating in community arts projects, students need to learn competences to foster creativity in music. When activities and expertise in both fields are blended, opportunities are created to enhance this creativity. Flexible learning environments and contexts will make future teachers better prepared for societal changes. Through specific competences, teachers are aware of what is expected in the profession, so actions and internships are not limited to classrooms within schools but also beyond. Making music in different settings stimulates cross-over and collaboration between disciplines. Music as a common language needs to be accessible and inspiring for everyone. In this context, education as well as community arts projects are fields that need to be fully explored. Reaching diverse groups, using creative strategies, thinking multi-disciplinarily are only a few of the competences future teachers need to meet societal changes.

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PROSPECTIVE MUSIC TEACHERS’ PERCEPTIONS OF MUSICAL CREATIVITY

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Abstract

Being creative and teaching creatively are important debate topics in the contemporary world of education. Nowadays many factors affect the development of creativity such as education, multi-media technologies, culture and gender. The overall aim of the present study therefore was to explore prospective music teachers’ perceptions of musical creativity. Specifically, the study examined prospective music teachers’ views related to musical creativity and development of musical creativity during their university education.

The study involved semi-structured interviews held with 22 prospective music teachers in order to elicit their perceptions of musical creativity. In addition, they were asked whether the content of their education and learning experiences influence their views on musical creativity. Also, prospective music teachers’ perceptions on the adequacy of their creative potential for design of innovative musical activities were explored.

Perceptual data were collected and content analysed as follows: (1) coding the data, (2) identification of themes, (3) identification of emerging sub-themes, if any, (4) analysis and interpretation of findings. Finally, the results were discussed in relation to the pertinent research to date and suggestions were offered.

KEYWORDS: Prospective music teachers, perception(s), musical creativity.

Introduction

Creativity has been promoted in certain cultures and educational systems, and it is considered one of the most important 21st century skills, however creativity is still a controversial topic. Creativity is one of the strands in the music curriculum of Turkey (for pupils aged 7 to 14), which was introduced in 2007. In addition to the introduction of the basic principles of the Orff-Schülwerk approach, the curriculum pays special attention to musical creativity. In Turkey and North Cyprus, an ongoing debate on musical creativity has been about how to use activities to promote musical creativity in classrooms. Although both improvising and composing appear in the music curriculum, they have not been applied much in music lessons. Also, in Turkey and North Cyprus, the music education system has used several activities for musical creativity in lessons such as rhythm accompaniment to songs, movement ostinato, sound stories and improvising body percussion.

The concept of creativity has been revisited (Craft, 2001) and changed due to such factors as the rapid development of technology, innovations in education systems and individual profiles of learners. Amabile and Tighe (1993) defined creativity as a product that is not only “different” but also “appropriate, correct, useful, valuable, or expressive of meaning” (p. 52). Philpott (2001) described creativity as a “slippery” notion. Creativity has also been defined as a skill to integrate information in a new way for practical use, offering new ideas without relating to past ones (Higgins & Morgan, 2000). The view of musical creativity is not unidimensional any longer, and the devising notion of musical creativity has changed (Burnard, 2012). According to Negus and Pickering, “The meaning of creativity is integrally tied to changing historical processes, technologies and social conditions, and conceptions of individuals and society” (2004, p. vii).

It should be noted that perceptions on musical creativity change from time to time and from place to place with different historical practices (Burnard, 2012). In addition, democratic creativity enforced the meaning of creativity, so that with guidance and good circumstances everyone can show creativeness (NACCCE, 1999). The term creativity has two meanings: a way of thinking and insinuating improvisation and/or

composing activities (Odena & Welch, 2012). There have been two perspectives on creativity – traditional and new (Odena, 2001). Traditionally, creativity was regarded as interrelated with the works of known adult composers and artists; whereas creativity within the new perspective is viewed as “imaginative thinking” and it takes part mostly in school music lessons (Odena, 2001). In this regard, two different approaches to creativity have been applied to music education principles; the first describing composition/improvisation activities, the second describing thinking style (Odena, 2009).

While discussions of musical creativity are in progress, the views on musical creativity of the new generation of music teachers constitute one of the dimensions of this debate. Over the past decades, since 1999, in Turkey and North Cyprus the same curriculum of Music Teacher Education has been offered. This curriculum consists of three specialised areas: music culture, professional knowledge (pedagogic courses) and basics (theoretical and practical) of Turkish and Western music. The curriculum is comprised of 86 courses, totalling 240 credits across 8 terms.

It is noteworthy that prospective music teachers need to experience creative activities during their university years before integrating creative approaches to their teaching practice (Grainger, Barner, & Scoffham, 2004). Teachers’ views about creativity will provide insights to their practices related to creativity. In addition, new basics for their professional preparation and training will be offered (Diakidoy & Kanari, 1999). In this regard, whether creative activities are included in the curriculum of Music Teacher Education Programmes in the Northern Cyprus context need to be explored, which motivated the present article examining prospective music teachers’ perceptions on musical creativity. Specifically, the current study investigated the effect of the courses, knowledge and experience gained during the undergraduate studies on prospective music teachers’ musical creativity. The study also aimed to examine their perceptions of the adequacy of their creative potential for design of innovative musical activities.

Methods

Data collection and data analysis

The present study was designed as a survey, the major tool for data collection being an interview. Since the main purpose was to examine the perceptions of prospective music teachers and make new suggestions, the interview was designed in a semi-structured format and its questions were intended to elicit the respondents’ perceptions on musical creativity as follows: their perceptions on the influence of the content of their education and learning experiences on their musical creativity, and their perceptions on the adequacy of their creative potential for design of innovative musical activities. The prospective music teachers were interviewed individually in their mother tongue–Turkish, within their educational context. The interviews lasted 30 minutes, and they were audio-recorded and subsequently transcribed.

For data analysis, initially the transcription document of each interview and subsequently all interviews were examined in order to have an overview of the data. The next stage was to analyse the content of the qualitative reports in accordance with the major themes. After the identification and verification of the themes were completed, the related categories were developed. Finally, the most representative interview extracts selected for the presentation of findings were translated from Turkish to English, and the reliability of the perceptual data was ensured through the inter-rater reliability procedure involving a colleague and the author, both being native speakers of Turkish and proficient in English.

Participants

The participants for the present study were selected through purposeful sampling, thus the study involved 22 final year students of the Music Teacher Education Programme at Eastern Mediterranean University. The age of the respondents ranged from 22 to 24 years. By the time of the study the prospective music teachers completed at least 33 of the 52 required theoretical and teaching methods courses in the programme. In their last year, the participants of this study continued with teaching experience and practice courses over 6 months, in addition to delivering practice lessons at schools.

Findings

The findings of the present study are presented below in accordance with three main themes: the influence of the content of BA education on students' musical creativity, the effect of their learning experiences on their musical creativity, and the adequacy of their creative potential for design of innovative musical activities.

The influence of the content of BA education on the participants' musical creativity

Most prospective music teachers (N=10) stated that the music teaching methods course is one of the most important courses that developed their musical creativity. In this regard, the interviewees also reported other courses such as play-dance-music (N=5), instrument (N=3), harmony-counterpoint (N=3), educational music repertoire (N=2), community service applications (N=1), teaching experience (N=1), approaches in pre-school music education (N=1), and accompaniment (N=1). Some of the representative insights from the students are presented below:

Rather than music theory courses, courses such as music teaching methods and community service applications had a positive effect on my musical creativity. (PMT)

Most of the courses were mainly theoretical so I developed my musical creativity through my individual instrument practices. But over the last two years, thanks to the music teaching methods course, I discovered several ways to develop my musical creativity such as planning music activities for children, doing research on musical creativity and applying new ideas to my learning. (PMT)

Thus, the participants emphasised that practical rather than theoretical courses had a positive effect on their musical creativity. In addition, they shared that pedagogical courses restrict their musical creativity.

Pedagogical courses restrict my creativity. (PMT)

Further, the prospective music teachers reflected on the effect of the courses taken during their undergraduate studies and felt that their composing, improvising, accompanying, interpretation, musical thinking skills, and ability to express music in different ways had improved. In this regard, they also mentioned the importance of using holistic music teaching approaches, which has been highlighted during the creative musical activities conducted throughout their studies. Some of the representative insights from the respondents are presented below:

Some courses improved my ability for creative thinking from various perspectives without putting limitations on my imagination. (PMT)

While teaching music we understood about using more elements together at the same time, for example, body percussion, instruments and different materials. (PMT)

The courses I took had an impact on the development of my interpretation and musical thinking skill. (PMT)

The effect of the participants' learning experiences on their musical creativity

Some prospective music teachers (N=4) expressed that when teaching music, using games and dramatization helped them to develop their musical creativity. Other participants (N=4) felt that they improved their musical creativity through participation in Orff activities, doing accompaniment, attending teaching experience course and preparing worksheets. In addition, one respondent shared that his improvisation skill improved. Another two prospective music teachers reported that their composing ability developed. Yet another participant expressed that he couldn't find any opportunity in this regard.

With the music teaching methods course the idea that music can only be taught theoretically by all means changed my mind. (PMT)

The adequacy of the participants' creative potential for design of innovative musical activities

Most prospective music teachers (N=11) stated that they perceived themselves as adequate for designing innovative musical activities. One participant regarded his development of innovative musical activities as fair, another respondent stated that he needed more development in this regard. Yet another prospective music teacher pointed out that his adequacy would change according to the target age group. Only two respondents expressed that they did not perceive themselves as adequate for designing innovative musical activities.

Further, the prospective music teachers shared that when topics related to music are taught through games, they appeal more to senses, which promotes the quality of instructional processes. One interviewee emphasised that he perceived himself as adequate to teach different subjects, whereas another respondent expressed that by doing research and following innovation the adequacy of his creative potential for design of

innovative musical activities would improve more. Some of the representative insights from the participants are presented below:

I felt I was shy and insufficient to create and apply musical activities. Sometimes I put myself in place of the teacher and ask myself: "What would I do if I were the teacher?" and later on I felt inadequate. But towards the end of my student life, with the help of such courses as music teaching methods, teaching experiences and the skills I gained, I no longer feel inadequate. (PMT)

I was not using creativity before my university years. But with the courses I took and knowledge I gained now I can use my creativity. (PMT)

I feel adequate for preparing materials for my lessons, also for teaching a piece to be interpreted in several ways. (PMT)

While teaching an instrument I can develop creative ideas more easily. (PMT)

I consider myself inadequate since the way I was raised in my family and through my environment inhibited the development of my creativity (PMT).

Discussion and conclusion

Thus, the majority of the prospective music teachers, who were involved in this study, stated that they had adequate musical creativity. The participants emphasized that their educational experiences throughout their university studies made a positive impact on their ability to create and apply creative musical activities. Further, most of the respondents reported that the activities and applications in the music teaching methods course were very useful for the improvement of their musical creativity. In addition, a range of other courses such as accompaniment, play-dance-music, instrument, harmony-counterpoint, educational music repertoire, community service applications benefitted their improvisation, composing, accompanying, performing, and creative thinking skills.

Furthermore, according to the interviewees, the application-oriented courses promoted their active participation, consolidated their learning and improved their creativity. Specifically, the practices and activities during their teaching practice year developed their creativity, also giving them many opportunities to improvise or to develop new ideas. In a similar vein, modelling and designing musical materials for teaching practice experiences was also beneficial for the music student teachers in terms of musical creativity. In this regard, some prospective music teachers noted that, specifically, the practical courses had a positive effect on their musical creativity. An interesting finding from the qualitative reports was that the pedagogical courses do not raise their creativity. They added that other factors had a negative impact on musical creativity; specifically, culture, environmental factors, the education system and some customs limited the use of creativity.

Overall, the qualitative results of the present survey seemed to indicate that prospective music teachers expressed various perceptions on musical creativity, which are important in that these provided insights to the ways they complete creativity-related activities or perform in this regard. This finding on the perception of creativity is in line with the view of creativity 'in terms of imagination but not with intelligence' by Fryer and Collings (1991, p. 12). In this regard, the participants expressed the following:

I think creativity is to express what we feel in a good way. (PMT)

Musical creativity is a product of our imagination and all senses. (PMT)

Musical creativity means embodying abstract concepts. (PMT) Musical creativity means teaching music not only through notes but also through body percussion, musical materials and dramatization. (PMT)

Musical creativity means converting events and experiences to music, musical creativity covers all strands of music. (PMT)

Musical creativity is improvising and momentary musical impressions. (PMT)

One of the promising results of this study was that prospective music teachers felt that the school experience course developed their musical creativity. Specifically, the observations and activities in this course gave them many opportunities to express and improve their musical creativity. This result was in line with Odena and Welch's finding (2007) that music teachers observed an improvement in their creative products during their professional teaching experiences. The development of musical creativity in classrooms promotes interaction, therefore we can establish a link between the two phenomena.

In addition, the results of the present survey necessitate reconsideration of the definition of musical creativity. The pertinent research to date has noted that expansion of the concept of creativity would require that music teachers reassess the purpose of creativity in music learning (Crow, 2008). Views about learning and knowledge are strictly connected with views about creativity; hence they can affect teaching approaches (Foss & Kleinsasser, 1996; Kember, 1997). It should be noted that recognition of creativity is not clearly linked to teachers' knowledge and information, yet it is implied (Kokotsaki, 2011). The traditional view that musical creativity only includes improvisation and composing has now changed, and is no longer valid. Therefore, given the realities and conditions of today's changing world it is important to initiate endeavours for placing more emphasis on creativity in music curricula.

Specifically, promotion of creativity has to be revised in terms of sharing ideas, identifying weaknesses in both schools and teacher preparation institutions, joint learning, hence taking universal decisions to improve music education all around the world (Kokotsaki, 2011). In this regard, Stavrou (2012) emphasized that innovative studies have to be done to promote the musical settings in teacher education institutes, and Harding (2010) noted that creative reflection and responses should be introduced in training programmes.

Finally, teachers need an awareness of the complexity of creative thinking comprised of such features as fluency, originality, flexibility and elaboration, as well as encompassing such artistic criteria of creativity as originality, structure and expressiveness (Rozman, 2009). These recent views on creativity in general and music teachers' views on creativity in particular, as well as on such issues such as creative musicianship and creative pedagogy (Abramo & Reynold, 2015) are worthy of new discussions and research. This will raise another question in the near future: how many identities will a new generation of music teachers construct?

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THE ATTITUDES OF CZECH UNIVERSITY STUDENTS TOWARDS ART MUSIC OF THE FIRST TWO THIRDS OF THE 20TH CENTURY AS AN INSPIRATION FOR CREATIVE ACTIVITY FOR CHILDREN

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Abstract

The study presents the results of nationwide musical-sociological research on the attitudes of university students of the Czech Republic towards contemporary art music of the 20th century. The research deals with issues such as positive, negative attitudes, and the tolerance of participants to music samples. It examines the role of music education in conjunction with participants' attitude to listened music. The second part of the study presents an idea for practical music creative activity: a workshop based on a creative listening activity for children that shows how avant-garde music can be presented in music lessons. The aim of this workshop was to stress the importance of a creative approach to music teaching and learning in a more productive way, interconnecting the theoretical basis of music research activities with practical use in music school lessons.

KEY WORDS: contemporary classical music, empirical research, listening activities, music education.

Musical-sociological research on musical preferences

In 2015, the Music Department of the Faculty of Education, Masaryk University in Brno, Czech Republic, conducted nationwide empirical musical-sociological research with the aim of examining the musical attitudes of university students towards different musical styles of classical music of the first two thirds of the 20th century. The research was conducted using Computer Assisted Web Interviewing, which combines an online sound questionnaire and a written questionnaire. Each participant was required to listen to 10 music samples of art music of the 20th century. They could only listen to each composition once. Participants also had the option of pressing the stop button and choosing a reason why they finished listening to the music sample before the end of the piece. The aim of the research was to determine the positive, negative or neutral attitudes of participants to the music samples; to showing the ability of the respondent to identify music composers; and based on other statistical categories mentioned later in this publication, to answer the question: “*What effect does the level of music education have on the respondents within the examined aspects?*”

2213 participants from a range of university students of the Czech Republic were divided into 3 groups according to their level of music education – 1292 students had received compulsory music education, which means they studied music as a mandatory subject within their elementary or secondary school. There were 823 students with an extended music education – participants from this group also attended extra music lessons, e.g. elementary music schools. Finally, the remaining 98 students belonged to the group of professional music education who specialised in music – they either studied at a conservatory, music academy or music at university.

The team of university lecturers and doctoral students collected data from April to July 2015. The first phase of the research study was to send a music questionnaire to Czech university students across the entire country. Respondents had two and a half months to listen to the samples and answer the associated questionnaire. At the end of June, the period of listening was completed and data collation commenced.

The research started with the theoretical input which containing music analyses of selected compositions. The basis of this “*sound questionnaire*” was the following ten music compositions, which were selected as the most significant pieces of music that represent various styles of art music in the 20th century:

- Claude Debussy: *The Sea (3rd movement)*;
- Béla Bartók: *Music for Strings, Percussion and Celesta (4th movement Allegro molto)*;
- Igor Stravinsky: *Symphony of Psalms (1st movement)*;
- Bohuslav Martinů: *Symphony No. 4 (1st movement)*;
- Leoš Janáček: *Taras Bulba (3rd movement „The Prophecy and Death of Taras Bulba“)*;
- Krzysztof Penderecki: *Threnody to the Victims of Hiroshima for 52 string instruments*;
- Alban Berg: *Violin concerto (1st movement)*;

- György Ligeti: *Atmospheres*;
- Arnold Schönberg: *A Survivor from Warsaw*;
- Paul Hindemith: *Symphonic Metamorphosis on Themes of Carl Maria von Weber (4th movement)*.

The choice of compositions was based on the fact that 20th century music had evolved into two different lines – the so-called classical line (Debussy, Bartók, Stravinsky, Martinů, Janáček, Hindemith) as representatives of impressionism, neoclassicism or neofolklorism and the so-called avant-garde line (Berg, Ligeti, Penderecki, Schönberg) as representatives of expressionism and sonoristic music. The selected compositions are time-proved and frequently performed works composed between the years 1905 and 1961. It was assumed that there would be a certain probability that respondents would have encountered the style or genre of music of this period during their schooling in music lessons. The selected composers are present in elementary and secondary school music textbooks commonly used in the Czech Republic.

This set of selected compositions of art music of the first third of the 20th century also follows a previous long-term research activity at the Department of Music, which focused on preceding music periods and there will be new research, expected to be initiated in 2016. This will focus on music of the 20th century (the post-modern period). The practical reasons behind the choice of the ten music samples was to ensure that the participants did not feel overwhelmed and also to attempt to obtain the largest possible number of finished questionnaires. The compositions were presented to the participants in their full running length.

As mentioned above, the research examined participant attitudes towards listened music: positive attitude to listened music (“*I like listening to this music sample*”), negative attitude (“*I do not like listening to this music sample*”) and neutral attitude (“*I don’t mind listening to this music sample*”). Tolerance was the sum of positive and neutral attitudes. Another aspect, which was examined in the research study was the ability to identify a composer of a composition. The above-mentioned aspects of preference, tolerance or intolerance to music samples were translated into statistical categories of the average time of listening to music samples, modus, median, the most frequent interval of finishing to the listening of a music sample. The results of this musical-sociological research study also showed respondents’ reasons for discontinuing listening to music samples. The results regarding all participants and all music compositions showed that 16.34% of respondents had a positive attitude to the music samples. The preferred samples were compositions by Bartók, Martinů, Hindemith and Debussy. Music samples by these composers were evaluated positively by more than 20% of respondents. Among the other positively perceived compositions (more than 17% of respondents) were pieces by Janáček, Stravinsky and Berg in which the neoclassical style was represented. Overall, a neutral attitude to music samples was noted, since more than 50% of the respondents chose the option „*I don’t mind listening to this music sample*“. Seven music samples were dominant, in a range from 63.67% to 68.91% and included Debussy, Bartók, Stravinsky, Martinů, Janáček, Berg and Hindemith. Participants had less than neutral attitudes to Ligeti, Schönberg and Penderecki. Participants had a generally negative attitude towards listening to this group of avant-garde compositions. Participants were tolerant mostly towards 7 of the samples, which were close to the neoclassical style. The least tolerance corresponded with dodecaphonic and sonoristic music.

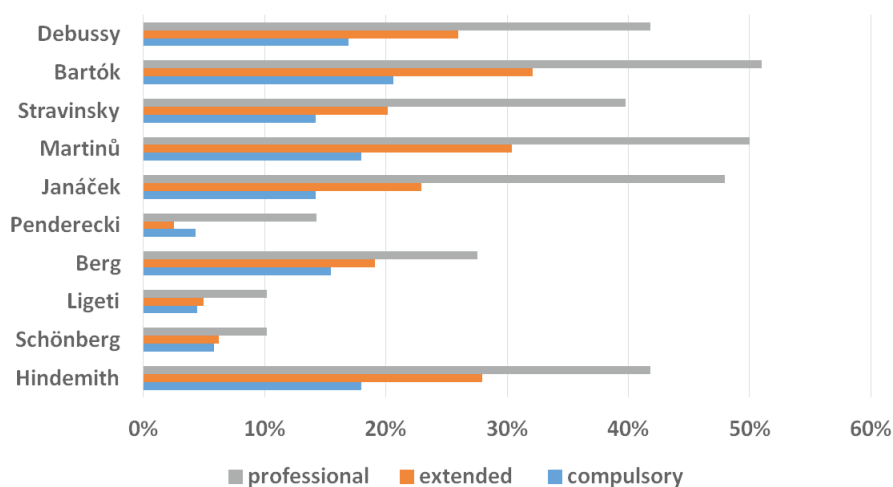


Figure 1. Positive attitude to music samples according to music education

This section presents the *attitudes* to music samples according to participants' music education. Responders evaluated most positively music samples by Bartók, which was in 1st place and Martinů, which took 2nd place, within all types of music education. The 3rd place differed according to the music education background of participants where students with compulsory and extended music education preferred the sample by Hindemith, while students with professional music education appreciated Janáček. Generally, students with professional music education evaluated listening to music samples more positively than the other groups.

A neutral attitude prevailed among participants with compulsory music education backgrounds. The value of neutral attitude decreased from compulsory through extended to professional music education (the lowest values). The more music education a participant had experienced, the more pronounced was their attitude to music samples, expressly gravitating towards a positive attitude.

The largest tolerance was measured with participants who had extended and professional music education. Regarding responders with compulsory and extended music education, music samples by Bartók, Martinů and Debussy gained the highest tolerance. Participants with professional music education were most tolerant to the music sample by Hindemith.

The highest amount of negative attitude was measured among participants with compulsory music education. On the other hand, the smallest amount of negative attitude was measured among participants with professional music education. The order of music samples with the highest amount receiving a negative evaluation was identical with all types of music education: Penderecki, Ligeti and Schönberg.

