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Music is what people do

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Thade Buchborn, Thomas De Baets,
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Music Is What People Do!

Perspectives on Music (Education) as a Praxis

Listening, dancing, singing, songwriting, discussing an album, playing, visiting a concert, reading your favourite band's blog – *Music Is What People Do*. Music is a central activity in peoples' lives and a way of dealing with the world that cannot be replaced by any other. This is why music is part of school education in many countries.

The theme of this book *Music Is What People Do* was inspired by the early praxeological works in music education *Music Matters: A New Philosophy of Music Education* by David J. Elliott (1995) and *Musicking: The Meanings of Performing and Listening* by Christopher Small (1998). Both emphasised that music is a praxis and shapes an understanding of music as something people do – and not as an object or even as something that is fixed in written scores sitting on a shelf. Small, in particular, pointed out that music does not exist without people dealing with it. Elliott's and Small's thinking has inspired music educators around the globe and has changed music education theory and practice in the last 30 years.

A praxeological approach to music education is still relevant for music education today and should further transform music education in the future. This is why we chose *Music Is What People Do* as the theme for the 28th EAS / 8th ISME European Regional Conference hosted by Freiburg University of Music and Freiburg University of Education (Germany), in March 2021. At the conference fundamental questions connected to this conference theme *Music Is What People Do* were discussed:

- What roles does music play in society?
- What are the educational consequences of understanding music as a practice?
- How can music education support the rich musical diversity of our times?
- How can music education connect with learners' expertise in music?
- How can music in school offer all learners new ways of approaching music?

These are questions we are also dealing with in music teacher education and music education research in our daily work in Freiburg. Thus, the theme *Music Is What People Do* is strongly connected to our understanding of music education. We see musical activities such as singing, composing, improvisation and music making as central to music in school, and we wish to support learners in doing music in school. A school music education like this should enable students to deal with music in a critical and self-determined way not only in school but throughout their whole life. This approach to music in school includes a learner-centred understanding of education that sees the teacher more in the role of the facilitator and supporter.

Connected to the above-mentioned focus on the learner, is the idea that "music is something people (already) do" (Bisschop-Boele, chapter 2 in this book). We believe that, in fact, music already is a central activity in peoples' lives outside school. However, sometimes music outside school and music in school seem to have nothing in common. In one of our studies (Buchborn, 2020) a teacher stated in a group discussion that her students come to class like blank sheets of paper – and she is the one writing on them. Yet, from our point of view, young children enter the classroom as vivid books full of 1000 multi-coloured pages, and we have to give them the opportunity to share, exchange and develop their rich musical experiences and skills. To make that happen, music education in the future still has to become more diverse, more open and more inclusive with regard to the multiple musical cultures of our societies and the learners.

This aspect also leads us to the connection of the conference theme to our own research projects. The team of researchers that was involved in the conference organisation worked on projects on cultural diversity, teachers' biographies, music making in the classroom, amateur music practices, composing, improvising and inclusion. Furthermore, many of these research projects were underpinned by praxeological understandings of teaching, learning and music making. In short: We are keen to know what implicit and explicit knowledge guides people in practices of doing music; this connects well to the above-mentioned early praxeological thinking in music education by Elliott and Small.

It has become clear that the theme *Music Is What People Do* fits really well with what we do in Freiburg. At the same time, in the past few decades, it has been at the centre of international discourse in music education. Most important for our conference was that the theme attracted a great number of music educators from all over the world to attend and contribute. 504 delegates took part from: Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Canada, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hong Kong, Hungary, India, Ireland, Israel, Italy, Kenya, Kosovo, Latvia, Lithuania, Luxembourg, Mexico, Montenegro, The Netherlands, Poland, Portugal, Singapore, Slovenia, Spain, Sweden, Switzerland, Turkey, the United Kingdom and The United States.

This great response was truly overwhelming – especially after the uncertainties and challenges we had faced in the conference planning due to the pandemic situation. When we started thinking about organising the conference, we imagined welcoming delegates from all over the world as our personal guests in Freiburg. We developed visions of sharing ideas in live sessions, of doing music together, of a lively conference party with our funk band playing, and we pictured us dancing, enjoying and celebrating music with our colleagues and friends from all over Europe. However, when the conference date approached, one major incident changed how people did and do music and music education worldwide: The acute out-break of the COVID-19-virus. Schools were closed, concerts were cancelled, many in the community of music education lost their jobs, some even their lives. We mention one of them: Our long-time close friend and colleague Irena Medňanská from University of Prešov, Slovakia who passed away at the end of 2020. Let us keep her in mind as an inspiring music educator and someone who made a strong contribution to our network from its very early days back in the 1990s until last year.

At the time of the conference music in school was still facing very challenging times owing to COVID-19: Singing was forbidden, playing an instrument was only possible if distances were kept that were nearly impossible in a normal music classroom. Despite this, there was a public debate about the fact that we were 'losing' a generation of school children in the times of lockdown. In fact, UNICEF warned of a global educational crisis: Until March 2021, 168 million children missed school completely for more than one year.[1] In February 2021 – just one month prior to our event – 463 million children were not able to go to school.[2] Moreover, if schooling was possible at all, in between the COVID-19 waves, at many schools, other subjects replaced the subject of music.