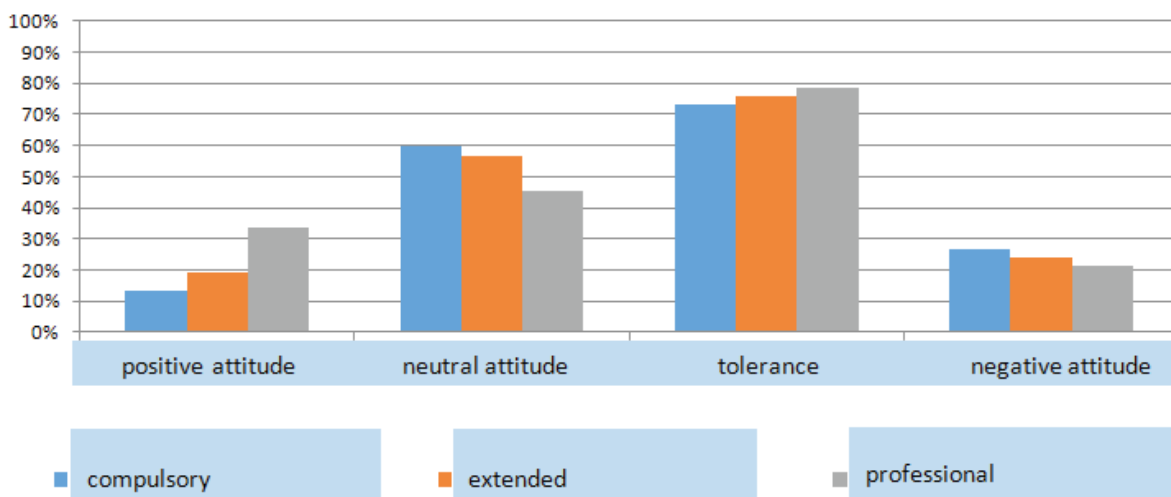


Figure 2. Attitudes of respondents according to music education

Other results related to the *identification* of music composers. Participants tried to identify music composers – one third of responses was correct. Music education of respondents had a great impact on identification of music composers. Participants with professional music education identified music composers correctly in 24 % of cases, while participants with extended music education in 2 % and compulsory music education only in 1 %.

Using computer analysis mathematical-sociological categories, the results of the statistical analysis of time of listening to music samples was obtained. Most of the participants discontinued listening to the sample soon after the start. Less than 6 % of respondents listening to the entire sample. The average length of the music samples was 464.5 seconds. The average time of listening was 94 seconds. Modus, which is the second at which the highest number of participants stopped the sample, was the 11th second. Median, which represents the middle value of the periods of listening of all participants, shows the time of listening, behind which half of the participants continued listening, was the 44th second. The most frequent ten-second interval of stopping the sample early was the period between the 11th and 20th second. The results show that students with professional music education had higher values relating to the average time of listening, median, modus and the most frequent interval of finishing early than students with compulsory and extended music education.

Concerning the reasons for an early finish, overall, 81% of participants stated their reason. Half of the answers was the option *"I don't have time to listen to the sample till the end"*. One third of the answers were: *"the composition didn't interest me at all"* About one tenth of the answers were the options *"the composition is too distant from popular music that I listen to"* and *"the composition is too difficult for listening and I don't understand it."* Only 4 % of the answers was the option *"I know the composition"*. The response *"I don't have time to listen to the sample till the end"* corresponded with the number of positive attitudes to music sample, while reason *"the composition didn't catch my attention at all"* corresponded with a negative attitude to the music samples.

In summary, the results of the research have shown that higher music education of students has a considerable impact on their attitudes to listened music samples. Positive attitudes of participants prevailed with compositions from *"the classical era"*, while negative attitudes corresponded mostly with the *"avant-garde era"* (dodecaphony and sonoristic music). Music education of students had a great impact on positive attitudes and the identification of composers. It is evident that music education of participants has an influence on the formation of positive attitudes to music and art itself. Thus, current music teachers can be inspired by the outcomes of this research and acquaint children with the issue of art music of the 20th century in order to understand its meaning, its position in the history of music and its variability and innovations within the framework of art of the 20th century.

Avant-garde music as an inspiration for creative activity for children

Inspired by the outcomes of the research, both authors of the presented study (as members of the research team) decided to lead a practical music-creative workshop for children to present an artwork of 20th century music and to uncover its meaning. This creative activity was based on semiotics of the music composition *Threnody to the Victims of Hiroshima* (1959–1961) by Krzysztof Penderecki. This composition (figuring in previous research) was chosen for its very expressive potential and the pronounced possibility of use as an inspiration for ongoing music activity. The introductory passage is typical for its sound roughness and, in terms of musical semiotics, there are possible *icons* such as an evocation of a flying object or as an expression of aggression, attack, strength or *index*, which functions as an association of feelings of terror, fear and anxiety.

A music workshop took place at the Elementary Music School of Jaroslav Kvapil in Brno where a group of 10 children (11 to 14 years old) participated in musical activities. The workshop consisted of three parts. The first part was a listening activity. Children listened to the composition *Threnody to the Victims of Hiroshima*, while they did not know anything about the composition. At this time the children had to answer the following question: *"How does the music affect you when listening to the composition?"* They reacted to music and made the following statements to express their reactions: *"panic, horror, fear, madness, negative feelings, it is frightening, weird, distressing, crazy, noisy, curiosity, a little scary, danger, strange, hopelessness, confusion, anger, stress, response, calming end"*. The children were able to reflect on the music using phrases such as: *"I am afraid."* or *"I am falling somewhere and everywhere around me there are noises"*. Especially surprising was the statement of a 12-year-old girl who wrote: *"I have strange feelings – like something happened to me, if I were somewhere away and did not know what happened to me, I could do nothing and did not know what to do, it is as if I was somewhere in a really weird, ugly place. Some city, where there is a big noise, in a different realm"*. From a semiotic point of view indexes prevailed among these children's responses – icons were completely missing here.

The second part of the lesson was devoted to uncovering the meaning of the music composition. In this receptive-listening activity children were motivated to uncover the meaning of the composition. They were asked the question: *"What could be the meaning of the composition?"* Pupils were creative as can be seen from their answers: *"escape, artistic significance, to bring man into tension, curiosity, fear, as if it was a warning, it sounds like music from a horror; fear; war; maltreatment, to intimidate, to horrify, to express various emotions, to express horror; dying"*. This activity helped the children to understand the meaning of the composition, so the semantic aspect had been covered.

The third part of the lesson was a creative activity based on improvisation using Orff instruments. As the children were listening to the composition and talking about its meaning, the structure and expressional means of this composition were discussed too. Later, the children agreed on a certain structure for the improvising activity, which was as follows: *surprising introduction – creating tension: sound mixture (creating crescendo and decrescendo), using clusters and catharsis (calming end)*. Similarly to Penderecki's composition, the children were creating soundscapes, clusters and their own rhythms using a piano and Orff instruments.

After the music workshop based on Penderecki's composition, it was evident that the children were a bit surprised about sonoristic music – some negative emotion could be seen in their facial expressions. During the discussion about this composition, it was found out that the children would not listen to this piece of music in their leisure time, but on the other hand, they were curious about the meaning of the composition and they said that the composition is remarkable. After that they compared the traditional, 18th and 19th century styles of classical music with 20th century music. The discussion revealed that the children from elementary music school preferred traditional classical music such as Bach, Mozart, Beethoven or Tchaikovsky, but definitely did not object to listening to modern art music, especially when they understand it.

Conclusion

Contemporary teachers have a choice whether to include art music of the 20th century into their lessons. It depends on every teacher to what extent he/she will teach modern art to young learners. Our observation regarding teaching this type music lesson was that it is essential to implement some creative elements in teaching music. While doing such activities, children use divergent thinking and their minds can be more open to modern artworks. Both the research and the workshop confirmed how music education is important in developing music preferences of young people and their music orientation in their future life.

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THE QUALITY OF PROFESSIONAL PREPARATION OF INSTRUMENTAL MUSIC TEACHERS: EVALUATION OF AN ONLINE COLLABORATIVE COURSE

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Abstract

The current research intends to verify if in-service music teachers could benefit from an online educational experience focused on reflective skill development. A collaborative online course for professional development of in-service music instrumental and vocal teachers has been considered and the students' satisfaction has been assessed. The training program has been developed considering the principles of collaborative learning. A socio-constructivist perspective has been adopted to design a web-based educational context where teachers may contribute to create shared knowledge and improve their professional skills. The participants (N=22) were engaged in collaborative learning activities in presence and online. During the course music teachers were offered face to face lessons consisting of workshops and online lessons, which included asynchronous forum discussions and Wikis activities. The didactic activities covered several dimensions of teaching pedagogy and music education, and were planned to fulfil the professional development needs of music teachers. The topics incorporated the theoretical principles of didactics, the psycho-pedagogy of music education, the contexts of the educational relationship, an introduction to music therapy, reflective and effective teaching, curriculum design and adult education. The last activity of the course engaged participants in collaboratively designing a project in small groups in a Wiki virtual environment within the Moodle platform.

Data about participants' satisfaction were collected using a mixed method approach that included quantitative and qualitative instruments. Quantitative data were analysed using statistical analysis and qualitative data were subjected to an inductive content analysis of the final focus groups. The analysis identifies the aspects of the collaborative learning experience considered most important and the aspects that should be improved. In addition, results have shown the professional development that participants reported in their teaching activity. The key factors that contributed to the effectiveness of the course as well as implications for designing professional learning activities for instrumental and vocal teachers are also discussed.

KEYWORDS: Instrumental and vocal music teacher, online training course, online collaborative learning, professional development, online asynchronous lessons.

Introduction

Instrumental and vocal music teachers have to face new educational situations and contexts, which require them to improve their professional skills. Social and cultural changes demand that the teacher assess his/her competences and knowledge, in order to accommodate students' individual needs. In educational research, several studies have considered the role of pre-service experiences in contributing to the development of musical and teaching abilities and professional self-confidence among music educators (Biasutti, 2012; Biasutti, Hennessy, & de Vugt-Jansen, 2015; Paul, Teachout, Sullivan, Kelly, Bauer, & Raiber, 2001). Before starting the professional activities, student teachers have to be supported by educational activities focused on authentic-context learning (Paul et al., 2001), and creative approaches to music education (Biasutti, Hennessy, & de Vugt-Jansen, 2015). However, music teacher preparation does not end when teachers enter the classroom, but must be considered a continuous process that can support music educators throughout their teaching career. Early in-service music teachers expressed the need for continuous professional development, which should promote the achievement of musical and pedagogical knowledge and skills (Ballatyne and Packer, 2004). Initial preparation has a relevant role in their professional activity, but, it is not sufficient to support them along their teaching career. Professional development opportunities should promote relevant improvements in music teachers' educational activity, and, more importantly, they should positively affect music student learning (Bauer, 2007).

In-service music teacher education and on-line educational experiences

In-service music education may benefit from new technologies, since online tools offer a more flexible and easily accessible educational experience. Moreover, virtual environments can support and enhance collaborative learning (Johnson & Johnson, 1988). Online activities can promote peer collaboration and

the exchange of different experiences and points of view (Biasutti, 2011), enriching training experiences: participants do not learn only from theory, but also from experiences, and in collaboration with colleagues they may develop an “intellectual community” (Ching & Hursh, 2014, p. 81), which can move from knowledge sharing to knowledge building. In music education, the development of a community of music teachers may be considered one of the most effective instrument for professional development (Pellegrino, Sweet, Kastner, Russell, and Reese, 2014), since it may create a social space where people are free to share their experiences and express their doubts and requests connected to music education. In addition, in these communities, cooperative learning activities may be proposed and supported, stimulating a new way of collaboration and self-education among music educators.

In recent years, many experiences have been developed for offering music teachers opportunities for improving their professional skills (Walls, 2008; Albert, 2015). A study conducted by Walls (2008) has considered distance learning for in-service music teachers. Participants followed a blended educational programme, including synchronous online lessons and in-presence activities, originally developed for university students studying for a music education Master degree. After the conclusion of the programme, teachers were interviewed in order to evaluate their satisfaction and the impact the course had had on their professional development. According to the findings, participants were satisfied with the course, and they recognized the relevance the educational programme has had on their professional skills. The main improvements were related to three dimension of music teachers’ professionalism, namely, teaching philosophy, teaching practice, and personal growth. Albert (2015) examined teachers’ motivations for attending a university Master programme for music teachers comparing one delivered in presence with another one with the same content presented online. The experiences of two participants were considered, both of them already working as music teachers. In particular, the reasons which influenced the choice of an in-presence or of a distance –learning course were considered. Findings showed that for pre-service music education students a blended course may be the best solution, since it includes positive features of both online and in-presence lessons. Online learning is characterize by more flexibility and less costs, while traditional in –presence lessons includes more possibilities to develop interpersonal relationships with classmates, professors and academic staff. However, for in-service teachers who have already developed teaching expertise, the online distance-learning seems the best solution for supporting professional growth while engaging daily in teaching activity.

Considering the research discussed above, the aim of the current study is to assess participants’ satisfaction and participants’ perceptions related to an online collaborative course for instrumental and vocal in-service teachers, using a mixed-method methodology. Its impact on teachers’ professional development has also been considered as well the participants’ professional development.

Methods

The course

An online course has been offered to music teachers by an Italian university. It was structured as a blended course, since it offers in presence lessons, consisting of workshops, and online asynchronous lessons, which included forum discussions, and a final project with Wiki activities. The face to face lessons were three workshops with expert music educators focused on body percussion, music for singing, playing, understanding, dancing, and music and disability. The online lessons were delivered asynchronously, they were structured into weekly modules, and they were planned in order to fulfil professional development needs of music teachers, covering three main areas of music education: the *fundamentals of teaching theory*, *music performing skills*, and *music and disability*. The first area (*fundamentals of teaching theory*) included five modules and was focused on teaching and learning theoretical principles, the role of the educational relationship and contexts in the teaching-learning process, designing and assessing skills in instrumental teaching. The second area (*music performing skills*) included five modules, which presented and discussed the theoretical approach of “sound before sign”, the role of emotions in music interpretation, the development of auditory and creative skills, musical memory and sight-reading abilities, and the theoretical principles of

body percussion, including the BAPNE method. The third area (*music and disability*) included two modules and discussed the topics of music and disability in the primary school and music therapy interventions. The last activity of the course engaged participants in collaboratively designing a project in small groups in a Wiki virtual environment within the Moodle platform. In the last in presence lesson participants present and discuss the project with the class, the teachers, and the tutors. Participants could plan practical didactic activities or conduct an in depth examination of some theoretical issues pertaining to the main topics of the course. Each group had about 2 months to choose the topic and to complete the task, discussing online in the dedicated forum under the supervision of tutors.

Participants

22 teachers (9 women and 13 men) were engaged in the online course. They all were instrumental and vocal music teachers who were already working in private and public music schools.

The course evaluation questionnaire

To evaluate teachers' satisfaction and perspectives about the course and the perceived improvement in their professional activity, a mixed-method questionnaire was offered. The purpose was to ask participants their opinion about each educational module and workshop. The questionnaire was structured in 12 sections for evaluating the online modules, three sections for evaluating the workshops, and a final section for collecting general comments on the course. Considering the evaluation of the online modules, each section was focused on a specific module; it was divided into four closed questions, considering four assessment dimensions: the quality of the material, the coherence of the structure, the fairness of the work-load, and the usefulness for professional activity. Participants were asked to rate their level of agreement with each question for each module on a 5-point Likert scale (where 1 = "totally disagree", and 5 = "totally agree"). Considering the evaluation of workshops, each section was focused on a specific workshop, and included eight closed questions for evaluating the face to face activities, the expert teacher, and the overall workshop. The final section consists of six open-ended questions in which the participants described and discussed the main positive features of the course, issues and problems that have emerged during the educational activities, and the stimuli that the course had offered for their professional development.

Procedure

The questionnaire was administered during the final face to face lesson of the course, after discussions of the final projects. On the same occasion the teachers participated in a final focus group for a more in depth discussion on the positive features and other issues pertaining to the experience. Participants were informed about the main aim of the survey, and they were assured that their responses would remain anonymous.

Results

Data analysis

Quantitative analyses were used for data derived from the closed questions, while qualitative analyses were proposed for examining the information collected by the open-ended questions.

Quantitative analysis

Quantitative data were analysed using PAS. Descriptive statistical analyses (means and standard deviations) were provided for the answers on the module and workshop sections. Results are reported in *Table 1-2*.

Table 1. Mean and SD for the assessment dimensions of the online modules

Online modules	Clarity of the material	Coherent structure	Balanced work load	Usefulness for the professional activity
	<i>M (SD)</i>	<i>M (SD)</i>	<i>M (SD)</i>	<i>M (SD)</i>
1. Fundamentals of teaching theory				
<i>Teaching and learning: two faces of the same reality</i>	3.73 (.83)	3.86 (.83)	3.82 (.80)	3.82 (.85)
<i>The protagonists of the educational relationship in the teaching-learning process</i>	3.91 (.75)	3.86 (.83)	3.77 (.81)	3.95 (.86)
<i>The contexts of the educational relationships</i>	3.77 (.81)	3.86 (.83)	3.77 (.87)	3.77 (.87)
<i>Planning the change</i>	3.76 (.77)	3.76 (.77)	3.76 (.89)	3.76 (.83)
<i>Planning and assessing musical education and instruction</i>	3.77 (.87)	3.77 (.92)	3.86 (.83)	3.82 (.96)
2. Musical performing skills				
<i>Sound before sign</i>	3.91 (.81)	4.00 (.82)	3.91 (.92)	3.91 (1.02)
<i>Musical interpretation and emotions</i>	3.86 (.91)	3.81 (1.08)	3.86 (.89)	3.57 (1.16)
<i>Auditory-creative skills</i>	3.77 (.81)	3.77 (.81)	3.86 (.77)	3.68 (.89)
<i>Musical memory and sight-reading</i>	3.73 (.94)	3.91 (.81)	3.86 (.83)	3.68 (.99)
<i>Body percussion: definitions and origins, performers and the BAPNE method</i>	4.09 (.81)	4.09 (.81)	4.04 (.79)	3.91 (1.02)
3. Music and disability				
<i>Music and disability in primary school</i>	3.81 (.93)	3.76 (.83)	3.52 (1.03)	3.71 (.80)
<i>The main diseases and music therapy interventions</i>	3.55 (.83)	3.55 (.89)	3.45 (1.05)	3.45 (.60)

Table 2. Mean and SD for the assessment dimensions of the face to face workshops

Face to face workshops	Evaluation of the activities	Evaluation of the teacher	General evaluation
	<i>M (SD)</i>	<i>M (SD)</i>	<i>M (SD)</i>
1. Body percussion	4.14 (.87)	4.35 (.75)	4.18 (.73)
2. Music for singing, playing, understanding, and dancing	3.43 (1.05)	3.80 (1.04)	3.55 (.94)
3. Music and disability	4.17 (.92)	4.18 (.85)	4.11 (.83)

1. Evaluation of the online modules

Considering the clarity of the material, the highest mean score was expressed for the module “*Body percussion: definitions and origins, performers and the BAPNE method*” (mean= 4.09, SD= .81), followed by the modules “*The protagonists of the educational relationship in the teaching-learning process*” (mean= 3.91, SD= .75) and “*Sound before sign*” (mean= 3.91, SD= .81).

With regard to the coherence of the structure of the modules, the module “*Body percussion: definitions and origins, performers and the BAPNE method*” obtained the highest mean score (mean= 4.09, SD= .81); it

was followed by the modules “*Sound before sign*” (mean= 4.00, SD= .82), and “*Musical memory and sight reading*” (mean= 3.91, SD= .81).

Considering the dimension of fairness of the work-load, the module “*Body percussion: definitions and origins, performers and the BAPNE method*” reported the highest evaluation mean score (mean= 4.04, SD= .79); another module with a high mean score was “*Sound before sign*” (mean= 3.91, SD= .92).

Examining the dimension of the usefulness of the content for professional activity, the highest evaluation emerged for the module “*The protagonists of the educational relationship in the teaching-learning process*” (mean= 3.95, SD= .86), followed by the modules “*Sound before sign*” (mean= 3.91, SD= 1.02), and “*Body percussion: definitions and origins, performers and the BAPNE method*” (mean= 3.91, SD= 1.02).

2. Evaluation of the in-presence workshops

With reference to the evaluation of the activities proposed, participants reported the highest mean score for the workshop “*Music and disability*” (mean= 4.17, SD= .92). Considering the evaluation of the expert music educators, the workshop “*Body percussion*” obtained the highest mean score (mean= 4.35, SD= .75); this was also the workshop with the highest overall evaluation (mean= 4.35, SD= .75).

Qualitative analyses

In order to better understand the experience of the participants and the impact that the course has had on their professional activity, a content analysis (Glaser & Strauss, 1967) was performed for the responses to the open-ended questions (Biasutti & EL-Deghaidy, 2015). The responses to the general evaluation questionnaire were divided into three main groups: hints and suggestions for professional development derived from course participation (*question 4*), positive features of the course and the activities (*questions 3 and 6*), and issues and possible improvements (*questions 1, 2, and 5*).

Q. 4. What new perspectives and hints for your professional activity did the course offer you?

Participants recognized that the online course helped them to acquire and develop many aspects related to their educational activity. From their responses, three families were defined: social and communicative; cognitive, and didactic-methodological. Families and codes for the professional development dimension are reported in Table 3.

The social and communicative family includes several features connected with interpersonal relationships, both among colleagues and between teacher and students. The participants stated to have developed “*a better ability to help students.*”, and one teacher reported that “*I see now in comparison with colleagues the possibility of finding some solutions that may be useful for my work*”.

In the cognitive family, aspects regarding the cognitive dimension of professional development have been discussed. Teachers recognised that their participation in the online course improved their abilities to learn new information and competences, to examine different topics more in-depth, and to reflect upon their teaching activity. In addition, they felt more confident in putting into play their professional abilities. They reported: “*I feel to have acquired many essential pieces of information.*”, “*The thorough examination of very important topics*”, “*I have learnt to give myself a challenge and to analyse everything from different points of view*”, and “*Mainly, it has helped me to develop more awareness in all the teaching techniques*”. Considering the improvement of their professional abilities, participants also highlighted the didactic-methodological aspects that they developed thanks to the course.

In the didactic-methodological family, features related to didactic skills emerged; the teachers reported to have introduced some innovations in their didactic activities, as stated in the following quote: “*The course has transmitted new ideas about the activities that can be done with the students*”. They have also acquired more expertise in planning the educational activities: “*... it has provided new hints for the planning activity*”. The teachers also recognised the value of paying more attention to assessment, as stated by the following participant: “*...it made me reflecting upon the importance of assessment*”. In general, the course seems to have brought an overall improvement in participants’ professional abilities, contributing to the development of several skills, to knowledge acquisition, and to enabling professional self-confidence.

Table 3. Families and codes for open question 4

Families	Codes
Social and communicative	Teacher-student relationship
	Colleagues teamwork
Cognitive	Learning
	Examining topics in-depth
	Reflective teaching
	Confidence
Didactic-methodological	Innovation
	Planning skills
	Assessment
	Teacher improvement

Q. 3. What have been the positive aspects in participating in wiki collaborative activities? Q. 6. What have been the positive aspects of the course and of the modules?

With regard to the positive features of the Wiki activities and of the course, four families emerged from participants' responses: social features, organisational features, operational features, methods and content. Families and codes for the positive features of the Wiki activities and of the course are reported in Table 4.

In the social features family, participants reported positive aspects connected to the enhancement and empowerment of social relationships among themselves, and to the exchange of views and ideas with other colleagues. The possibility of making new acquaintances has been very worthwhile, as reported in the following statement: *"Collaboration with colleagues that I did not know before"*. Participants particularly appreciated the interaction and collaboration with other music teachers, as conditions that allowed them to compare their ideas and attitudes with others and to exchange views as stated in the following quotes: *"Positive aspects are: interacting with other participants remotely"*, *"The possibility to compare myself to others about real aspects of my professional life"*, *"the continuous exchange with other participants"*, *"Collaborating"*. All these aspects highlight the relevance of the social dimension in the process of teachers' professional development: this may create a network of educators in which different experiences and expertise, and reflection on them could contribute to enriching and improving individual teaching skills.

The organisational features family includes elements connected to the organisation of the activities, with particular regard to the project team work. The option to divide the course assignment into different tasks among group members has been considered a very positive aspect, as stated in the following sentence *"Assignment division among group members"*. Another characteristic that has been much appreciated was the freedom in time management, namely *"The possibility to use the software at any hour"*. Other positive features reported are independence in the online work (*"Freedom and work independence"*) and the clarity of the assignment proposed (*"Clearness in assignment"*).

In the operational features family, participants referred to the characteristics of the online learning instruments, which allow different people to work at any time in any place on the same task. Participants expressed the importance of remote connection and virtual teamwork, as reported in the following statements: *"Interacting with other participants remotely"* and *"The possibility to work 'together' from home"*. Participants also recognised the usefulness of some specific characteristics of the online activity, such as the possibility of sharing the material in real time (*"The possibility to share the material quickly"*), to modifying it (*"The possibility to modify"*), and to recover previous versions of the project in Wiki (*"The possibility to recover the file archive"*). These aspects reflect the flexibility of the Wiki tool and of the online learning, which can be adapted to different participants' personal and professional needs.

Finally, in the methods and content family, the teachers involved in the course described some elements of the online modules and material they appreciated best. They referred to the variety and to the relevance for music teachers of the topics proposed during the course: one participant mentioned *"Topics that are interesting and stimulating for our teaching activity"*. Also, the importance of discussing and reflecting upon didactic principles has been highlighted (*"From a didactic perspective I feel that I have acquired much important information"*). Another reported positive aspect is the opportunity to meet and discuss with

experts in the field of music education during the workshops, as expressed in the following statement “*The workshops with the experts have been very useful*”.

All these dimensions underline the importance for music teachers to find space for interpersonal exchange and to be offered some practical solutions which can facilitate the participation in educational programmes. Participants recognised their need not only to be presented interesting topics, but also to access them in a more effective and efficient way.

Table 4. Families and codes for open questions 3 and 6

Families	Codes
Social features	Knowing each other Interaction Comparing themselves to other Exchanging views Collaboration
Organisational features	Assignment division Time management Freedom and work independence Clear tasks
Operational features	Remote connection Virtual teamwork Real-time sharing Modifying Track of previous versions
Methods and content	Significant for teachers Didactic principles Variety of topics Interaction with experts

Q. 1. Were there any problems in the use of the Moodle platform? If so, what? Q. 2. What difficulties did you meet in doing Wiki collaborative activities? Q. 5. What are the features of the course and of the modules that should be improved?

According to participants’ experiences, during the online course some difficulties emerged, which have to be reconsidered and solved in future course implementations. The weak points of the course can be included in five families: technical issues, social issues, organisational issues, contents, and methods. Families and codes for the features to be improved are reported in Table 5.

In the technical issues family, participants reported problems connected to the use of the technological instruments (especially the Moodle platform and Wiki) for course activities. Some teachers found difficulties in Wiki activities, since Wiki represented a tool they were not used to, as reported in the following statement: “*I am not used to it and I consider it much too complex*”. Other problems referred to virtual communication, as some participants affirmed that sometimes they did not receive e-mail messages from the course tutors (“*Sometimes I did not receive notifications through e-mails*”). These issues derived from the technologies used for the course, and they highlight the critical points that may characterise online learning activities.

Participants recognised that some difficulties also arose in social interactions with course colleagues. The social issues family includes aspects that required an empowerment of the social dimension. Online activities are characterised by a lack of face-to-face contact, and the difficulties are well explained by one teacher “*Not to see each other is always difficult; to make projects together, working only in virtual spaces is not easy*”. Another problem is related to working with new people (“*Working in a group with unknown colleagues is not easy...*”), a demanding situation which requires, engaging socially, getting acquainted with unknown colleagues, and cognitively focusing on educational activities, all at the same time. Participants also asked for more involvement and collaboration within the groups of teachers as stated in the following quotes: “*besides reading and rephrasing what we have read, it would be better if we also could discuss it actively ...*” and “*It would be better if we could have an additional incentive (...) for being guided in this direction*”.

In the organisational issues family, attention is focused on problems and difficulties related to the organisation of the modules and the collaborative activities. The main difficulties seemed related to the number of participants in the groups, considered too high, and to the need for more coordination in the forum discussions, that may point to a need to introduce the specific role of coordinator. In addition, participants asked for more feedback from the tutors about their activities. They expressed these requests in the following statements: *“Smaller groups allow for more interaction, more exchange”*, *“So, maybe, it would be nice if there was a more coordinated discussion..”*, *“If there would be a person, that may be an external person, but he/she may be also one of us, that coordinates the weekly discussion”*, *“maybe it would be nice to have deep feedback, just saying, from somebody who is not our colleague”*. Also, the workload presented some critical points, particularly with reference to workload balance and the division of assignment tasks. Some participants reported: *“in some situations I find myself in difficulties with the workload...”* and *“There may be the risk of having situations in which some people work hard and others do nothing, it is not fair!”*. Finally, participants pointed out some issues in time management, namely the need of more time for studying and understanding each module (*“Could you reconsider the time given for each module?”*) and the need to receive in time the weekly materials and assignments (*“each module should be put online in time on Monday morning”*).

During the course some issues connected to the contents were identified. In the contents family, participants expressed their suggestions for improving the themes discussed during the course and the way they were presented. They asked for a clearer framework, which could facilitate the understanding of the educational topics, as reported by one teacher: *“A more schematic explanation could be more effective and usable”*. In their opinion, some relevant topics should have been discussed more in depth, while the presentation of other less important themes should have been simplified: these considerations are summarised in the following statement *“There should be less topics but a little more deepened”*. Another critical point was highlighted in the request of less theory and more practical examples and hints (*“Some modules lacked practical hints”*).

In the methods family, the teachers reported their need of more relevant questions in the assignment tasks and of more encouragement of the discussion on the part of the online tutors: *“I think that often the questions were not relevant nor contextualized”* and recommended *“encouraging more discussion, not letting it be just a list of opinions/experiences”*.

Table 5. Families and codes for open questions 1, 2, and 5

Families	Codes
Technical issues	Instrument too complex No notifications (sometimes)
Social issues	Lack of face-to-face contact Working with unknown colleagues Need of more discussion Need of more help
Organisational issues	Too many participants Need of more coordination Need of having a coordinator Need of more feedback from the tutors Workload too heavy Unfair workload division Need of more time Modules opening on time
Contents	Need of a more clear framework Degree of detail of the contents Less theory-more practice
Methods	Need of more relevant questions Need of encouraging the discussion

Discussion

The present study aimed to assess participants' satisfaction and professional development as a consequence of their participation in an online training course.

The quantitative evaluation of the modules and workshops proposed during the course showed that the mean rates were all above 3.5 (range 1–5), which could be considered a good result. In addition, participants acknowledged the relevance of the discussed themes for their professional activity.

The analysis of qualitative responses revealed some relevant dimensions regarding the development of teachers' professional competence: social and communicative, cognitive, didactic-methodological. Participants reported the role of social interaction and collaboration in supporting their learning. This result confirms what was found by EL-Deghaidy and Nouby (2008), who recognized the social dimension as one of the main positive features of online supported learning. As reported by Pellegrino (2014), instrumental and vocal music teachers' professional development may benefit from the creation of a social community in which people find a space for sharing experiences and knowledge, and collaborative learning can be supported.

The cognitive dimension has been also recognized as one of the main areas that is improved due to course participation. The course succeeded in stimulating and developing the learning skills and the abilities that allow the teacher to critically reflect and examine his/her teaching activity. Moreover, participants also enhance their confidence in their professional competence. Similar findings were reported by Biasutti and EL-Deghaidy (2015), who found that online collaborative learning activities fostered cognitive abilities among student teachers.

The professional development stimulated by the participation in the online course is also expressed in the didactical-methodological dimension. The teachers claim to have acquired and enhanced their didactic abilities connected to activity planning and to assessment; in addition, they knew many new activities that could be proposed to students during music lessons. These aspects confirm what Walls (2008) has found with in-service music teachers involved in a blended Master degree: teaching practice was one of the main dimensions that was fostered by their participation in the online lessons.

The current study, due to its exploratory nature, presents some limitations: it is considered a small group of participants and examined only one year of a more extended educational cycle that lasted three years: each year has the same structure with in presence workshops, online asynchronous lessons, with different and more specific topics about music education and general pedagogy, and a final project in Wiki. To offer a more complete overview of the impact of the course on music teachers' professional development, different groups of participants and a complete training cycle should be examined in future research.

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ONLINE MUSIC LEARNING: ASSESSING COMPOSING ACTIVITIES

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Abstract

The present study assessed the effectiveness of an e-learning environment to enable students to compose music collaboratively. The participants worked online by using synchronous and asynchronous tools to create a project in which they collaboratively composed a new piece of music. After the learning sessions, individual semi-structured interviews with the participants were collected to analyse the participants' perspectives regarding the e-learning environment's functionality, the resources of the e-learning platform, and their overall e-learning experience. Qualitative analyses of forum discussions for metacognitive dimensions, and semi-structured interview transcriptions were prepared. The findings showed that the participants successfully completed the composition task in the virtual environment. In addition, they demonstrated metacognitive processes during the activities. Moreover, four themes were apparent in the semi-structured interview transcriptions: Teamwork, the platform, face-to-face/online differences, and strengths/weaknesses. Overall, the participants exhibited an awareness of the potential of the online tools, and the task performed. The findings are discussed regarding the metacognitive processes, and the following aspects of the virtual activity which were effective: the learning environment, the platform, the technological resources, the level of challenge, and the nature of the activity. Implications of the findings for further research on virtual collaborative composition and educational applications are developed.

KEY WORDS: Online collaborative learning, E-learning, Asynchronous and synchronous resources, Online music creativity.

Introduction

Several studies in the field of online learning have investigated technical solutions to online learning, and methodological issues related to online learning research, and many ideas for improving learning approaches have been provided (Karvounidis, Chimos, Bersimis & Douligeris, 2014; Ng, 2014; Tseng & Yeh, 2013; Wu & Huang, 2013). In early online learning approaches, an instructional model was used in which online tools were merely considered a means for practice. More recently, however, this instructional model has been updated with more interactive didactic methods based on socio-constructivism, and collaborative activities have been developed. These methods aim to respect the learner's experience, and to stimulate divergent thinking in participants. Prior research has also highlighted relevant aspects of the online learning process related to, for instance, pedagogy, didactic methods, online environments, tools, organisation and creativity, and has offered suggestions for designing high-quality learning environments (Biasutti & EL-Deghaidy, 2012; 2014).

The growth of e-learning products has also affected music education, and several music-related tools, and software programs have been developed (Akoumianakis, 2011; Hadjileontiadou, Nikolaidou, Hadjileontiadis & Balafoutas, 2004; Yu, Lai, Tsai & Chang, 2010). Technological advancements have supported the development of e-learning products by providing technological solutions for activities that were previously impossible, such as interacting online in real time to perform and compose music. The potential of the Internet has expanded, and through any web search engine one can find thousands of online tools that are now available for music learning. However, many of these online tools have not been evaluated. Thus, the effectiveness of the online tools and resources need to be tested, and the pedagogical and didactic approaches to the online learning activities need to be assessed (Seddon & Biasutti, 2009). Moreover, many of the didactic approaches related to the music learning resources available on the Internet are based on an instructional

model that involves simple practice, whereas interactive didactic methods based on collaboration are used less often.

The current study presents a project in which participants worked online to collaboratively compose a new piece of music. The learning environment also allowed the participants to interact synchronously, which was a challenging, and complex task. Special software was used to allow more than two participants to interact in real time, and powerful technological solutions were adopted to minimize the latency of the signal. The learning experience was then tested to assess the effectiveness of the online environment.

Theoretical background

In the present study, principles related to collaborative online learning, and online music learning was combined to form the theoretical background.

Online collaborative learning

There is a growing interest in the factors that contribute to the effectiveness of online collaborative activities (Donnelly & Boniface, 2013; Tseng & Yeh, 2013). Prior research has addressed several issues related to online collaboration, such as the strengths and weaknesses of online collaborative activities, the process of collaborative knowledge construction, and the dimensions of metacognition. A positive relationship and collaboration during online activities are relevant factors in online collaboration, since students' satisfaction with online activities is connected with their perceived levels of collaborative learning. The strengths of online collaborative learning include the ability to compare ideas, collaborate, learn from peers, share knowledge, and skills to support other participants, analyse and integrate different points of view, plan in a group, manage the workload, and use an effective platform (Biasutti, 2011). Moreover, crucial factors for building trust for teamwork include individual accountability, familiarity with team members, commitment toward quality work, and team cohesion (Tseng & Yeh, 2013). Positive interdependence (i.e., the perception that participants are linked with others) developed during online activities is also important, as well as aspects such as establishing a positive group environment, and creating a sense of community. Other aspects include technology competence, technology utility, and technology resourcing (Donnelly & Boniface, 2013). Conversely, factors that impede online collaboration include insufficient ability in workload management, different levels of engagement, insufficient coordination and organization, and technical issues (Biasutti, 2011).

Group coordination and dynamics have been addressed in several previous studies. For instance, prior research has examined the process of collaborative knowledge construction, which describes learners' cognitive processes that occur during collaborative learning, with a focus on the exploration of their processes rather than considering the mere products. Collaborative knowledge construction depends on specific social, and cognitive processes, as well as the interaction between these processes. Regarding social interaction, Wu, Hwang, and Kuo (2014) demonstrated that highly interactive students have higher learning achievements than less interactive students, indicating the importance of the social dimension of the learning process, and the importance of interaction among group members for knowledge construction. Furthermore, the discourse among the learners in a group is important during collaborative learning, which relates to the cognitive dimension of learning, and the participants' knowledge construction during collaborative activities. Regarding other online activities, Anderson and Simpson (2004) argued that while discussions in online forums induce basic processes such as the exchange of information, and the investigation of ideas, more articulated processes such as higher-order cognitive skills are not activated. By contrast, Biasutti (2011) has demonstrated that wiki activities can induce higher-order cognitive skills, such as the evaluation of various elements, and subsequent decision making.

Higher-order cognitive skills involve metacognition and reflection on performed actions, and metacognitive processes have been recognized as a crucial factor for enhancing group coordination, and fostering effective learning. Sharing cognitive experiences is another fundamental aspect of the development of metacognitive skills, allowing participants to control and assess one another's behaviours, cognitive processes, and feelings (Kwon, Hong & Laffey, 2013). Activities such as evaluating group activities, reflecting on the results, and considering approaches to collaboration enhance group coordination and performance. In this way, a group can set realistic goals and select the proper strategy to achieve them. Regarding metacognition, Akyol and Garrison (2011) developed a metacognitive construct with the following three metacognitive dimensions:

knowledge of cognition, monitoring of cognition, and regulation of cognition. Knowledge of cognition refers to the awareness of oneself as a learner and the awareness of one's knowledge, and skills concerning personal cognitive processes. Monitoring of cognition refers to the willingness to reflect upon the learning process, and involves understanding progression, assessing tasks, and making judgments about content validity. Regulation of cognition refers to the interactive aspect of metacognition when students are engaged in providing or asking for help from others to mutually improve their learning experience. This theoretical framework can be used to explore cognitive and metacognitive development, and it was validated by Akyol and Garrison (2011) for assessing metacognition in online discussions.

Online music learning

Several studies, primarily in school settings, have examined the application of information and communication technology (ICT) in music composition (for a review see Biasutti, 2012). Although prior studies in the music domain have focused on the use of technology, they were generally conducted in face-to-face environments. Furthermore, the few studies that were conducted in a virtual environment primarily pertained to instrumental practice rather than music composition. For instance, Seddon and Biasutti (2009) investigated the efficacy of a music e-learning resource for playing improvised blues. A qualitative research approach was adopted that consisted of videotaped observations and semi-structured follow-up interviews. The findings showed that all the participants successfully performed the musical activity in the online setting, and that the online activities facilitated the development of abilities such as planning, organizing, monitoring, and assessing one's competencies. In addition, the following aspects of the e-learning setting were considered helpful: The use of particular topic themes, the synergy between theory and practice, the flexibility of the work schedule, the easy use of the platform, and the full access to essential tools.

Summary of the theoretical background

The reviewed literature indicates several factors that influence the effectiveness of online collaborative learning and metacognitive processing. Regarding online collaborative learning, factors such as the sharing of knowledge and skills, the analysis and integration of different points of view, group planning, workload management, the establishment of trust for teamwork, individual accountability, and commitment toward quality work have been identified. In addition, social aspects such as familiarity with team members, positive interdependence, team cohesion, and a sense of community have been considered. Other aspects of online collaborative learning include technology competence, technology utility, and technology resourcing.

Regarding prior research conducted in the music domain, ICT tools have been considered suitable for facilitating musical creativity, and for enabling online instrumental music learning (Seddon & Biasutti, 2009). Because previous studies on collaborative music composition were primarily conducted in face-to-face environments (Biasutti, 2012), the current study aimed to address this gap in the literature by examining collaborative music composition in a virtual environment. In so doing, the study aimed to identify the successful aspects of the online collaborative activities, and to examine the metacognitive dimensions of online music collaboration.

The current research

Research design and questions

The current research is a pilot study that aimed to test the efficacy of an e-learning environment built to enable participants to collaboratively compose music online. The research design is qualitative: Individual, semi-structured interviews were conducted with the participants after the learning sessions to analyse the participants' perspectives regarding the functionality of the e-learning environment, the resources of the e-learning platform, and their overall experience with the e-learning process. In addition, the forum discussions were analyzed with respect to the metacognitive dimensions. Although the study is exploratory by nature, the following research questions were considered:

- Did the virtual environment enable the participants to compose a satisfactory music piece?
- Did the virtual environment enable the participants to utilize the metacognitive dimensions?
- What were the participants' perspectives regarding composing music through the online learning activity?

Method

Participants

Experienced musicians were involved in the online learning activity. In this way, it was possible to compare previous face-to-face composition experiences with the current online composition experience. The participants ($n = 3$) included the following three musicians: Marco (guitar), Matteo (bass guitar), and Paolo (computer/keyboards/vocals). All the participants were Italian, and had prior experience with formal instrumental music instruction in private music school, and a music conservatory. The participants had approximately twenty years of experience in performing in rock bands, and their ages ranged from 37 to 39 years (mean age 38). The participants are members of the band Reeta Pawone, which was formed in 2001. The music genre performed by the participants was electronic rock, a form of rock music that involves the use of computers, and other electronic instruments to generate sounds. The group has recorded two CDs, and is working on a third. One participant was studying at a university in the northern Italy at the time of the research.

Equipment

Moodle was used as a platform for the online activities, and an e-learning environment was designed to work both asynchronously and synchronously. The tools that were used for working asynchronously included a database, a blog, a diary set up as a wiki, and several forums for discussing ideas related to composing music, the music content, and technical issues. In addition, the following software was used for the synchronous activities: ooVoo for video and eJAMMING for audio. ooVoo software was adopted because it allows for a real-time video connection of more than two people. However, the audio quality of ooVoo is poor for music making, and for this reason, eJAMMING was used for the audio. A Dropbox database was used to upload and share the live rehearsals. The participants used PCs with webcams to interact with one another.

Procedure

The task assigned to the participants was to collaboratively compose a new piece of music that could be used for their repertoire within the online environment. No style or genre constraints were imposed. The proposed task is an authentic activity for musicians, and is not an artificial experimental task. This design provided ecological validity to the study, and offered a meaningful and motivating activity for the participants (Kump, Moskaliuk, Dennerlein & Ley, 2013).



Figure 1. The participants while working, and ooVoo screenshot (lower right)



Figure 2. ooVoo images

An online tutor was available on the platform. During the virtual work, the participants had to respect the following rules:

- Compose a new piece of music, not a rework of a previous piece of music;
- Perform the work online and in the designed platform only. Do not discuss the new piece of music on the phone or in the presence of another;
- If you are working individually, please take notes and inform the other participants of your work through the platform. Please use the forums and the other tools for these purposes, and consider that you can also upload additional multimedia files to the platform if necessary;
- Keep a weekly diary of the work progress in which all the participants can contribute with their observations. The diary is set up as a wiki tool, so everybody can integrate or modify the text;
- Immediately inform the tutor about any inconvenience or technical problem.

The participants worked asynchronously on the platform to define general aspects, exchange ideas, and develop the composition process. In addition, the participants interacted synchronously to experiment with their ideas in four real-time sessions of approximately ninety minutes each, as shown in Figures 1 and 2. The online activities took place over a period of approximately two and a half months.

The semi-structured interviews

At the end of the activities, the researcher conducted individual semi-structured interviews with the participants to collect their reflections on the learning experience. Broad questions were proposed to the participants to provide them the opportunity to describe, and assess their experiences. Any further problems raised by the participants were investigated through additional questions. The following questions were proposed:

- (1) How did you collaborate during the online activities?
- (2) What role did the members have during the online activities?
- (3) Please indicate the differences between composing music online, and composing music face-to-face.
- (4) What were the benefits of the online collaborative activities?
- (5) What were the disadvantages of the online collaborative activities?
- (6) What were the most and least useful tools provided by the online platform?
- (7) In what way were the blogs, diaries, and forums helpful?
- (8) What kind of problems did you have, and how did you resolve them?
- (9) What new perspectives did you develop from collaboratively working online?

The semi-structured interviews were audio recorded and transcribed verbatim for analysis. Before the results are presented, it may be helpful to provide a description of the virtual activities to explain the tasks involved in the online collaborative activities.

Description of the online activities

During the online activities, the participants actively collaborated through experimentation by sharing and discussing ideas, composing and performing music, assessing the composition, and making decisions together. The participants were engaged in a collaborative process in which their ideas were rehearsed and

discussed. The work started with listening to music by other rock bands online followed by a discussion. The aim was to draw inspiration from listening to the atmosphere of music by other bands, and to define general aspects of the musical piece to be composed. The live sessions started with improvisation, which provided a way for the participants to experiment with their ideas, and musical material. Paolo then proposed a backing track facilitated by a computer, and the participants improvised over the backing track. Paolo manipulated the backing track on the computer during live composition sessions, and the other musicians developed their ideas for their tracks. All the video and audio recordings of the live sessions were uploaded on the platform and reviewed by the participants. The participants exchanged ideas on the platform about the improvisations and the musical material developed during the sessions, offering new ideas and discussing other aspects related to the music. The participants then evaluated the various sessions, and collectively decided what to select and how to develop the musical material to be included in the new music piece.

The participants interacted online via the platform among several different forums, a diary (activated within a wiki resource), and a blog. A screenshot of the composition discussion forum is provided in Figure 3.

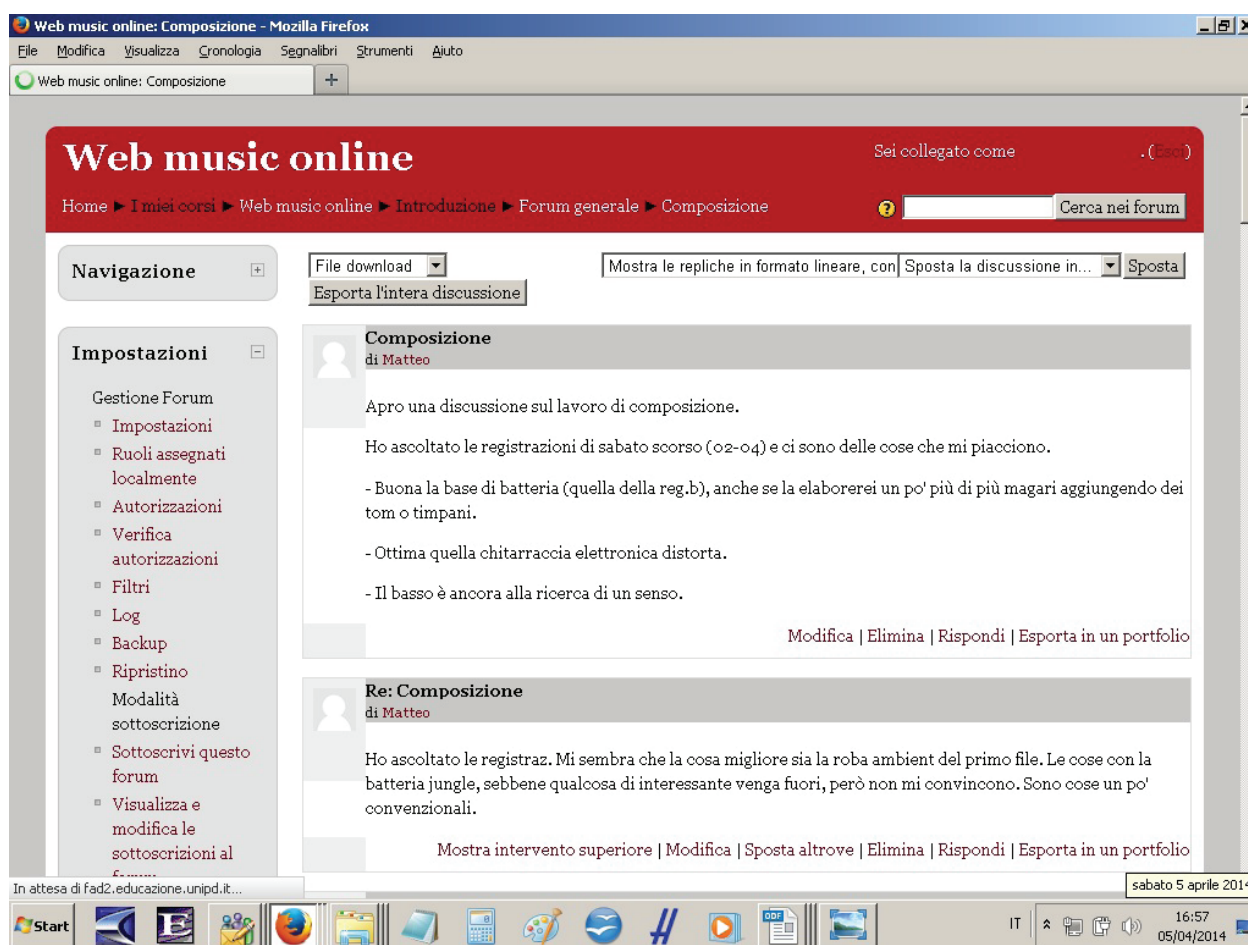


Figure 3. Screenshot of the composition discussion forum

The platform was useful to plan the work, organize virtual meetings, discuss technical issues, develop the composition process, and share feelings. Regarding the forums, the participants established the following seven forums: Listening, software for online performance, session planning, composition, instruments, technical, and events. Although the forums had different names, the topics overlapped because, e. g., composing issues were discussed in both the composing forum, and the listening forum. A detailed description of the online interactions is reported in Table 1.

Table 1. The online interactions within the platform

Online resource	Interventions	Content description
Forum: Listening	59	Links to music by other rock bands for drawing inspiration, and listening to the atmosphere of other music; detailed comments on the music; proposals of demos.
Forum: Software for online performance	7	Characteristics of the software for online performance; passwords; comments on the functionality of the software; and technical problems such as the latency of Internet streaming.
Forum: Session planning	29	Planning of the synchronous (real-time) sessions; appointments for the sessions (synchronous activity); discussions of technical resources; suggestions for improving the organization of the composition activity.
Forum: Composition	20	Comments on and detailed evaluation of the live sessions performed by the group; proposals for selecting and organizing the material; proposals for modifying sounds, and parts of the music piece.
Forum: Instruments	3	The musical instruments that were available for the overall project, and the instruments that the musicians intend to use during individual sessions.
Forum: Technical	11	Discussions about the technical set up and technical problems.
Forum: Events	7	Events and concerts by other rock bands.
Blog	1	Personal feelings.
Diary	12	Descriptions of how the activities proceeded, including personal comments.

The final piece was recorded live during the last session. It was constructed with layers of sound, consisting of musical “loops” over which the participants played their instrumental parts. The final piece was not written down in a formal way but was recorded on multi-track software.

Results

The data consisted of discussions on the forums, transcripts of the semi-structured interviews, and video recordings of the synchronous sessions. For the purposes of this paper, only the forum discussions, and semi-structured interview transcripts were considered.

Analysis and results of the forum discussions with respect to the metacognitive dimensions

The Akyol and Garrison’s (2011) framework has been used to analyse the forum discussions. Accordingly, the analysis focused on the following three metacognitive dimensions described in the theoretical background section: Knowledge of cognition, monitoring of cognition, and regulation of cognition. The coding process was later validated by an independent researcher who separately checked the coding to ensure that the coding actually reflected the metacognitive dimensions considered. The following quotes are coding examples for each of the dimensions of metacognition.

▲ Knowledge of cognition:

(...) I think, the use of the computer especially when you do electronic music, allows you to create music more focused on the sound rather than music designed to be arranged.

(...) Conversely, the advantage of the PC is to give you an opportunity to experiment with sounds.

(...) I would use this tool in the future, at least in the process of composing music, and for preparing the material.

(...) Music on SoundCloud more and more allows you to break down the song form, to get a sense of sound pieces but without a clear beginning and end.

▲ Monitoring of cognition:

(...) Pleasant creation of a carpet of sounds with a minimal rhythm section.

(...)Yes, but we are adding ideas on ideas ...

(...) Next time, it would be better to do a more analytical job, because improvising goes well, but then you have to synthesize.

(...) The rhythm section is still quite rugged.

(...) It would be worth considering in detail various parts because the general idea is clear, but we have to arrange it in detail.

▲ **Regulation of cognition:**

- (...) Why you do not like the drum at 3' 57"?"
 (...) Drum: First and second parts. Paolo, can you change the sound of the snare? Something more soft,
 (...)
 (...) But, I am more interested in collecting your impressions (...)
 (...) I must admit that I did not get your points (...)
 (...) Listening to various music pieces with you, I understood that (...)

Analysis and results of the semi-structured interviews

The transcripts of the semi-structured interviews were analysed by using an inductive method based on grounded theory. An adaptation of the constant comparative method, which has been successfully employed in previous qualitative studies (Biasutti, 2011), was used. The following five phases were adopted: (1) immersion, in which all the discernibly different behaviours are recognized; (2) categorization, in which categories appear from the discernibly different behaviours; (3) phenomenological reduction, in which themes come out from the categories; (4) triangulation, in which supplementary elements are used to sustain the researchers' interpretations; and (5) interpretation, the final step in which a complete explanation of outcomes is provided in connection with previous research and/or models. In the immersion phase, the transcripts were read several times to acquire a high level of familiarity with the raw data, and then, the discernibly different answers were identified. In the categorization phase, similar behaviours were sorted into similar categories, and 17 distinct categories emerged from the discernibly different answers. Four themes were derived from the 17 categories during the phenomenological reduction phase: Teamwork, the platform, face-to-face/online differences, and strengths/weaknesses. A diagrammatic version of the first three phases of analysis for the semi-structured interviews is provided in Figure 4.

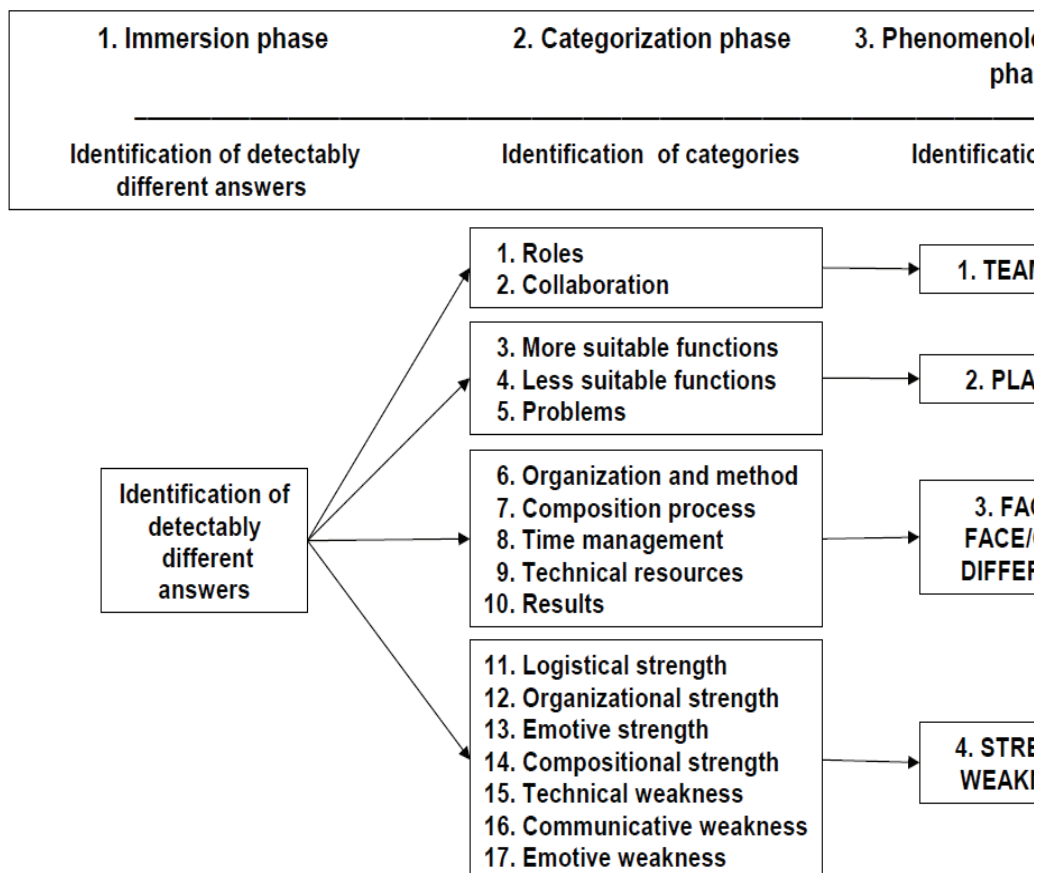


Figure 4. Diagram of the three phases of analysis for the interview data

Support for the researcher's interpretations of the themes was provided through the process of triangulation. Examination of the semi-structured interview transcripts and forum interactions indicated that the participants independently referred to the researcher's interpretations of the themes. The data supporting the process of triangulation are reported in Table 2.

Table 2. Supporting quotations for the themes of the semi-structured interviews

Themes	Supporting quotations	Interpretation
Teamwork	<p>“Performing the instrument for the electronic programming, Paolo has a structural role ...”</p> <p>“We have revised the various parts in a sequence that was shared by all of us.”</p> <p>“Working in groups is positive for creativity”</p>	These quotations support the interpretation of a teamwork theme because the participants refer to roles and collaboration during the collaborative activities.
Platform	<p>“The most interesting thing was the use of the forum ...”</p> <p>“... the diary was used primarily by me, ...”</p> <p>“No problem with the platform, it is easy to use”</p>	These quotations support the interpretation of a platform theme because the participants evaluated specific aspects of the online environment.
Face-to-face/online differences	<p>“Certainly, the online work was more flexible.”</p> <p>“The online work was more systematic, better organized.”</p> <p>“Working online made the process followed during the development of the musical material more explicit.”</p>	These quotations support the interpretation of a face-to-face/online differences theme because the participants compared the face-to-face modality with the online activities and processes.
Strengths and weaknesses	<p>“The advantage of working online is the possibility to operate within my own home environment, ...”</p> <p>“From the point of view of time, it is a big advantage to work online.”</p> <p>“There were no disadvantages for my part, with the exception of the feeling of a lack of something compared to the normal sessions in a physical place, ...”</p>	These quotations support the interpretation of a strengths/weaknesses theme because the participants referred to advantages and disadvantages of the online work.

The coding of the semi-structured interview data was later validated by an independent researcher who separately checked the data coding. The original researcher and the independent researcher discussed any possible disagreements related to the coding. Changes to the original coding were made accordingly. Below, detailed descriptions of the emergent themes are reported.

Teamwork

The participants considered teamwork to be essential during the online activities, and the coding process revealed the following categories: Roles and collaboration. Regarding roles, the participants acknowledged that they have particular roles in making music, and each participant had his/her own specialty. Paolo uses a computer, and his role is to define the structural part of the piece and to design the backing track, while Matteo and Marco focus more on the sound and the music phrases to be arranged onto the backing track. Matteo is more proactive than Marco in composing the music, while Marco focuses more on the sound effects of the guitar. According to Matteo, “Performing the instrument for the electronic programming, Paolo has a structural role. The construction of the music piece then revolves around the various proposals and ideas. I think Paolo and I were more proactive, while Marco was less purposeful because he spends more time on the sounds”.

Collaboration was a key aspect at all stages of the online activities from the generation of ideas to the composition of the music. The collaboration developed through virtual discussions and activities, and the participants exchanged ideas and shared decisions in a democratic setting, “Together we contributed to the production of the musical material...” (Paolo). “The arrangements were developed following a series of discussions between the three of us in relation to the material produced with the improvisation ...” (Marco). In addition, the collaboration involved sharing ideas and principles, “The samples produced during improvisation were then reprocessed (...) on the basis of exchanged impressions in the forum after listening” (Paolo). “We have revised the various parts in a sequence that was shared by all of us ...” (Paolo).

These quotes highlight the collaboration that occurred during the online activities, and the creative learning environment that was established. The discussions enabled the participants to clarify their thoughts, and to make relevant decisions when composing the music piece. The participants were considered equals, and the virtual learning environment facilitated egalitarian participation, as reported by Paolo, “The online situation has permitted a more horizontal process, and less binding to the original proposal”.

Platform

The platform was deemed functional, and several useful tools for the online work were highlighted by the participants. The related categories included more suitable functions, less suitable functions, and problems.

The discussion forum and the database used for uploading the session recordings were considered to be the more suitable functions of the platform. The forum gave continuity to the composition process, as reported by Paolo, “The most interesting thing was the use of the forum that gave me a sense of continuity while working, which is lost in a face-to-face situation. Face-to-face, when we finish the sessions, ‘we pull the plug’, and everyone reworks the material on his own”. Thus, the forum constituted a tool that helped the participants share their opinions, and more explicitly reflect on the process. The platform further strengthened the sense of community through practice based on collaborative work. Sharing recordings was important because it enabled the participants to listen, and identify fragments for potential revision.

The participants identified the diary as a less suitable function of the platform. Specifically, the diary was not considered particularly useful for articulating the work, as reported by Matteo, “Well, the diary was used primarily by me, then, seeing that the others were not very attracted to this thing ... I have not used it a lot”.

Regarding problems, the encountered issues were mostly technical, e.g., related to the availability of broadband Internet, as a very powerful connection was required for the synchronous sessions.

Face-to-face/online differences

The participants shared their opinions regarding face-to-face versus online interaction for composing music. Specific aspects of the online work, for instance, related to the organization of the work and work method, the composition process, time management, technical resources, and the achieved results, emerged.

Regarding the organization of the work and work method, it was reported that working online is more systematic than working face-to-face. As Paolo stated, “The online work was more systematic, better organized”.

Regarding the composition process, the participants stated that it closely resembled face-to-face collaboration with respect to the basic operations, although there were differences in the overall process. Moreover, the basic principles that were followed to compose the music piece and the efforts to produce the musical material were considered to be similar in between two different settings, “I think we set up the online work more or less like the one we set up face-to-face, where a large part of the exchange of opinions, ideas and suggestions is via email, SMS, or phone. Here, we have been working exclusively online” (Marco). However, it was reported that the online tools facilitated the comprehensive composition process, and the development of a metacognitive dimension. As Paolo asserted, “Working online made the process followed during the development of the musical material more explicit”. This statement demonstrates that the online environment enhanced the participants’ reflection on, and awareness of the performed task.

Working online also increased the flexibility of the work, and facilitated time management. As Matteo reported, “There was definitely better time management due to the fact that everyone needed to make fewer trips with equipment, tools, etc.”.

The technical resources and technology involved in working online were deemed to be more developed than those in a face-to-face setting because the online setting required a fast Internet connection to minimize the latency of the signal transmission during the synchronous sessions. As Paolo stated, “Good communication requires a telecommunications system that can offer good capacity for data transmission. For the rest, it does not require additional technical resources than those used in face-to-face situations”.

With regard to the achieved results, the participants expressed satisfaction with the work performed. As Marco noted, “I am personally satisfied both with the music piece, and with the online experience (...). The music piece is a bit different from what we have composed so far, more ambient, almost as a kind of soundtrack Interestingly, the music offers good suggestions on what to experiment with in the coming months”. Matteo, however, encountered difficulties in making aesthetic comparisons between the composed

piece, and their previous pieces, “It is difficult to compare this music piece with the previous ones ...; we should make others in this way, and then you could make a comparison with those made previously in a face-to-face situation. (...) Anyway, I am pleased with the finished composition, and also with the experience. Results fully achieved”.

Strengths/weaknesses

The participants indicated that the online process entailed logistical, organisational, emotive, and compositional strengths, as well as technical, communicative, and emotive weaknesses.

Regarding the logistical strength of the online process, Paolo stated that “the advantage of working online is the possibility to operate within my own home environment, without having to move my equipment”. Regarding resources, Marco remarked about “the opportunity to have a whole range of instruments and materials that you may not have in an external rehearsal because they are at your home, and not in the rehearsal room”. Similarly, Matteo recognized “the opportunity to have access at any time to the archives, and your instruments. Because we do not have a dedicated rehearsal room, at the end of each session, we must move all the stuff. This is the reason that many times we do not bring with us things that maybe could have been useful during the session”.

In discussing the organisation of the online process, the participants unanimously expressed the advantage of being able to individually manage their time, “Surely the possibility to optimize time, and space” (Matteo); “the possibility to make the most use of your time (no movement, no downtime)” (Marco); “the possibility to work without space-temporal or practical constraints.”

Regarding the emotive strength of the online process, Marco reported that a more comfortable situation occurred by rehearsing at home, “working at home, I have developed a greater feeling of tranquillity”.

Regarding the composition process, the participants noted that working online was more reflexive than working face-to-face. Indeed, the online environment affected the overall composition process by facilitating the stylistic elaboration of the material, as reported by Matteo, “The impression is that there is a continuity of style while composing online”. Moreover, the participants developed a more logical approach to composing music based on systematic reflection. As Paolo reported, “I had the feeling of working in an arranged, perhaps even more logical way: Improvisation, discussion, and processing”. The online collaborative work further opened several operational perspectives. For example, Paolo stated that “there is the possibility of enlarging in a theoretically infinite way the possibility of exchanging, and processing the musical material. (...) From a compositional point of view, this was a new perspective that opened an exciting new dimension for me”. In addition, Matteo reported that “having a virtual interaction opens a new window for creativity development; this is very positive”.

The technical disadvantages that were noted in the online collaborative process included some latency in the signal transmission online. Such latency created an aerial effect that was appreciated by participants. However, it was not possible to work on very precise rhythmical solutions within such circumstances. As Matteo asserted, “(...) while in a situation like this one, where maybe you have even a little latency, you cannot be very precise, although the program works very well, (...) but you may be stimulated to work on the atmosphere of the music (...). I mean, it developed better (...). Face-to-face (...), you have more possibilities to use the rhythm than here (...)”. Another technical disadvantage related to the audio volume, which could not be as loud in the online sessions as in face-to-face sessions, and this lack of power influenced the participants’ feelings associated with the music. As Matteo reported, “Concerning the rhythm, for example, in a face-to-face situation, you feel it more, because the sound comes out more aggressively since you have a more powerful amplifier in front of you”.

Regarding communicative disadvantages, Marco noted an aspect of visual communication, “Sometimes, it was difficult to interact visually or gesturally. In addition, when listening to what was done previously, it was sometimes hard to understand when the other participants were listening or when they were interacting with the music, perhaps re-improvising on ideas already expressed”.

Regarding the emotive weakness of the online process, Paolo reported feeling a lack of physical presence during the online sessions, “There were no disadvantages for my part, with the exception of the feeling of a lack of something compared to the normal sessions in a physical place, at least for the performance aspects”.

Regarding how to improve online collaborative work, the participants identified the systematic nature of the work, “We must be more systematic during the elaboration of the material; some ideas are often left out too quickly. However, this is also related to a compromise between the need to produce the material, and the time available” (Paolo).

Discussion

Regarding the first research question, the online environment was considered effective because the participants were able to compose a new piece. Moreover, the participants positively evaluated the experience, and the new music piece, indicating that collaborative composition activities can be performed in virtual environments. This result extends findings reported by previous research regarding the use of ICT for composing music.

Regarding the second research question, the results showed that the participants engaged in metacognitive processing during the online composition activities. The online work proceeded at a metacognitive level, and the participants were stimulated to reflect on their actions, and decisions. As noted in Matteo’s diary, “The work goes on, and we are now mastering the technological resources; therefore, we focus on creativity”. This quote provides evidence that the online learning activities stimulated the development of higher-order cognitive abilities in the participants, which is consistent with previous findings reported by Biasutti (2011), and Lin and Jou (2013). In addition, the metacognitive analysis conducted with the framework developed by Akyol and Garrison (2011) provided evidence that the participants reflected on their knowledge, evaluated the progress of the activities, and regulated their cognitive resources based on the roles of their bandmates. These findings are in line with Akyol and Garrison’s (2011) results regarding the distinct metacognitive dimensions. The online learning activities also stimulated cognitive processes in the participants, as they made aesthetic evaluations, synthesized different perspectives, and developed critical thinking skills. This result is consistent with the findings of Tseng and Yeh (2013), who reported that processes associated with teamwork can promote critical thinking skills in students. In the current research, the participants reported that the online environment allowed them to develop an even more logical approach to music composition based on orderly reflection than the face-to-face setting, as the online environment allowed them to organize their activities, and supported them in composing the music piece in a sequential fashion.

Regarding the third research question, the participants identified components relevant to the online composition experience. These included teamwork, the platform, face-to-face/online differences, and strengths/weaknesses. The platform was considered useful for planning the work, organizing online meetings, discussing technical issues, developing the composition process, and sharing feelings. Indeed, collaboration and teamwork were considered key components of the online work (Donnelly & Boniface, 2013; Tseng & Yeh, 2013). Other comments related to the organization of the work and work method, time management, and technical resources. The participants also noted strengths and weaknesses of the online experience. These strengths and weaknesses can be exploited to provide guidelines on how to utilize online tools more efficiently to support future research projects involving composing music in an e-learning setting.

The findings of the present study contribute to a better understanding of the usefulness of collaborative online environments and resources, and reveal certain aspects of the virtual setting that render online collaborative activities efficacious for learning. These aspects include the opportunity for collaboration, the dynamics of the group, and the use of appropriate technology (Biasutti, 2011). In addition, in line with Tseng and Yeh’s (2013) findings, other aspects, such as individual accountability, familiarity with team members, commitment toward quality work, and team cohesion, were found to affect the online collaboration process. Overall, several factors affected the online collaboration process, including the learning environment, the platform, the technology resources, the level of challenge, and the nature of the activity.

The learning environment was important for the online collaboration process because it was simple yet effective, and because it offered the participants an opportunity to collaboratively work online. The participants interacted continuously while composing a piece of music, showing commitment to the task.

The platform provided support for the online collaboration process and facilitated collaborative work and actions such as sharing during listening situations, as well as discussing and developing a cooperative decision process. The platform fostered a sense of community based on cooperation and collaboration, as

reported by Donnelly and Boniface (2013). The participants felt reflective, and actively engaged in the composition process, demonstrating commitment and responsibility (Tseng & Yeh, 2013).

Regarding technological resources, the software programs that were used for the synchronous sessions performed satisfactorily, and full access to necessary resources was a key aspect of the effectiveness of the online activities for composing music. Indeed, previous studies have demonstrated that adequate technical solutions are crucial for achieving high-quality results (Valentín, et al., 2013).

The participants noted the challenge of the activities, and they were actively engaged in performing the activities. As Matteo noted, “Working online is a new and exciting experience (...); performing online is particularly challenging and compelling for its employment of technology”. This quote demonstrates that the online activities were considered challenging, and that they effectively stimulated the involvement of all the participants, as occurred in the study by Seddon and Biasutti (2009).

With regard to the nature of the activity, the assigned task – to collaboratively compose a music piece regardless of style or genre constraints – was simple and useful, and allowed the participants to interact naturally in the virtual environment. The task was an authentic activity for musicians, and the use of authentic activities is crucial for facilitating collaboration within virtual settings. The nature of the learning environment was also important, as online activities should be performed in a realistic setting (Kump et al., 2013). The authenticity of the activities strengthened the ecological validity of the study, and stimulated the involvement of the participants. Moreover, the open-ended nature of the task facilitated the development of collaborative work, motivating the participants to achieve at least a functional level of cooperation. The flexible work schedule was another relevant aspect, as it allowed the participants to feel more comfortable in making decisions about the work activities, which is consistent with Seddon and Biasutti’s (2009) results. Other elements such as constant interaction, deep involvement, and collaboration among the participants were crucial for rendering the online activities effective, as reported by Tseng and Yeh (2013). In addition, Anderson and Simpson (2004), and Seddon and Biasutti (2009) have reported similar findings, highlighting the effects of the instructional design on the interactions among participants.

Conclusions and future work

There are several limitations to the current study. The results must be considered in relation to the study’s exploratory nature because only one music group was involved. Because of the limited number of participants, it was not possible to include quantitative methods, so only qualitative methods were used. The findings provide some insights into a possible methodology for evaluating the online tools within a virtual setting. However, the generalizability of the results is limited by the study’s methodological design. In the future, it would be interesting to design a study with a larger number of participants to increase the validity of the results. Another limitation pertains to the assessment of the final product, which was not evaluated by external experts. The music piece was only evaluated by participants, who were satisfied with the final output.

The results of this study have implications for research on online music composition, and suggest the need for further research on the nature of the processes involved in online music composition. The virtual environment used in the study was effective for fostering online music composition, and could be applied to develop online music composition projects involving participants from different parts of the world. Regarding the technical implications of the findings, the synchronous resources were important tools for developing ideas through improvisation, and they allowed participants to collaboratively compose their music piece. In further research, it would be interesting to expand the use of asynchronous software for collaborative online music composition in wiki environments, and to evaluate their effectiveness. In addition, other music genres, such as contemporary and electronic music, could be considered.

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Practice papers

MUSIC TEACHING FROM THE PERSPECTIVE OF UNIVERSITY STUDENTS: FOSTERING CREATIVITY AND UPGRADING MUSICAL COMPETENCES

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Abstract

The contemporary school in Croatia, beside the acquisition of knowledge and the development of abilities, is oriented toward the development of pupils' creative potential. When encouraged to be creative, pupils are able to perceive things and phenomena from another angle, to find different solutions, to be innovative. Being capable of using ICT is considered one of the most important competences for teaching (Lavrnja, 2000; Matijević, 2000) because it makes possible for the educational outcomes to be reached in a simple way (Vidulin-Orbanić, Duraković, 2012). Therefore, contemporary teaching should provide a balance of traditional and new technologies together with a creative approach which will aid in the modernisation of music teaching. In the present article, the authors explore in which way the students of music pedagogy can express their creative pedagogical ideas in teaching music. With the purpose of innovating music lessons and making them more interesting, the students from the Academy of Music in Pula made four educational films and a web and mobile application, which may be applied in school by using ICT. After the analysis of pedagogical and musical competences that students have gained upon completing the said assignments, and also of competences acquired by pupils through using these projects in the classroom, one can see that by designing and using such multimedia tools the teaching process becomes adapted to the needs of pupils, which indirectly enhances the comprehension, acquisition, and application of musical knowledge and skills, and also the general and musical culture. KEY WORDS: competences, creativity, didactic teaching aids, ICT, music teaching, students.

Competences for knowledge societies

Educational institutions represent a system of the service industry which contributes to the development of competences and professional qualifications. Apart from the acquisition of knowledge and development of students' skills, independence, and responsibility, these institutions also support innovativeness, creativity, and the use of new technologies, since in this way one gains competences for life, work, and activity in contemporary society.

Although the scientific community has not established a single definition of the concept of *competence*, this notion is interpreted as synonymous or related to a number of terms: ability, capacity, efficiency, proficiency, skill, but also as cognizance and responsibility (Weinert, 2001, after: Baranović, 2006). Minimal criteria for its definition have been determined according to the UNESCO World Report (2007): competence is a prerequisite (capacity) for individual or group conduction of work (it derives from the task that is to be carried out); it contains cognitive and non-cognitive (motivational, conative, ethical, social) components; it is complex enough to ensure the completion of the task, where it differs from a skill, which is an automated activity; learning is a necessary prerequisite for achieving it (Weinert, 2001, after: Baranović, 2006).

According to the authors who have studied the concept of competences (Woodruffe, 1991; Warr and Conner, 1992; Green, 1999; Kurtz and Bartram, 2002), we typically find two-way definitions, which relate to: the qualifications or standards for carrying out the task/ commitment, and the high successfulness in carrying out the task/commitment. One of the possible definitions (Boyatzis, after Kurtz and Bartram, 2002) is that competences are a substantial characteristic of a person, resulting in efficient and/or superior conduction of activities; a competence can be a trait, motive, skill, aspect of self-image, a corpus of knowledge.

Mijatović (2000) and Staničić (2006) discuss the concept of competence against the attainment of certain educational outcomes, so they define them as: characteristics, qualifications, traits, properties, features, abilities, knowledge, skills, performance, and qualities. In this context, the concept of competences encompasses a combination of knowledge, skills, convictions, motivation and personal characteristics needed for an individual to actively, professionally and efficiently act in a particular situation. Being competent entails having the knowledge, skills, ability and being able to practically apply them.

Razdevšek-Pučko (2005) classifies teacher competences in the following categories: being qualified for new forms of class work, being qualified for new working tasks outside of the classroom – in school and with social partners, being qualified for fostering new competences and new knowledge in students, developing one's own professionalism, using information and communication technologies.

Apart from the general teacher competences listed above, each profession also has specific, professional competences needed for work. According to *meNet Learning Outcomes in Music Teacher Training*¹⁴, descriptors, among other things, list the competences expected to be attained by the future music teacher. They are classified into: musical and pedagogical knowledge, understanding and skills, general pedagogical knowledge, understanding and skills; generic knowledge, understanding and skills. At the completion of their studies, beginning teachers¹⁵:

- are able to express their personal values regarding music, musical practices and music education;
- are able to musically communicate through performing confidently, fluently and expressively;
- have acquired a broad knowledge of musical styles, genres and traditions;
- are able to compose and arrange music for learners;
- appreciate the role, meaning and function of music in young people's lives;
- can help learners to orientate themselves in the field of music, and find ways of enabling their engagement;
- have strategies to enable learners to be familiar with the common elements and structures of music;
- can motivate and facilitate the musical creativity of learners;
- are able to initiate and develop ensembles;
- know about ways to engage with music through different modes of listening;
- have good working knowledge of the principal applications of technologies in music and can use these to support learning;
- have experience and knowledge of how music interacts and combines with other subject areas;
- can connect artistic and cultural activities and expertise from in and out of school;
- know that music can make a specific contribution to the life of the school and the broader community;
- have developed a critical view of how music education in society is shaped and influenced by economic, educational, cultural and social policies.

Since music teachers receive education in academies of music and related institutions, the teaching process at universities should be directed toward the development of their pedagogical and professional (musical) competences. Among numerous professional courses, students of music pedagogy should master music-pedagogical knowledge and skills, which will primarily pertain to the pedagogical work with children and youth in the domain of music. Professional competences are directly related to students' knowledge and skills in teaching methodology. In addition to the knowledge of fundamental educational disciplines, one needs to be familiar with theories in teaching methodology, and also with systems, strategies, and methods of practical teaching, principles of proper articulation of the lesson, and organization of the teaching process with the assistance of various media. As professionals in the domain of music, teachers should bring music closer to pupils, support pupil creativity and interest in musical works, and finally use modern technologies so as to adapt the teaching process to pupils' wishes and needs. The said requirements are achievable by adapting the teaching process to the needs of pupils and by striving for their active role in the process of comprehension, adoption, and application of knowledge and skills. The future teacher is expected to have developed the following competences: communication skills, team work skills, skills of using information and communication technologies, of reflexive thinking and self-evaluation, interpersonal skills, the capacity for criticism and self-criticism.

¹⁴ Network „Music Education Network (meNET)“ <http://menet.mdw.ac.at/menetsite/Medien/meNetLearningOutcomes.pdf> (3. 4. 2015.)

¹⁵ <http://menet.mdw.ac.at/menetsite/Medien/meNetLearningOutcomes.pdf> (3. 4. 2015.), p. 5, 7.

It is an established fact that European educational policies are largely based on the development of competences, which can be seen in numerous documents¹⁶. In the resolutions of the European Parliament and Council establishing the Lifelong Learning Programme 2007–2013¹⁷, one finds the acquisition of key competences in the entire vertical alignment of student training as one of the program priorities. The general goal of the program is to contribute to the development of the European Union as a progressive society based on knowledge gained precisely through life-long learning. One of the specific goals of the program is to support the development of innovative contents, services, pedagogy and practice of life-long learning based on information and communication technologies (ICT), and also the development of innovative products and procedures, as well as the exchange of good practice in areas encompassed in the Life-long Learning Programme, so as to improve the quality of education and training¹⁸.

Competences stand at the forefront of the Croatian *Nacionalni okvirni kurikulum za predškolski odgoj i obrazovanje te opće obvezno i srednjoškolsko obrazovanje* (2011) [*National Curriculum Framework for Pre-school Education and General Compulsory and Secondary Education*]. A step forward in the new approach, which moves the focus from the transfer of knowledge to the development of competences, entails a turn in teaching and learning strategies. Traditional forms of learning are being replaced by an open didactic system: the teacher can now choose contents, methods, and forms, during which the introduction of innovative strategies for attaining goals from the curriculum is supported. Among the new methods, forms and types of activities, such as problem-based learning, pair (tandem) learning, group learning, educational, experiential, and project-based teaching, specific attention is paid to multimedia teaching and to the interdisciplinary approach, which entails connecting contents from the curriculum according to the principles of inter-subject correlation.

Competences as a platform for creative work: an overview of student multimedia assignments at the Academy of Music in Pula

As part of music didactics and musicological courses, between 2011 and 2015 students completed numerous assignments, such as keeping music listening logbooks, conceptualizing PPT and PREZI presentations, and devising various multimedia tools as aids in the teaching process. In making these tools, students used knowledge deriving from the course in music history, correlated and integrated with their knowledge in related disciplines (music forms, harmony). They also relied on the knowledge they had previously gained in other music courses, and also courses in information technologies, foreign languages, general history, and geography. Since the ultimate goal of the assignments given to students was to contribute to the modernization of music teaching in compulsory and secondary schools, the implementation of the tasks directly corresponded with goals of the course in Didactics of Music.

Students designed and implemented innovative projects contributing to the advancement of the teaching process by using ICT and motivating and supporting schoolchildren to gain new knowledge and skills. From among the most creative products stemming from student assignments, we single out four educational films and one mobile and web application. The film *My Homeland* was conceptualized and implemented by using a mobile phone and PPT. The musical quiz *The Weakest Link* was made with the assistance of a professional camera operator. The musical competition *Win Over the Patron(us)*¹⁹ was edited with the help

¹⁶ *Common European Principles for Teacher Competences and Qualifications*: European Commission: Education and Culture (2010); *Improving the Quality of Teacher Education*: Commission of the European Communities (2007); *Tuning Educational Structures in Europe: Summary of Outcomes – Education*: Tuning Educational Structures in Europe Workgroup: Education (2005); *Teacher Education in Europe: An ETUCE Policy Paper* European Trade Union Committee for Education (2008); *Key Competences for Lifelong Learning – A European Reference Framework*: The European Parliament and the Council of the European Union (2006); *Improving Competences for the 21st Century: An Agenda for European Cooperation on Schools*: Commission of the European Communities (2008).

¹⁷ <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2006:394:0010:0018:IT:PDF>(1. 4. 2016.)

http://arhiva.mobilnost.hr/prilozi/05_1392807791_E+tjedan_odgoj_opce_obrazovanje_uvodna_ppt.pdf (1.4. 2016.

¹⁸ Ibid.

¹⁹ A word play intended to mean both *Win us over* and *Win over the Patroness*.

of professional technical support, in Final Cut Pro software (version 7) for Apple computers, and the film *Johann Sebastian Bach* was made in the form of a video clip in Windows Movie Maker. The mobile and web application was made with the help of Grails technology. Each of the films and applications can be used for the presentation, but also for the revision of the materials: the teacher can prepare concrete questions that the pupils will answer after seeing the films, and thus gain new knowledge. The films and applications may also represent a motivational activity in the introductory part of the lesson, which ensures that pupils should become interested in the classwork and willing to actively participate in the teaching process. Likewise, the films and applications are stimulating templates for independent work at home, for additional education and self-education, since they motivate the pupils to make their own video recordings.

The value of these materials can be assessed by means of the pedagogical and professional (musical) competences that students presented while making them, but also by means of the musical competences that pupils gained through the use of multimedia teaching aids. Systematisation is given in *Table 1*.

Table 1. Pedagogical and musical competences of students and musical competences of pupils gained by making the multimedia teaching aids and learning from the multimedia teaching aids

Assignment name	Pedagogical competences /students/	Musical competences	
		Students	Pupils
*applies to all assignments	The students: - plan and implement guided, independent and self-regulating learning; - make teaching closer to the pupils' wishes and needs; - foster creativity; - foster an interest in musical materials; - develop their own professionalism; - provide a creative and original contribution to the teaching process; - have noticeable communication skills, the skill of using ICT, the skill of reflexive thinking, and interpersonal skills; - value the assignment product and critically evaluate its quality; - stress the importance of art and culture in contemporary society; - facilitate the aesthetic and cultural education of pupils; - influence the pupils' general and musical culture.	The students: - express their personal values regarding music; - musically communicate through different strategies and fields; - can help learners to become familiar with the common elements and structures of music; - have good working knowledge of the principal applications of technologies in music; - have experience and knowledge of how music interacts and combines with other subject areas.	The pupils: - actively participate in the process of comprehension, acquisition, and application of musical knowledge and skills; - provide a well-supported opinion regarding music, musical elements, composers, etc.; - provide critical judgment on musical materials.

Assignment name	Pedagogical competences /students/	Musical competences	
		Students	Pupils
My Homeland (film)	<ul style="list-style-type: none"> - create a new didactic aid in music teaching, which facilitates learning of the materials and raises pupil motivation for becoming familiar with the national tradition; - offer an interesting knowledge transfer: through motivational questions the students raise the pupils' attention and motivate them to follow the film; - by correlating the materials and integrating knowledge in fine art, physical education, natural and social science, and Croatian, the students influence the pupils' integral development; - make Guignol puppets, conceive of the dramatization of the plot, and act; - use the dialects of the areas in which the film takes place; - use PowerPoint and video presentations. 	<ul style="list-style-type: none"> - introduce various musical structures specific to some Croatian folklore regions; - identify and stress important data on Croatian traditional music; - make a list of pieces to be sung, played, and presented, select music tracks; - single out important components for every individual region; - make connections between the musical materials; - make a comparison of the musical traditions of each region; - find similarities and differences in the folklore expression; - integrate the music with other traditional elements; - comprise an instructive story; - complete the assignment by creating the final product; - present the materials through guided questions and tasks for the analysis and understanding of the film. 	<ul style="list-style-type: none"> - memorize the data on Croatian folklore regions; - understand and organize the data that have been learned: on singing types, typical instruments, and folk dances in Croatia; - apply the newly learned materials by signing and analysing the heard materials; - differentiate between folklore regions according to the sound and musical elements; - compare folk music and folk customs; - integrate the entire knowledge on Croatian folklore.

Assignment name	Pedagogical competences /students/	Musical competences	
		Students	Pupils
A Jump to Baroque (the musical quiz)	<ul style="list-style-type: none"> - use the well-known quiz format to make their own, musical version for the education purposes; - make a contemporary didactic aid in teaching music, accelerating and facilitating the process of learning, where the pupils become acquainted with the music and style of Baroque; - accurately control knowledge transfer: questions require that the pupils carefully watch the quiz, and answers reveal how attentively the pupils have followed the contents; - assess the percentage of correct answers and assign a grade; - participate in the recording sessions and cooperate with the professional camera operator. 	<ul style="list-style-type: none"> - single out the relevant data on the period of Baroque, having in mind the pupils' age; - decide on the composers and musical pieces to be used in the quiz; - discuss the makeup of the quiz; - can recognize and differentiate between the musical elements typical of Baroque music; - compress the full recorded materials to a pre-defined time length; - conduct research on the lives and works of Baroque composers; - make connections between musical contents in a logical and humoristic way; - analyse the main elements and reveal the specific traits of each individual piece; - conceive of the screenplay; - prepare the texts for the quiz host and contestants; - provide arguments for the importance of the quiz in teaching music; - present the materials with guided questions and tasks for analysis and for following the quiz. 	<ul style="list-style-type: none"> - memorize and recall information on the period of Baroque; - single out important elements suggested in the quiz; - provide a comparison of the musical characteristics of Baroque; - interlink the contents into a unified whole as a recapitulation of the period of Baroque; - focus on the important features of Baroque music; - make a comparison of the musical opuses of Baroque composers; - reach conclusions on the musical style of Baroque.

Assignment name	Pedagogical competences /students/	Musical competences	
		Students	Pupils
Johann Sebastian Bach (video clip)	<ul style="list-style-type: none"> - read and study various materials from the literature so as to complete the educational film in the form of a video clip; - make an informative program, which uses text and audio materials to raise pupils' concentration and attention during their familiarization with J. S. Bach; - support the educational and cultural aspect of the teaching process; - make the video clip. 	<ul style="list-style-type: none"> - decide to work on the video clip dealing with the life and work of J. S. Bach; - describe the social circumstances and position of artists during the composer's lifetime; - single out relevant facts making Bach an important artist; - stress the musical elements important for the period, such that they should be intelligible for schoolchildren; - look into the available literature on the life and work of J. S. Bach; - select characteristic musical tracks; - integrate the life and works of the composer into a unified whole; - create a video clip in which the materials are presented, along with the information on the life and works of this well-known composer. 	<ul style="list-style-type: none"> - recollect information on the life and works of J. S. Bach; - single out important parts from the educational video program on Bach; - compare the life and work of Bach with some other famous composers; - relate the features of Baroque music with the features of other musical periods; - classify the pieces of J. S. Bach based on their types; - conceptualize an educational video program on another composer based on the pattern from the present recorded show.

Assignment name	Pedagogical competences /students/	Musical competences	
		Students	Pupils
Win over the Patron(us) (TV program)	<ul style="list-style-type: none"> - make a valuable didactic tool to help students gain knowledge, develop the skills to listen to and analyse musical pieces, enrich their aural world through high quality music; - make a TV program aimed to provide facts on the life and works of two artists, Liszt and Chopin. 	<ul style="list-style-type: none"> - draw a potential list of musical pieces which will be used in presenting the opuses of Liszt and Chopin; - study the lives of the two composers; - find common points in their biographies; - conduct group discussions on the right way to present the composers and use the materials; - compare previous student assignments and define the way in which this new assignment will be recorded; -make connections between theoretical and musical materials; - analyse musical elements typical of the period of Romanticism; - stress important elements in the opuses of the two composers; - differentiate between the musical tendencies of Liszt and Chopin; - use an original approach to the preparation of the television program; - conceptualise the conversation of the program host and two competing candidates; - cooperate with the camera operator and program editor. 	<ul style="list-style-type: none"> - memorize information on the life and work of F. Liszt and F. Chopin; - single out important data on the period of Romanticism; - differentiate between the musical forms of Romanticism; - distinguish between the musical expressions of Liszt and Chopin; - compare the life and work of the two composers; - reach conclusions on the period of Romanticism and its basic features.

Assignment name	Pedagogical competences /students/	Musical competences	
		Students	Pupils
AMusEd mobile and web application	<ul style="list-style-type: none"> - find the way to ensure an easier and more interesting knowledge acquisition process; - modernize teaching strategies so as to popularize art music; - make appropriate teaching materials: an application taking the form of a manual, which enables the systematization of study materials and independent learning, and which also becomes a learning and homework check tool. 	<ul style="list-style-type: none"> - focus on important data to be used for making the application; - draw a potential list of pieces; - classify the musical pieces into periods and illustrate them with data related to the periods in which they were made; - present and describe the composers; - plan work on the application: the data collection phase and the database construction phase; - conduct research on the materials suitable for data entry; - single out important elements to be incorporated in the application (composers, pieces); - integrate the elements listed above in an independent whole; - construct a web and mobile application for the use of contents that have been entered. 	<ul style="list-style-type: none"> - recollect some data related to the life and work of art music composers; - organise and plan independent learning of music-related materials; - focus on important facts and works; - find interesting facts about the composers; - write a report; - compare instruments; - recognize musical forms; - differentiate between the musical elements; - explore the potentials of the application; - classify the contents into separate wholes; - present the outputs of their study and exploration.

The educational film intended for familiarisation with the folklore regions of Croatia, *My Homeland*²⁰ is intended for pupils in grades four and five at the compulsory school. The musical expression found in listening to folk chants, in traditional singing and instrumentation, and in traditional dance, has been accompanied by information from various other school subjects. In addition to the musical material, pupils gain knowledge in art, nature and society, and the Croatian language. The entire narrative employs ICTs, a Power Point presentation and video. The Power Point provided a secondary frame on which the scene is presented, while the primary role was played by Guignol puppets. During the recording, the camera was set to present just the puppets and the background playing the presentation. The scene was made in such a way that the images of landscapes, cities, cultural monuments, buildings, and various other video materials presenting dances and instrumental ensembles should accompany the pre-devised scenario.

The film is envisaged as a musical story taking the pupils on a journey through Croatian regions. In the film, two Guignol puppets act as narrators who travel and get to know Croatia. The puppets talk about their current location, commenting on the geographic features of the area, its myths and legends, they become familiar with folk dances and with literature, through poetry. The pupils have the chance to hear and learn about: Istrian *two-voice singing*, Dalmatian *group singing*, a *ballad* from Međimurje. They can see folk dances, such as the Slavonic *kolo*, Istrian *balun*, and hear the sound of traditional instruments such as: *mandolin*, *tambura*, *roženica* (a block flute similar to an oboe), *vidalica* (whistle pipes), *lijerica* (a three-stringed instrument played with a bow).

²⁰ The film was designed by students Maja Bolić and Aleksandra Smolić. The video assignment was made by students Maja Bolić, Vera Dopud, Martina Mahić, Vedran Mijić, Aleksandra Smolić. The clip was made in 2011 and presented in Pula, at the First Forum of Music Pedagogy Students, which was part of the Second International Symposium of Music Pedagogues.

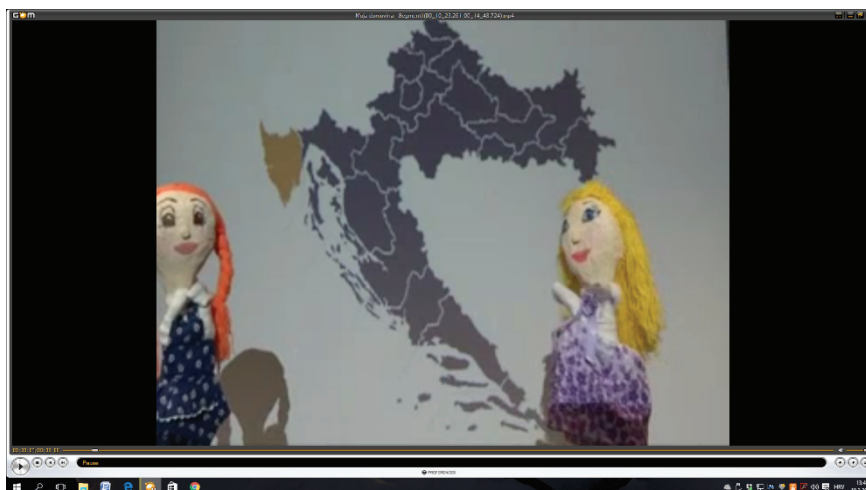


Figure 1. Insert from My Homeland

The educational film intended for familiarisation with the music of the Baroque, *A Jump into Baroque*²¹ was based on the Croatian quiz *The Weakest Link*. The quiz was envisaged and recorded as a competition of four major Baroque composers: *Bach, Händel, Vivaldi, and Lukačić*. The didactic aspects of this film are seen in the fact it offers a familiarisation with the musical style of *Baroque*, part of the grade eight curriculum in the compulsory school. The pupils can so become familiar with the principal characteristics of the period – through the composers active in the period and their work, and with the applicable terminology, such as *basso continuo, suite, cantata, oratorio, opera*, etc. The quiz host asked the contestants elimination questions dealing with the Baroque era. In addition to the educational segment, the film boasts a sense of humour and irony. For instance, wrong answers are followed by the host's sharp comments: Who thinks that *basso continuo* is a drink? Who thinks that Romeo and Eurydice are in love? Who uses a bow to play the trumpet? Who blows into a viola? Your memory lasts shorter than a harpsichord tone! All these comments caused the pupils to smile, and thus contribute to a pleasant classroom atmosphere.



Figure 2. Insert from *A Jump into Baroque*

The educational film intended to contribute to life-long learning, *Johann Sebastian Bach*²² was made with the help of YouTube video clips, photographs, and extensive literature. The authors used music history textbooks, *Bach's* biographies, popular literature, and also encyclopaedias and lexicons. The film takes

²¹ The screenplay was jointly written by students Ivana Rubeša, who played the role of the quiz host, and Jan Janković, Jasmin Gašparac, Nikola Habek and Elvis Mederal, who appeared in the roles of Bach, Händel, Vivaldi, and Lukačić. The video was recorded in 2013 and was presented in Pula, at the Third International Symposium of Music Pedagogues, 2013.

²² The film in the form of a video clip was designed by student Jelena Kojić.

the form of a video clip, and it was made in *Windows Movie Maker* (for Microsoft Windows). Several representative musical pieces by Bach were selected – those that are covered in compulsory school music education. The student's idea was that the film should look like a news program. The film starts with the description of social circumstances in early 18th century Europe, and discusses the role of music in public life. The most eminent composers active in the period are given, along with the principal features of Baroque. A description of musical phenomena from this period of musical style follows: *monody*, *basso continuo*, *motoricity*. The central part of the film is dedicated to J. S. Bach. The biography of the famous composer is enriched with important examples from his opuses, followed by a description of the compositional and technical features of the selected musical pieces.

The educational film intended for familiarisation with *Romanticism* in music – *Win Over the Patron(us)*²³ is intended for grade eight compulsory school pupils. The principal idea in conceiving the TV show was to provide as many musical examples for pupils as possible and provide information on them in a simple, interesting, and slightly humorous way, so that the pupils could easily memorise and adopt this information. The students designed and recorded the play, and then had a professional editor make the final cut.

The film talks about *Frédéric Chopin* and *Franz Liszt*, two great virtuosos competing for the favour of a wealthy patroness. The events take place at the moment in which Liszt, tired of the numerous tours, wishes to settle down along with his chosen one, and Chopin, troubled by illness, looks for a way out of a bad financial situation. The patroness is simultaneously the show host, and the one of the two pianists who manages to convince her of his superiority over the other candidate shall receive abundant financial assistance. The witty story in which the composers point out their own advantage compared to the competitor, provides details from their lives and basic characteristics of their composed pieces; it explains the features of Romanticism (*melody*, *harmony*, *rhythm*, *dynamic*) and the types: *piano miniature*, *rhapsody*, *nocturne*, etc. The film gives details on the position of music in society, the locations in which Romantic music was performed, the traits of Romantic composers. Apart from the takes recorded in the concert hall, the film gives shots of some individual scores, excerpts from movies on the composers, etc.



Figure 3. Insert from *Win Over the Patron(us)*

The *AMusEd (Antonija's Music Education)* mobile and web application²⁴ was made with the help of *Grails* technology. It runs on a *Tomcat 7* application server located at the web site thor.foi, which belongs to

²³ The film was designed by students Marina Darić, Andrea Krunić and Petar Matošević, and it was recorded by student Frane Frlleta. It was presented in Pula, at the Third Forum of Music Pedagogy Students, in 2015.

²⁴ The author of the application and its contents is Antonija Puček, a first year Master's student of music pedagogy at the Academy of Music in Pula. The mobile and web application were made in cooperation with Ivan Švogor, research fellow at the Faculty of Organization and Informatics in Varaždin. The categories visible upon opening the web application are identical to those available in the mobile application.

the servers of the Faculty of Organisation and Informatics in Varaždin (Croatia). The mobile application was made for Android mobile devices²⁵ and tablets with the minimum *OS version 4.0*. The application contains three parts: Periods, Composers, and Works. If we wish to get information on the particular *Period*, we click on the icon, after which a more detailed presentation follows. The same applies to the remaining two categories (*Composers*, *Works*). Providing new entries and changes to the current categories is very simple, and the application allows one to add new content. The principal purpose of the AMusEd application is to ensure easier and quicker acquisition of knowledge on musical pieces and their elements, and broader popularisation of classical music.

Conclusion

The basic purpose of products of student multimedia assignments is easier and quicker acquisition of knowledge on musical periods, composers, pieces, and their constituent elements, and finally the popularisation of classical music at large. Using multimedia aids in music teaching helps one define and utilise a broad array of musical phenomena, and enables pupils to gain knowledge on musical forms, periods, and styles. Apart from knowledge acquisition, pupils enrich their aural world with high quality pieces, which will reflect on their aesthetic and cultural education.

The use of multimedia teaching aids in the music classroom will not replace other teaching methods, such as oral exposition, conversation, text appreciation, demonstration, and the whole range of other strategies that have been successfully used in teaching. However, these teaching aids can improve, accelerate, and facilitate knowledge transfer and make the learning process more attractive and interesting. On the other hand, creating and using multimedia aids directly influences student and pupil competences: the student designs the teaching process in such a way that it should meet the pupil's needs and thus provides an original contribution to teaching by influencing the general and musical culture of the pupil. The pupil, on the other hand, actively participates in the process of understanding, adopting, and applying the musical knowledge and skills.

Since it is quite certain that teaching in the future will decreasingly take the form of traditional, *ex cathedra* lecturing, and that the education process will increasingly rely on ICT, one should raise public awareness on the need for appropriate education of future teachers. Among other things, the task for the professor is to support the students to progress by conducting their own research, by giving them tasks in which they would be encouraged to independently seek appropriate information, which they will then understand and critically evaluate. Research assignments requiring the use of ICT represent a special challenge for students, because this way the knowledge and experience that they have gained now becomes a platform for the expression of their own creative potentials, and of innovative approaches to teaching.

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²⁵ Android is an open platform whose development is not limited, and it is free, unlike other platforms (iOS, Windows Phone).

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SOUNDING WAYS INTO MATHEMATICS

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Abstract

Music and mathematics are both sign systems, which overlap in many ways. The project “Sounding ways into mathematics” aims to direct attention to the interconnections between music and mathematics, and to promoting creative didactic ways to combine them in the classroom. The underlying theory of semiotic bundles describes how communication and learning depends on simultaneous use of different sign systems. The project is part of the European Music Portfolio. Contributors from teacher education institutions in seven European countries cooperatively develop materials. Examples are collected in a teacher handbook which also provides theoretical background on the music-math activities for the classroom. In its last phase, the project conducts teacher education courses in several European countries with regards to the practice of combining music and mathematics.

KEY WORDS: Mathematics, music, semiotic system, experiences, transversal learning.

Introduction²⁶

Music and mathematics share an odd character: many people believe that they are not good at one or the other. The project “European Music Portfolio – Sounding Ways into Mathematics” (EMP-Maths) aims towards a different understanding. Everyone can sing and make music, and everyone can do mathematics.

²⁶ This text is an excerpt from the EMP-Maths Teacher Handbook (Mall, Spychiger, Vogel, & Zerlik, 2016)

Both topics are integral parts of our life and society. What needs to be improved is our ability to give students opportunities to like them.

The project “Sounding Ways into Mathematics” is a collaboration of seven teacher training institutes in order to develop a CPD (continuous professional development) course, that trains teachers in transversal learning techniques, focused on music and mathematics. It is actually in its final phase and most of its publications are ready for download from the projects website: maths.emportfolio.eu. The project was funded by the European Union through the Lifelong Learning Programme.

This article highlights some of the core concepts behind the project: pattern recognition, music and mathematics as sign systems, perception and action and making experiences. Finally we want to introduce two activities developed for use in the classroom, that are part of the CPD courses provided by the EMP-Maths consortium.

Pattern recognition. Pattern recognition is, first of all, paying attention to the connecting pattern (Bateson, 2002, p. 16) and therefore is a basic human activity that is bound to awareness. Some theories claim that attention is rhythmically organised (Auhagen, 2008, p. 444). Attention to, and awareness of, connecting mechanisms can be observed in children very frequently, and they often include expressions of happiness. Rope skipping, jumping muddy puddles, and making rhythmic noises with sticks on fences are happy childhood activities. The human capability for rhythmic synchronisation, as well as pattern recognition, begins in early childhood and seems to be encouraged by dandling babies on the knees (Fischinger & Kopiez, 2008, p. 459).

Humans have the capacity to follow rhythmic patterns from the first. Experiments with newborn babies prove this very fact in that they are able to differentiate between rhythmic and non-rhythmic clicks (Gembris, 1998, p. 403f.). Even early on, while floating in the womb of the mother, their leg movements show patterns of tempo, which are in time with the mother’s heartbeat (Gruhn, 2005, p. 126). These early rhythmic musical abilities have in common the baby’s capability of recognising patterns and tuning into them, or, as Björn Merker has put it, can “entrain to a repetitive beat” (Merker, 2000, p. 59). Later, entrainment is obvious in countless activities, mostly through play; for example, with a ball in groups, in increasingly complex activities – such as when accompanying rhythmic language patterns and rhymes with movement – and in singing activities.

Another important aspect of pattern recognition is classification or *chunking* (Jourdain, 2001, p. 163). Chunks are small packages of information that we can handle as one unit. Chunks are treated hierarchically. From small chunks, bigger ones are created. From those, further and bigger chunks are built, and so on. As a matter of fact, we create patterns in order to chunk. Listening to a constant sequence of similar tones leads to building groups of two or three (Auhagen, 2008, p. 439), and therefore building (rhythmical) patterns. A likeness, nearness and similar behaviour are all features that enable mental pattern recognition. Not only can we recognise patterns, but we also construct them and give meaning to them.

For example, the significance of chunks for the interaction with patterns (Vogel, 2005, p. 446) becomes important during the exploration of geometrical patterns. “During the exploration it is important that the base elements or units of the phenomenon are found” (ibid.). Only the identification of these base units enables the mathematical analysis of complex ornaments and clarifies the fascination of mathematics. Composers use this capacity in order to write polyphonic pieces for monophonic instruments. They group tones in a way that means our ear and mind “hear” two or more different voices.

Pattern recognition is an important task for hearing sounds (Bharucha & Mencl, W. Einar, 1996). Recognising the sounds of instruments and octave equivalence is a pattern recognition task, as is our ability to categorise tones C, D, E, F, G, A and B as a major scale and recognise the same melody when it is played in different keys. This shows “that pitch and key can serve to gate spectra into pitch-invariant representations” (Bharucha & Mencl, W. Einar, 1996, p. 149). Bharucha et al. suggest that “western listeners seem to have a highly elaborated representation of keys and their relationships” (ibid., p. 148). Several studies show that this is also important for sight-singing ability (Fine, Berry, & Rosner, 2006). This is especially the case with the ability to predict following tones in sequences; this ability is better when these tones are part of tonal melodies or well-known patterns.

The need for pattern recognition and synchronisation is rooted in nature. Small animals that hunt bigger ones synchronise their steps in order to catch them (Fischinger & Kopiez, 2008, p. 460), and chimpanzees synchronise their voices in order to increase the distance at which they can be heard (Merker, 2000).

The childhood games mentioned above, as well as activities such as rope skipping, jumping muddy puddles and dancing, are occasions to practise coordination and pattern recognition (Spychiger, 2015a).

Pattern recognition and grouping enable us to do things simultaneously: marching, rowing, clapping and playing symphonies. Doing things together (and letting others know about it) enforces the group, attracts females and keeps enemies away; this is true at a recreation place’s campfire as well as deep in the jungle, where chimpanzees do exactly the same thing (Merker, 2000). When things are done in complete synchronisation, they are louder and more effective. Pattern recognition therefore is at the core of the shared characteristics in mathematical and musical activities.

In all kinds of human activities, people show how they are not only capable of recognising patterns, but also of creating and producing them. This takes us to the semiotic function circle model, which offers the integration of those two aspects in human behaviour – perception and action, as explained in the next chapter (figure 1).

Music and mathematics as sign systems

Early semiotic theories described communication as a linear process where information was directly transferred from one person to the other. Charles S. Pearce as an alternative developed the triadic classification of the semiotic process, with the subject–object–sign system. Still, this system defines communication processes. Music, therefore, was not seen as a sign system, first of all because it “has not an object to signify” (Spychiger, 2001, p. 55), and also because it is not the basis of a valid communication process.

Alfred Lang (1993) developed a semiotic model based on how a person relates to the world. It looks at sign systems as the basis of human perception and action in an ongoing way, as shown in the semiotic function circle (figure 1).²⁷ This approach denies the need for a distinction between subject and object, and instead distinguishes between processes that “take place *within* the person and [...] *outside* of the person” (Spychiger, 2001, p. 57), using the terms “presentant” (in the place of the object) and “interpretant” (in the place of the subject). Musical mental processes, then, take place in a circular way; a *musical perception* (‘IntrO’, what comes in) leads to a *musical experience* (‘IntrA’, what takes place within the person) that can evoke *musical production* (‘ExtrO’, what goes out from the person into the world). “These musical actions then manifest themselves outside of a person: as *musical culture*” (which is ‘ExtrA’, *ibid.*, p. 58). This point closes the circle, which then creates new opportunities of musical perception again (as the arrows show in figure 1).

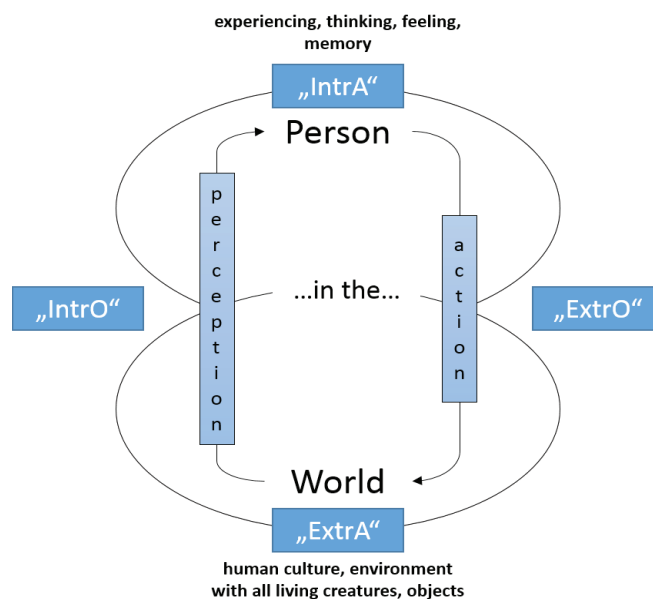


Figure 1. General psychological model of the person–world relationship. Semiotic function circle (according to Sychiger, 2001).

²⁷ Summarised in Sychiger (2001, p. 56).

Understanding music as an independent sign system again makes it possible for us to compare this system with other systems, e.g. mathematical ones, without neglecting the independent reason for music. We can search for and find musical principles that can be explained mathematically. Music is full of symmetries, and notation is a system with mathematical accuracy.

With the linear thinking left behind, many more sign systems were possible and more communicative aspects (gestures, mimics) could be seen as independent sign systems. In actual communication, all these systems interact and build a semiotic bundle (Arzarello, 2015). In modern educational theories for teaching and learning, these bundles play an important role, because, with this approach, teaching processes and interaction in the classroom can be described much more precisely.

With music and mathematics being proper sign systems and the theory of semiotic bundles, interdisciplinary projects may gain new meaning. Just as gestures and mimicry complement aural communication, mathematics can be used to explain music, and vice versa.

Although we do not believe that music is a mathematical system and vice versa, there are numerous connections between both worlds (Bamberger, 2010; Brüning, 2003; Christmann, 2011; Lorenz, 2003). With the concept of semiotic bundles, we want to develop creative learning environments²⁸ to bring together several semiotic systems.

Perception and action

Perception and action are central elements in the semiotic function circle, which describes person–world interaction: perception brings information into the person while, through the action, the person interacts with the world. Inside the person, perception creates knowledge and action creates culture in the world (see figure 1).

In music education, this unity was not always obvious, as music education for many years was nothing more than singing lessons. Only in the 1920s (in Germany), with the reform of Leo Kestenberg, did music education develop to find a place in the scientific community, becoming a concern in teacher education as well as in schools.

Still, action and perception were concurrent aspects in the philosophy of music education for a long time (Spychiger, 1997). Especially well known is the discussion between Bennett Reimer and David Elliott. Reimer, on the one hand, claimed that “school music programs exist [only] to provide communities with a variety of social services” (Reimer, 1989, p. 24). As a consequence, he wanted to strengthen perception of music in the curriculum, and provide students with aesthetic experiences while learning about the great musical artworks.

David Elliott, on the other side, criticised the prevalence of classical music in the curriculum and corresponding teaching concepts, especially the lack of acceptance of affective elements (Elliott, 1987). Together with Christopher Small, Elliott supports music making – musicking – as a central element in the classroom (Elliott & Silverman, 2014; Small, 1998). The semiotic function circle explains the importance of both elements – action and perception – for music education (Spychiger, 1997), as has been shown in the general model for human life as a whole.

In modern mathematics education, the interplay of perception and action also gets more and more important as students use action and perception cycles to develop mathematical understanding. A central element of mathematics is the *close look*. The identification of patterns and their translation into a sign system is a central mathematical task. Repetitions and, therefore, regularities can be found by observing the written symbols. These regularities are the basis for mathematical insights. During the lessons, students reconstruct this approach. Mathematical tasks serve as stimuli for activities performed on paper. With the analyses of these activities, based on perception, regularities are found and transformed into awareness.

The discovery of mathematical aspects in everyday phenomena works in the same way. A modelling process transfers central aspects of the real situation into a realistic model that contains the central structural elements of the real situation. This is the foundation of a mathematical model. Action forces children to discover mathematical regularities and structural principles in the classroom. Here, making mathematics would be the corresponding concept to musicking – making music. All the activities shown in the *EMP-Maths*

²⁸ Such learning environments are shown in more detail in chapter 4.1 of the *EMP-Maths Teacher Handbook* (Mall, Sychiger, Vogel, & Zerlik, 2016, p. 19)

Teacher Handbook (Mall, Spychiger, Vogel, & Zerlik, 2016) combine elements of action and perception to open minds and encourage emotions.

Making experiences

The activities developed in this project are meant to open the learning environments in which mathematical and musical experiences can be formed. Musical and mathematical content are merged. They should provide insights for both topics. Interdisciplinary learning environments frame this content differently and therefore allow experiences that are not possible in subject-oriented learning situations.

As John Dewey (1925; 1980/1934) understood it, “experience” is an “interactive, comprehensive event that contains not only cognitive but also affective, emotional and aesthetic components” (Neubert, 2008, pp. 234–235). We follow his approach in not putting cognition at the centre of learning, but instead – “experience”. First, before reflection and thinking, we are immersed in feelings, aesthetic perception, and current situational impressions (ibid., p. 235).

A sequence is taken intuitively out of the “stream of events” (Spychiger, 2015b, p. 111), and is turned into an experience from this emphasis. Real experience is a temporally limited unit with emotional quality, descriptive character and nameable content: “Those things, of which we say in recalling them, ‘that was an experience’ [...] – a quarrel with one who was once an intimate, a catastrophe finally averted by a heir’s breath [...], that meal in a Paris restaurant [...]” (Dewey, 1980/1934, p. 37). According to Dewey, experiences are additionally marked by their communicative character. Through interaction, people can participate in the experiences of others and potentially gain other perspectives on their own experiences (cf. Neubert, 2008, p. 238).

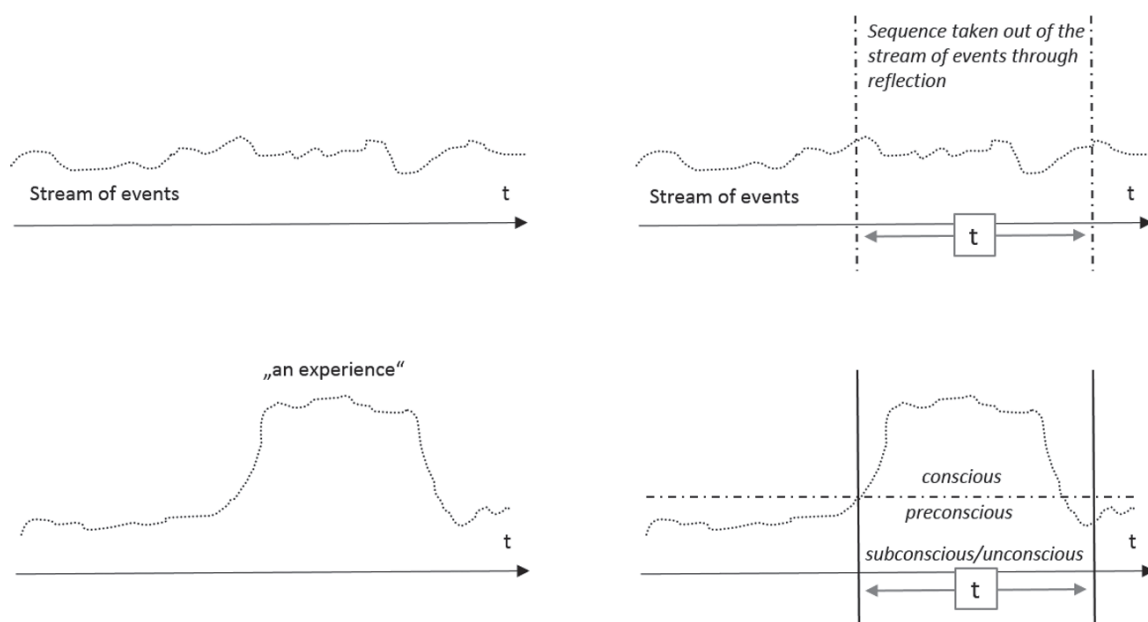


Figure 2. Visualizing the concept of experience related to John Dewey (1980/34) (Spychiger, 2015, p. 112).

Against the background of Dewey, the EMP-Maths activities provide learning environments where experiences are possible.

The EMP-Maths activities are developed to provoke entangled mathematical and musical events (see figure 2). The situational base for the participants to have new experiences with mathematics and music, or both, is created through the focus on a selection of singular events, for example through reflection and group discussions. This approach can help to change the unconscious image of mathematics and music through experiences in the EMP-Maths activities.

Activities

The presentation of activities in all publications follows the concept of didactic design patterns (Vogel & Wippermann, 2011). Design patterns describe general solutions for repeating problems in standardised ways through formal structures. The formal structure in the EMP-M project consists of the parts *overview*, *preparatory deliberations*, *implementation* and *variations*, of which *implementation* describes the actual content together with a standard approach. The use of design patterns makes not only the process of developing activities easier, but also helps teachers to easily access all necessary information.

Clapping the lowest common multiple of 2, 3 and 5

This activity uses body percussion elements to let students discover the lowest common multiple of 2, 3 and 5. First, the students learn body percussion patterns, each related to the numbers 2, 3 and 5. All patterns end with a clap of the hands and use different body timbres (snap fingers, slap thighs, pound chest, stomp foot), so they can more easily heard separately. In different steps, students learn to play their body percussion pattern while counting to 30. Then different groups perform their patterns simultaneously, first 2 and 3, until all three groups play together, still counting to 30.

Clapping and counting shows the multiples of each number through the clap of the hand. Every time, two groups have this sound together, a common multiple is found, with the first appearance being the lowest common multiple. Finally, reaching 30, all three groups clap together, showing the lowest common multiple of 2, 3 and 5.

Twinkle, twinkle little star

This song offers multiple opportunities to introduce *patterns*, *symmetries* and *reflections* (using a mirror) to students. Depending on what musical element students focus, they will discover different patterns. It also provides students with the possibility to express themselves using their voice.

Students start this activity by singing the song several times. They then find their own way to notate the song, following ups and downs. Each of these steps is accompanied by questions about patterns and symmetries. Step by step, students will discover melodic and rhythmic patterns, build reflections using mirrors and comparing these reflections with their own drawing. Finally, they use motifs of the song in order to create their own patterns and learn to sing them.

This activity is not especially bound to the given song, but with many available versions it is a good starting point. And in the end, students can listen to the variations to this song, composed by W. A. Mozart.

Conclusion

The project 'EMP-Maths: Sounding Ways into Mathematics' aims to highlight the connectedness of music and mathematics in every day live through classroom activities that are short and simple. Music and mathematics play the role of equal partners in a modern interdisciplinary teaching approach.

Teachers are encouraged to join the newly developed CPD courses in order to implement the ideas in the classroom. More information, as well as further activities and an online collaboration platform can be accessed through the project's webpage: <http://maths.emporfolio.eu>.

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STAIRPLAY: INNOVATIVE LEARNING OFFERS WAYS TO DISCOVER THE WORLD OF MUSIC NOTATION!

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Abstract

“Stairplay – music step by step”, published by the Haus der Musik Wien in cooperation with the Lang Lang International Music Foundation, was developed and designed by Hubert Gruber for schools and music schools to discover, experience and understand the world of notes in a short time. This comprehensive learning offer is for children as well as grown-ups and can easily be played in groups with a few or up to 40 people. It includes 21 cards as learning material, which can be printed out. On them are the names of the notes (also with accidentals), which are the first seven letters of the alphabet. They can be placed on the floor to walk on them and showing where the tones really belong. Any kind of instrument and the voice can be used to give the notes on the cards a sound. The download of all these materials is free and can be found in German and English at: <http://www.hausdermusik.com>. The aim and focus is to grasp, understand and learn how to use the entire system of musical notation in an elementary, playful and holistic way. Learning the notes is like learning the letters of the alphabet. Step by step, words, phrases, sentences, poems and stories are shaped and created. Letters are an inexhaustible reservoir and tool for our human fantasy and power of imagination. They help us to recognise and discover who we really are. And so it is with notes and music! The following text is largely taken from the introduction of Stairplay, which can also be found on URL: <http://www.hausdermusik.com/en/music-education/stairplay-1/stairplay-the-game>.

KEYWORDS: musical notation, learning offers, music game.

Stairplay is an educational card-game for children and adults, for school and at home. With Stairplay you can easily experience the world of notes, learning to understand them while discovering more of the fascinating world of music. Stairplay consists of 21 cards. The cards can be found on the website (<http://www.hausdermusik.com/en/music-education/stairplay-1/stairplay-the-game>). You can print out any of these cards as many times as your particular Stairplay game requires.

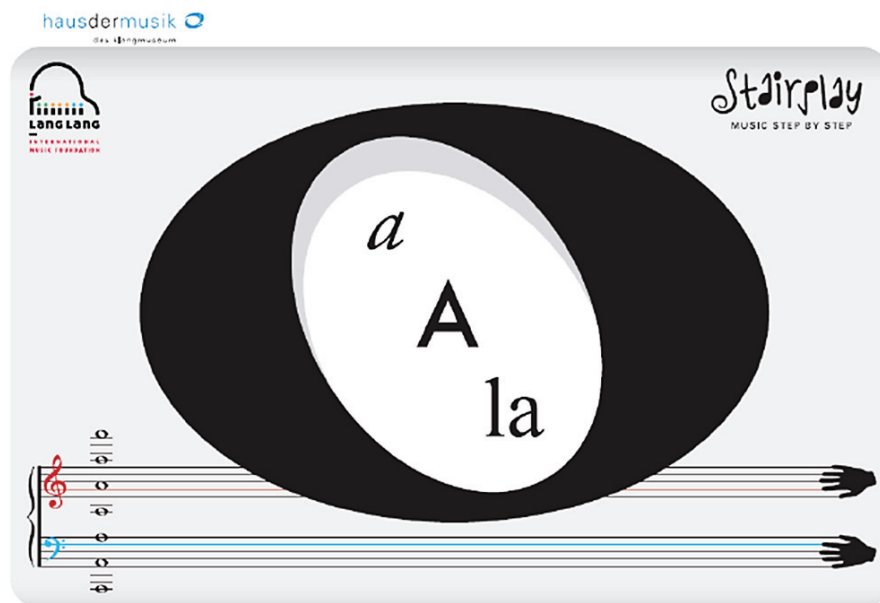


Figure 1. One of the 21 Stairplay learning cards

On every card is the name of a particular note: The upper letter for countries, which speak German, as well as for Denmark, Sweden, Norway, Poland, the Czech Republic, Slovakia or Slovenia, in the middle for English-speaking countries, as well as for China and a few other countries and below for countries in which

a Latin-based language is spoken, such as Italy, France, Spain, Brazil or Mexico and which use the absolute rather than the relative system of solfege.

Every note receives either the accidental # (sharp) or the accidental b (flat), which changes the name of the note and the card receives either a red or blue note-head.

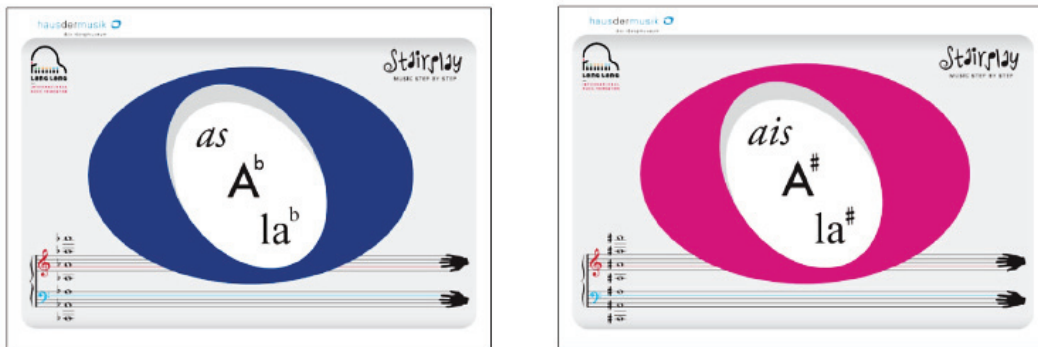


Figure 2. Stairplay card A^b and A[#]

Every card includes the two staves as they are used for the piano. The upper row has a treble clef, the lower a bass clef, in conjunction with the respective note-hands. Therein can be found the respective note, repeatedly depicted in its various octaves, from low to high.

Perhaps you are asking yourself whether the knowledge of notes and their names is important for making music, singing or dancing. Not necessarily. However, this knowledge can certainly be a great help in learning to better understand music and the world of sounds. It's like with a language. Whoever learns a language needs the letters of the alphabet. Step by step, words, phrases, sentences, poems and stories are shaped and created. Letters are an inexhaustible reservoir and tool for our human fantasy and power of imagination. They help us to recognise and discover who we really are. So it is with notes and music!

Therefore the starting point is the first seven letters of the alphabet. These are the names of the notes as they are on the Stairplay cards.



Figure 3. Stairplay cards on the ground in alphabetical order

These cards symbolise the individual keys of the piano. They are combined into a sounding staircase, similar to the interactive sound-staircase in the Haus der Musik Wien. The historical staircase at the beginning of the sound museum's musical tour act as a piano with 13 movement-sensitive steps as keys, each illuminating the activated note on the wall panel.



Figure 4. Lang Lang on the interactive sound-staircase

On URL: <http://langlangfoundation.org/our-programs/keys-of-inspiration/collaboration/> you can see Lang Lang's visit to the interactive sound-staircase and his press conference at the Haus der Musik Wien and on URL: <https://www.youtube.com/watch?v=9sgzK11PClk> you can see the dance presentation on the stairs at the opening event. During your visit to the Haus der Musik Wien you can play, make music, sing, dance and discover the sounds of the sound-staircase alone or with friends.



Figure 5. Visitors on the interactive sound-staircase

And this is what you can also do with the cards from Stairplay – at home, at school, at music-school or wherever you have the desire to do so. Place the Stairplay cards together on the floor or on the steps of a stairway, like in the Haus der Musik Wien. Then proceed up and down between the cards, making music to them with your voice and musical instruments.



Figure 6 and 7. Playing with the Stairplay cards

If you place the cards in alphabetical order and play their sounds, the pitch will gradually get higher each time. Because the distance between the sounds is not always the same, a distinctive sequence of tones is created. This is one of the specialities, indeed one of the tonal secrets, of the world of notes and music.

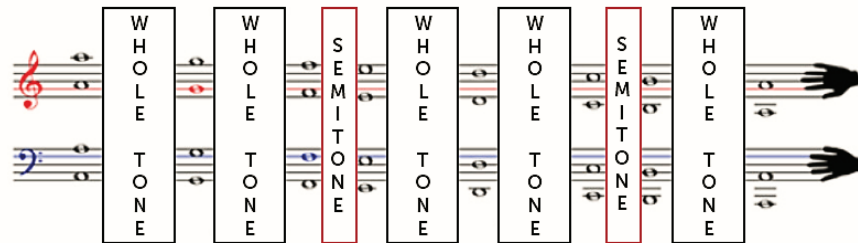


Figure 8. This engenders a distinctive sound sequence

Another speciality is that contrary to the world of languages, music derives really only from seven notes/note-names. While they may admittedly sound higher and lower in the different octaves, and through both the accidentals # (sharp) and *b* (flat) are tonally re-coloured, music is basically, and not only in western music, in these seven root-notes.

Some short examples: Start on A and go up and down the cards step by step. So you walk on an A-minor scale. It begins as its name infers with A/a/la and it needs only the seven regular notes which can be found on the white keys of the piano.

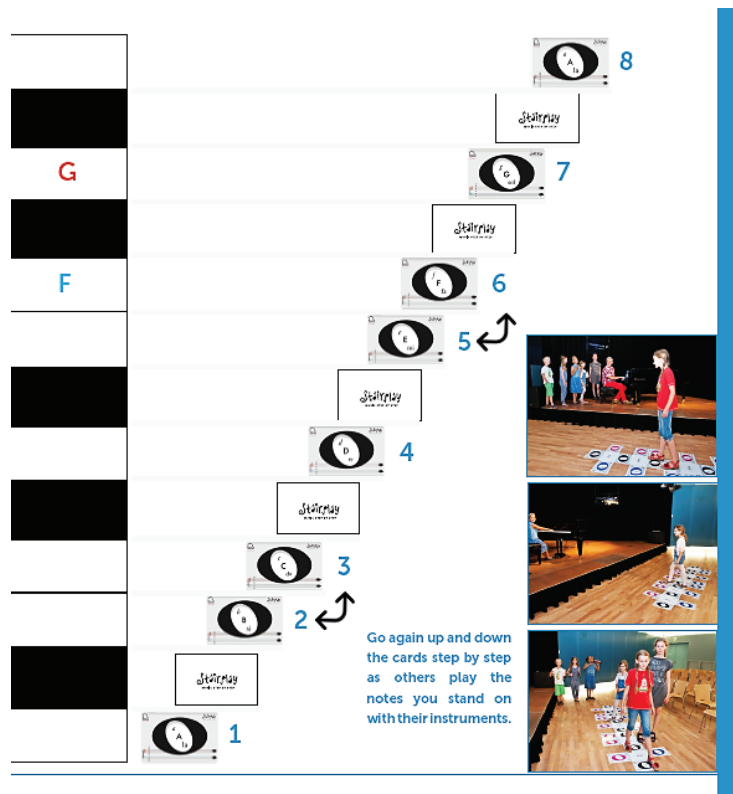


Figure 9. A-minor scale

Or start now on C and go up and down the cards step by step. Now you walk on a C-major scale. It begins as its name infers with C/c/do and it needs also only the seven regular notes that can be found on the white keys of the piano.

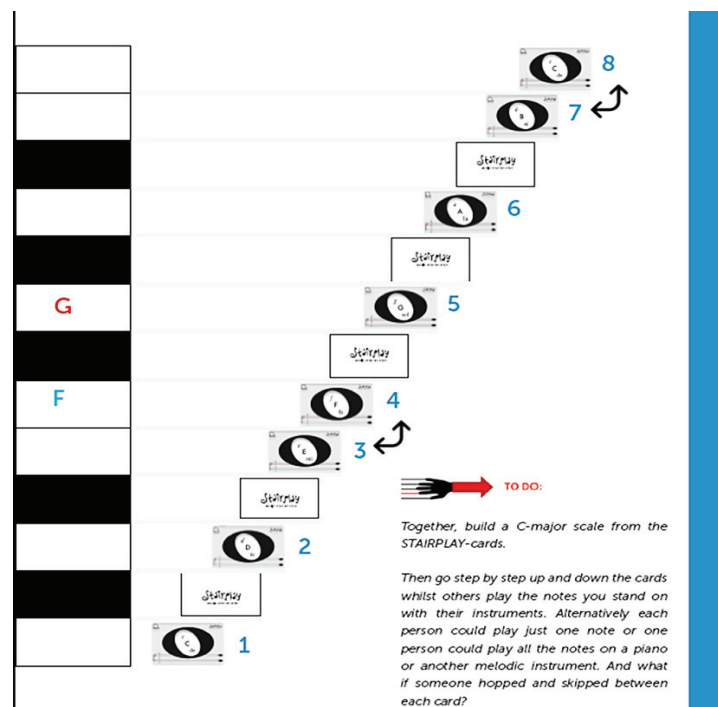


Figure 10. C-major scale

Next – it is very easy to compose a short melody. Begin simply with only a few notes on such a scale, going gradually up and down. Repeating notes is also possible. And you can do it together: THE FIRST

GOES UP AND DOWN AND INVENTS A MOTIF – THE NEXT ONE TRIES TO REPEAT IT – THE THIRD INVENTS A CONCLUSION – THE FOURTH REPEATS THE WHOLE MELODY. You can do it like Ludwig van Beethoven:



Figure 11. A famous melody by Ludwig van Beethoven

To write down your melody use your note-hand because “You’ve got it in your fingers”. This method is the easiest way to transmit a melody from the sound-stairs to the staff. First place both hands on the keys of the piano. Then turn both hands 90 degrees, pointing your right thumb downwards and your left thumb upwards.

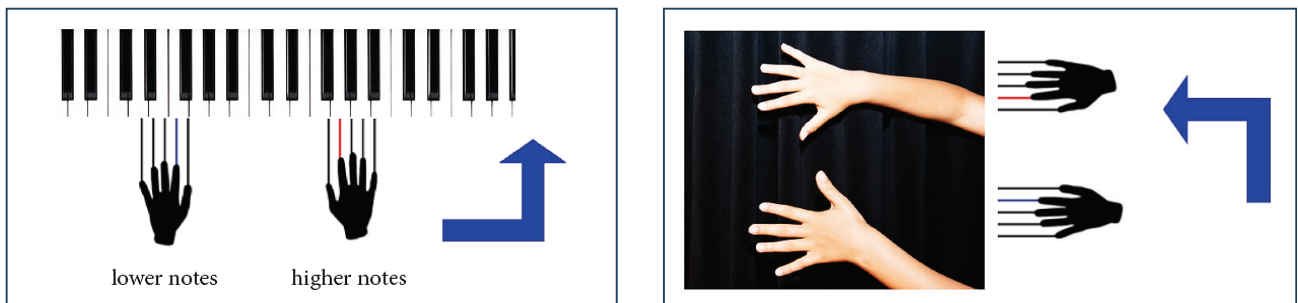


Figure 12. Position 1 and 2 of the note-hand

Move the index finger of your right hand. It shows the second line as the clef line. It has the note-name G/g1/sol and is on the treble clef. As with a clef, the entire staff can be “unlocked” for the note-names and their sounds.

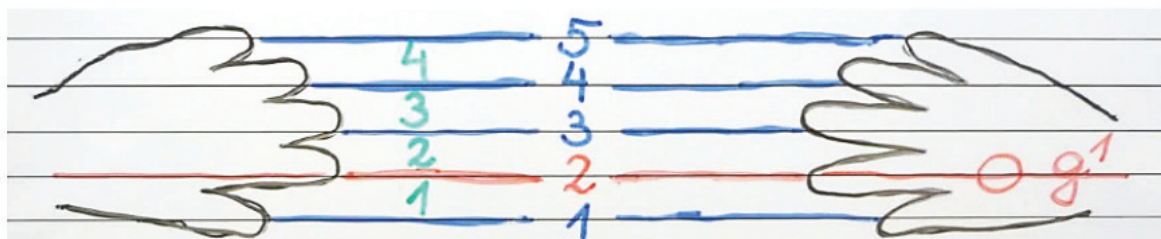


Figure 13. Note-hand with treble clef

Now move the index finger of your left hand. It shows the fourth line as the clef line. It has the note-name F/f/fa and is on the bass clef. As with a clef, the entire staff can be “unlocked” for the note-names and their sounds

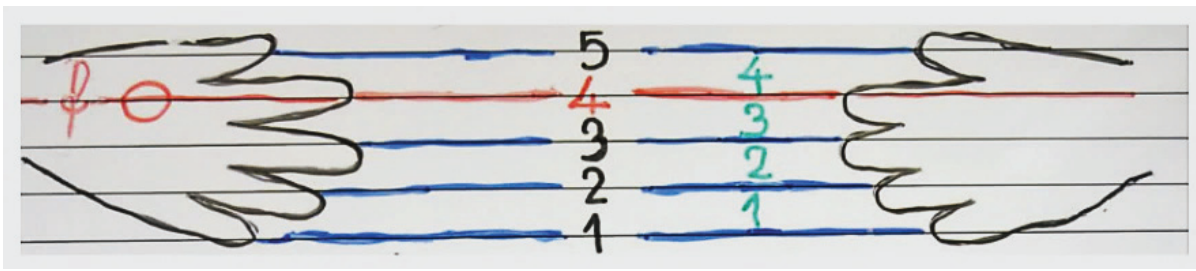


Figure 14. Note-hand with bass clef

Now you can find every note with your fingers.

la	la ^b	sol [#]	sol	sol ^b	fa [#]	fa	mi	mi ^b	re [#]	re	re ^b	do [#]	do	si	si ^b	la [#]	la
A	A ^b	G [#]	G	G ^b	F [#]	F	E	E ^b	D [#]	D	D ^b	C [#]	C	B	B ^b	A [#]	A
a	as	gis	g	ges	fis	f	e	es	dis	d	des	cis	c	h	b	ais	a

Figure 15. Treble and bass clef with the names of the notes and the note-hands

Through both accidentals # and b the notes not only change their names, but also become one semitone higher or lower. On the staff they still remain in the same place, even if they now sound higher or lower. Therefore, the notes would actually have to be listed in oblique staves, as can also be seen in the interactive sound-stairway at the Haus der Musik Wien.

Figure 16. Oblique staves

With STAIRPLAY this is possible. The cards of the learning game show from the beginning where the sounds of the tones really belong and what distance they have from one another for music to sound the way it does. This allows for easier and harder musical contexts to be understood and the making of music to be truly experienced.

There are a number of learning sequences, developed by Hubert Gruber, published by Haus der Musik Wien, in cooperation with the Lang Lang International Music Foundation. All were interested in making this available for pupils and their teachers, particularly in schools and music-schools.



Figure 17. First steps in developing Stairplay

The learning sequences exemplify the various possibilities of playful, elementary learning with notes. Through this musical knowledge, skills and abilities are gradually and continually built. The topics are:

- Learn sequence 1 – Making music with Stairplay
- Learn sequence 2 – From the note-hand to the stave with Stairplay
- Learn sequence 3 – A meeting with treble and bass clef with Stairplay
- Learn sequence 4 – A meeting with note names
- Learn sequence 5 – From the piano keys to the sound-staircase with Stairplay
- Learn sequence 6 – Composing with Stairplay
- Learn sequence 7 – A meeting with accidentals with Stairplay
- Learn sequence 8 – Transposing melodies with Stairplay
- Learn sequence 9 – Major and minor scales with Stairplay
- Learn sequence 10 – From minor to major with Stairplay
- Learn sequence 11 – From major to minor with Stairplay

A MEETING WITH ACCIDENTALS - WITH STAIRPLAY

Here you will learn note-names with accidentals and where to find them on the staff with help from your note-hands and both clefs!

 TO KNOW:

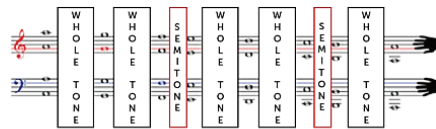


The notes are ordered on the staff so that each note finds its place either on a line or in a space.



Even if it doesn't appear so on the staff, the distance between all seven notes is not the same. Between B-C, h-c, si-do and E-F, e-f, mi-fa the distance is small and only consists of a semitone. Between all other notes the distance is twice as big and so consists of two semitones. This is a whole tone.

This engenders a distinctive sound sequence:



A meeting with accidentals - with STAIRPLAY

2

Figure 18. Learn sequence 7, page 2

The individual units have varying levels of difficulty and can, according to the level of the learner, be worked out for themselves. In order to solve the various tasks it usually takes one or two units of 45-60 minutes. In many cases the tasks are formulated so that they can be undertaken by an individual, as well as a small or large group. Teacher assistance can sometimes be useful, but is not always necessary.

These are some aspects that you can learn with Stairplay: Be able to...

- describe, use and explain the most important parts of music-notation;
- transfer motifs and melodies from the sound stairs to the staves;
- detect predefined melodic partitions/motifs, construct them on the sound stairs, and make the music;
- capture scales, intervals and chords in major and minor keys, construct them on the stairs and make the music;
- capture correlations of melody, harmony, rhythm and dynamics in music notation, and convert it into music on the sound stairs;
- and much more...

In each of these learning sequences there is at least one possibility to play music together and sing. The group music-making, often experimental and improvised, should always be placed at the centre of the learning with notes. In many cases music making and singing can be initiated right from the start of a training sequence, as the knowledge of the world of notes should never be an end in itself, but should instead light the way to enjoying singing, dancing, music, and many other things even more.



Figure 19. Playing, singing and walking on the Stairplay cards – step by step

AN EU-PROJECT “PROMOTING CREATIVITY AND ENTREPRENEURSHIP BY MEANS OF MUSIC, PERFORMANCE AND CULTURAL COOPERATION” (MUSIK KREATIV+). PRESENTATION OF THE CZECH CONCEPT.

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Abstract

The paper describes the main objectives of an international project, introduced within the Erasmus+ in four European Union countries (Germany, France, Hungary and the Czech Republic). The main attention is focused on the presentation of the Czech conception called “To Music Folklore Roots. Regional Peculiarities of Folk Music (Rhythm-Melody-Harmony)”. The authors present the theoretical groundwork of the Czech team, methodological issues, and the content of the concept. The paper is aimed at the pedagogical topics for using Czech, Moravian and Silesian folk songs at primary schools and the first outcomes of the project.

KEYWORDS: Promoting musical creativity; international project; the Czech conception.

Characterization of the project

The demand for the development of creative abilities was present in the past in various progressive pedagogical systems, and considering current conditions of social development it seems to be an even more urgent issue. The pedagogical principal of creativity, which penetrates all areas of educational activities and plays a significant role in the area of music pedagogy, is one of the main pillars of a three-year project entitled Promoting Creativity and Entrepreneurship by Means of Music, Performance and Cultural Cooperation (Musik kreativ+).²⁹ This project is introduced within the programs of Erasmus+ and involves 12 partners from Germany, France, Hungary and the Czech Republic. The program focuses on the conditions of music education in primary and secondary schools, on the basis of cooperation between universities, music ensembles and schools.

²⁹ For further information see: <http://musik-kreativ-plus.eu>.

The impulse came from the efforts of university colleagues in Pädagogische Hochschule in Freiburg, Germany. Their goal was to create a program that would encourage young people to take greater interest in musical activities, especially through creative aspects of school music education and possibilities of public artistic performance. The university departments are represented by institutions from Freiburg, Strasbourg, Szeged and Brno, the school pupils are from cities, towns and villages. Music ensembles are various too: there are two chamber ensembles, specialising in contemporary artistic production (Ensemble recherche/Germany and Hanatsu Miroir/France), a string quartet (Hungary) and a dulcimer band (Czech Republic).

As the name of the project suggests, not only is support for creativity very important, but also the aspect of entrepreneurship and cooperation between individual subjects. The employment of given attributes follows psychological knowledge and its application to musical-pedagogical practice. Musical-psychological research shows that independent creative music activities of children³⁰ in music education not only develop music abilities and skills, but also transcend the area of music consciousness of an individual and influence the whole human personality.³¹ If we remember the significance of all three emphasized areas of the project – music creativity using entrepreneurship and cooperation between individual subjects, we can generalise that:

- they help to create thoughts that are (or might be) new, original, varied;
- they help to create interest, enthusiasm for a given activity;
- they influence the flexibility of thinking;
- they help to identify problems, develop ideas leading to their solution;
- they develop sensitivity to the outer world, they decrease the negative phenomena which brings about current social developments;
- they enable work in a team, mutual influence in a given environment, to look for opportunities;
- they support stamina, persistence, willingness to cooperate and help each other, tolerate each other;
- when presenting the music activities, they help to transform emerging thoughts into a public performance, for whose production and realisation their authors and interpreters are responsible
- they develop the ability to foresee the risk of a public production, coping with possible failures. etc.

Regarding the development of pupils' personality, we may say that promoting creativity and entrepreneurship in the field of music education and music performance in schools is an important stimulus to pupils' motivation, initiative, tenacity and responsibility.

At the moment, the phase of the project devoted to music activities of the children in elementary and secondary schools is in progress. University students, teachers and performing artists from all four partner countries work together on the development of their activities in areas of creativity, entrepreneurship and performance. Individual topics are tested in educational settings, gained experience and knowledge will be integrated into the educational process and included in the curriculum for further education of teachers.

Each partner country seeks to exploit the potential of certain kinds of music, eventually making interconnection among different musical cultures. Pupils are motivated to discover, create and present music in public. The German partners chose the program entitled "Music as an Expression of Human Life". They found the inspiration in the form of African music. The French turned their attention to contemporary art music and Japanese haiku fairy tale. The Hungarian colleagues found the inspiration in classical music string quartet literature. The Czech concept exploits the potential of folk music. It was named "To the Roots of Music Folklore: Regional Peculiarities of Folk Music (Rhythm-Melody-Harmony)". During music creative activities the pupils search for their own topics (in the given area), which they reproduce, change and perceive in various connections. They work in groups, individually, they cooperate with the members of the music

³⁰ Although the term creativity has not been clearly defined in music education, its main features are spontaneity and relative originality of expression. In the Czech environment, for example František Sedlák expressed his opinion on this topic.

³¹ It is known that musically creative activities "develop music abilities, feeling and thinking of children, enable to better understand the structure of a music composition and understand its content." Sedlák, František. *Didaktika hudební výchovy 1. Učebnice pro studenty pedagogických fakult, studijní obor učitelství pro 1. stupeň základní školy*. Praha: Státní hudební nakladatelství, 1985, p. 115. [Didactics of Music Education 1. Textbook for students of pedagogical faculties, study field education for the 1st grade of elementary schools. Prague: State Music Publishing House].

ensemble, and they learn mutual tolerance and respect. This use of stimulating music activities enables the pupils to understand music and various cultural manifestations.

The Czech Conception

The topic of the Czech team³² is based on national music folklore heritage. The Czech Music Folklore Fund offers a rich variety of types and variants of songs and instrumental music. Folk songs reflect the experience, imaginations and desires of man; they accompany various life situations. They offer the opportunities for a wide spectrum of music activities and non-music manifestations.

The folklore song fund in Bohemia, Moravia and Silesia is traditionally the basic methodical source of Czech music institutional education. The variety of regional song types, their peculiarities in the field of rhythm, melody and harmony can stimulate different aspects of a pupil's personality, including music creativity. The rhythmic structure of the melody is the basic methodical starting point.

The music material is prepared by the university students together with the members of Petr Galečka's Dulcimer Band from the Hornácko Region. The suggested procedures will be verified by the pupils of the 4–6th year of the partner elementary school and at the seminars for teachers. The artistic partner (Dulcimer Band) takes part in the creative process with the pupils, cooperates in given mutual topics. It shows the richness and peculiarities of the song material, the character of the instrumental accompaniment in connection with the song types and the region they come from. The members of the ensemble stimulate the interest of the youth in interpretational and listening activities, offer music experience, promote individual thinking and creative activities in the pupils while presenting music folklore phenomena in the lessons at school, in the rehearsals of the children folklore ensemble, at concerts or performances for pupils. Both groups (pupils and musicians) insert, on the basis of a guided dialogue, their own topics into the programme – on the basis of principles of analogy, contrasts, variations etc.

During the development of the topics promoting music activities and creativity by means of folk music, the main aim was to identify, on the basis of various regional song types, the sources for music activities for pupils and to offer impulses for their interpretational, receptive and creative skills. The important part of methodical procedures is the motivation of pupils for the public presentation of their results; pupils are led to be able to develop the original music thought in a process of transformation to the final artistic performance in public. Topics included: carnival, in the countryside, on a music ball.

The results of the Brno international meeting

A workshop was held in Brno in early February 2016 for the members of all 12 project partner groups. During the weeklong activities, cooperative activities took place among 10–12 year old pupils of a primary school, the secondary school students, the members of music ensembles and the university students and teachers. The work meeting was held at the period of the final carnival which culminated with a procession of masks (before the Lenten period leading up to Easter). The Czech group pursued topics from the music-folklore legacy connected to this season. Creative elements were applied in rhythm, rhythmic movement, dance and instrumental areas. Dramatization of the given topic was employed as well.

These are examples of the Czech music activities during the workshop:

I. Music-movement game, in connection with the carnival song *Skákej, medvěde* [*Jump, Bear*].

- Genesis, function of the song:

The song comes from the Horácko region, this area extends to part of Eastern Bohemia and the western part of Central Moravia. The song is connected with the annual ceremonies and customs and is sung during village carnival processions. Traditional masks parades are held mainly in Moravia and in some regions of Bohemia.³³

³² The Partners of the Czech Team represent: Masaryk University, Faculty of Education, Department of Music Education; J. Hlubik's Elementary and Nursery School, Lipov. Pupils of the 4–6th grade; Petr Galečka's Dulcimer Band from the Region of Hornácko, Lipov.

³³ The carnival masks and processions in Hlinsko (Eastern Bohemia) were included on the UNESCO World Heritage list in 2010.



Figure 1. Notation of the carnival song *Skákej, medvěde* [Jump, Bear]

- The procedure of the game:

The children sing the song *Skákej, medvěde* [Jump, Bear], and while singing with the instrumental accompaniment by the dulcimer band, they move in a circle. A simple form of creative expression through movement – a pupil in a circle imitates the bear, according to the music accompaniment and their own ideas. Other children sing with the dulcimer music accompaniment, and they move according to simple choreography in the circle. The children take turns while imitating the bear in the middle of the circle. While playing this music game, the children develop rhythmic movement and receptive skills, and stimulate their imagination.

- The meaning of the activities:

The movement game serves to release the children, motivating them for creative activities. We used this activity to relax the children at the beginning of daily activities. The game can be applied to a different number of children of various age, abilities and skills.

- The photo documentation of pupils' activities:



Figure 2. Child's drawing: the mask of the bear.³⁴



Figure 3. Music-movement game *Skákej, medvěde* [Jump, Bear]³⁵

II. Carnival male sword dance, in connection with the song *Pod Šable, pod šable* [Under the Sabre].

- Genesis, function of the song:

³⁴ Archive of J. Hlubik's Elementary and Nursery School, Lipov. Photo Jarmila Tomešková.

³⁵ Archive of The Faculty of Education, Masaryk University. Photo Jan Špíchal.

The song comes from the Slovácko Region. This area extends to southeast Moravia. It's a dance song to the male sword dance, which is performed during carnival processions through a village. This traditional custom is still maintained in its original environment, e. g. in the village of Strání in southeast Moravia.³⁶



Figure 4. Notation of the song *Pod šable, pod šable* [Under the Sabre]

- The procedure of the game:

Two phases of rehearsing were implemented:

1. Creating rhythms with props. This is a dance song in a 3/4 meter. The boys sing a song, accompanied by instruments of a dulcimer band. The rhythm of the song is expressed by clapping their hands and body percussion. While accompanied by a dulcimer band, they beat their own rhythmic creations with swords – according to a rondo form. The boys in pairs beat rhythmic figures with swords, using the sound of the sword as well as rhythmic body movements.

2. The boys dance with swords in a circle. The boys respond with the motion to playing and singing of a dulcimer band. According to the music and their own rhythmic imagination, they create movements and jumps in a circle, while beating rhythmic figures with swords.

- The meaning of the activities:

When implementing sword dances, boys develop creative skills in rhythm, rhythmic movement and dance skills. At the same time, they learn to react physically to the heard music, they control arm and leg movements, and therefore they also develop interpretive and receptive movement skills.

III. Rhymes set to music, lyrics set to music

- The methodological procedure:

Creative activities with the lyrics of the rhymes is thematically connected with carnival processions. According to the lyrics, children create their own rhythmic and melodic motifs in a two or three-beat bar. Children write these motifs in notation. These rhythmic lyrics are recited and expressed by body percussion. They choose the appropriate Orff instruments for selected rhythmic-melodic forms. The lyrics that are set to music are played by Orff instruments.

- Some samples of the music scores of the children:

Figure 5. The rhyme *Medvěde, medvěde* [Bear, Bear]. Setting to music in 2/4 meter

³⁶ Video, sword dance, song *Pod šable, pod šable* [Under the Sabre], Strání: <https://www.youtube.com/watch?v=iB090nOCZm0>

Kelka čipčipů a nrad

Hra s píkadlem

Tady nám nedali,
naše panenka
nepřítel
člověku nepřítel.

Rytmizace

Ta - dy nám ne - da - li, na - še pa - nen - ka
ne - přítel, na - še pa - nen - ka ne - da - li, na - še pa - nen - ka ne - da - li, na - še pa - nen - ka

Melodizace (1., 3., 5., stupnicová řada 1., 3., 5., 4., 3., 2., 1.)

K melodii doplnit harmonické značky

Vytvořit doprovod s využitím nástrojů Orffova instrumentálu

Figure 6. The rhyme *Tady nám nedali* [Here We Didn't Get Anything]. Setting to music in 2/4 meter

Hra s píkadlem

Fašanky, fašanky,
s dřevěnými fašanky,
ať ten čert bachratý
tancovat musí!

Rytmizace

Fa - šan - ky, fa - šan - ky, s dřevě - ný - mi fa - šan - ky, ať ten čert bach - ra - tý tan - co - vat mu - sí!

Melodizace (1., 3., 5., stupnicová řada 1., 3., 5., 4., 3., 2., 1.)

K melodii doplnit harmonické značky

Vytvořit doprovod s využitím nástrojů Orffova instrumentálu

Figure 7. The rhyme *Fašanky, fašanky* [Carnival, Carnival]. Setting to the music in 3/4 meter

- The meaning of the activities:

When setting the lyrics to music, children develop their creative, rhythmic, melodic and instrumental skills. Along with creative activities they develop interpretive skills, especially in the field of instrumental playing. Practical musical activities are developed in accordance with music theoretical knowledge, e. g. when writing the created motifs on staff paper. The selection of the most successful examples refines taste.

IV. Dramatization of a given topic

- The methodological procedure:

The children are divided into groups. Each of them has to portray a topic using a dramatic form. The selected illustrations of children's dramatization were connected with the themes: male dance *verbuňk*, animals, pub, Christmas, carnival.

V. Male dance *verbuňk*

- Genesis, function of the song:

The dance *verbuňk* is thematically connected with the recruitment of young men to military service. It entered the list of the Intangible Cultural Heritage of Humanity of UNESCO in 2005. The recruiting song *Padá, padá rosenka* [Oh, the Morning Dew is Falling] comes from the Slovácko Region, which extends to southeast Moravia.

- The procedure:

The dulcimer band encourages boys to dance. At first, the dulcimer band plays a slow song, which is followed by a dance melody of *verbuňk*. Both songs come from the Slovácko Region (southeast Moravia). The boys dance to the accompaniment of the song *Padá, padá rosenka* [*Oh, the Morning Dew is Falling*]. The dance has an improvisational character.

- The meaning of the activities:

When dancing, the boys develop their rhythmical movement skills, ability to dance to the music and their receptive skills.

The activities were conceived with regard to applying the following methods and aims:

- searching of sources, their collecting and verification;
- analysis of music performances, comparison;
- using the activation activities, playful forms, creative manifestations in interpretational and receptive fields;
- the following were used within the integration process: singing, rhythmic movement, instruments, dance and musical-dramatic expression, working with a music text;
- applied principles: contrast, similarity, variation, connections, inspiration, reflection, imitation, improvisation, transformation.

Conclusion

1. The preliminary results of the project have shown that folk music can represent a useful tool in contemporary music education in promoting music activities, creativity and entrepreneurship.

A melodic part, tonal character and latent harmony of the folk song melody can be good means of stimulating music activity and creativity. The variety and variability of a song fund enables learning cultural phenomena in wider connections, to search for parallels or differences – not only within regional music folklore manifestations. The principles of folk music might be compared with other music manifestations in artistic and non-artistic areas.

2. For evaluation of the work done so far in schools and during the project week in Brno, a questionnaire survey³⁷ was prepared, which followed the opinions of children and adults on the character of the outlined activities and progress of the meeting. A five-grade Likert scale was used to measure their attitudes. The results covered the development of creativity, preparatory and testing phases of project topics, interest of those present in common activities etc. In all observed areas, the middle values predominated.³⁸ The results of attitudes towards the activities done within the project suggest the possibilities of further orientation of musically pedagogic effort.³⁹ They showed quite positive reflections of the children and adults, their interest in continuing with mutual activities and looking for new ways of working with music, or rather various areas of music expression.

³⁷ The preparation and realisation of the research was managed by a post-graduate student Daniel Fiedler from Pädagogische Hochschule in Freiburg. During a weekly meeting, the children expressed their opinions on the activities and daily experiences in writing.

³⁸ The middle position of evaluation was expressed by 55-66% representation in individual areas. Critical comments appeared minimally; the children demanded more space for their free-time activities.

³⁹ Musikkreativ+ Project further topics were verified in June of 2016 in a joint meeting at Pädagogische Hochschule in Freiburg. The best activities will be presented at a final performance.



Figure 8. The first presentation of particular national concepts. The German group in the foreground

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