Even though this situation was challenging in many ways, we decided to stick to the plan and still organise a conference. By meeting, exchanging views and cooperating, even in difficult times, we deliberately wanted to highlight the importance of music. We wished to show that people were still doing music in times of corona. We wanted to remind policy makers that music indeed is a way of dealing with the world that cannot be replaced by any other, and we also wanted to remind them that music is important for peoples' lives, for their personal and social development and for their education.

From our perspective, it was essential in these times to use every little space that was left open in the world-wide corona restrictions to *do music*. It would have been the wrong time to give up or to take a break and wait until COVID-19 was over.

Let us compare the situation with soccer: Just imagine all the players in the world stopping playing for one and a half, maybe two or even three years. What would the championship games look like in 3 years or in 5 or ten years? Two years without training

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1   https://www.tagesschau.de/ausland/kinder-bildung-coronakrise-101.html, 23.3.2021
2   https://www.tagesschau.de/ausland/kinder-bildung-coronakrise-103.html, 23.3.2021

for many generations of players would have an effect – and not only on the top level. If you transfer this to music: If we had waited two years or even more, we would have lost a whole generation of people doing music – maybe with dramatic consequences in the future: Teachers would have been missing in school, children in choirs, and teenagers in bands or orchestras. Furthermore, and maybe this is something that is even more important, continuing during the pandemic prepared us to do music in the world after COVID-19. This is why it was important to continue to do music inside and outside schools and universities, to continue educating teachers, to conduct research in music education, to invest in advocacy and policy work and in international networking. Because doing music matters – now and tomorrow.

Yet, the pandemic also fundamentally affected our conference planning. We shifted from a live event to a hybrid version and finally to a fully online event. It affected our reflections on music (educational) practices worldwide – not only in school – before and during the conference. Looking back on this genesis, we are glad to have found ways to cope with these challenges. Adapting to the situation, we developed formats which provided opportunities to make music together online and offered space to discuss paper presentations, join workshops and school visits, and attend poster presentations, social events and concerts. Through this virtual approach the conference opened up new perspectives and ways to bring together music teachers from Europe and other parts of the world. Thus, the conference did provide a platform to discuss new music (educational) practices inside and outside school – especially in times of corona.

This book sums up many of the discussions of the theme during the conference, and further explores and reflects on the afore-mentioned thematic aspects. Emphasising different words of our motto *Music Is What People Do* leads us to the four subthemes of the parts of this book. In the first part eight chapters are dealing with *Music* **Is What People Do: Music Practices in the Classroom**.

In his "thoughts on idiocultural music education", **Evert Bisschop Boele (The Netherlands)** points out how the assumption that music indeed is "what people (already) do" has fundamental implications for "doing music education". Based on the idea of individuals as musical idiocultures, he accentuates music education as an inclusive process of paving the way for each student to find his or her musical voice in a diverse world.

Embodied Music Pedagogy is a shared research interest of **Melissa Bremmer (The Netherlands)** and **Luc Nijs (Belgium)**. In their chapter, they present how they conceive of an embodied approach to music education. They introduce both embodied music cognition theory and dynamical systems theory on which an Embodied Music Pedagogy is based. Afterwards, they look at the pupils' and teachers' perspectives and the music learning environment from an Embodied Music Pedagogy view, and propose four basic design principles for this pedagogy.

Christopher Wallbaum (Germany) reflects on the question whether or not "effective learning" contradicts "doing music". He explores this by means of a three-minute Analytical Short Film, a videographic method, summarising one music lesson from Scotland. The chapter explains and interprets the short film, leading the author to the statement that we have to reconceptualise the meaning of either "effective learning" or "music" in order to make both concepts compatible in practice.

In his empirical study **Steven Schiemann (Germany)** sheds light on the teaching of rhythmical music practices in primary school. The chapter presents the results of a video-based observational study focusing on similarities and differences between non-specialist and specialist teachers. Findings show directive modes of learning in both subgroups, while approaches incorporating students' own ideas are missing – which raises questions about professional development and curricula.

Anna Hürlimann and **Annamaria Savona (Switzerland)** explore the development of two specific skills of generalist teachers in music education related to teaching songs. On the one hand, they study how generalists use musical instruments; on the other hand, they focus on how teachers guide the class from a state of non-singing into ensemble singing, using a variety of signals. Methodologically, they use an innovative transcription method: Lesson Activities Map (LAMap), a transcription system to visualise a lesson.

Stephanie Buyken-Hölker and **Carmen Heß (Germany)** reflect ways and potentials of cooperation between general schools and music schools. They offer insight into the concept of *Profilklassen* and further show how ideas and formats created in the development project *Eine (Musik)Schule für alle* (a (music) school for everyone; EMSA) can inspire music teaching and learning through cooperative ventures between music schools and general schools.

In a multinational team **Johannes Treß (Germany)**, **Eeva Siljamäki (Finland)**, **Julian Schunter (Austria)**, **Una McGlone (Scotland)**, **Carlos Lage-Gómez (Spain)** and **Oliver Krämer (Germany)** provide European perspectives on improvisation in music education. The chapter contains a summary of five studies followed by a comparative overview of their central aspects and an analysis of the main points arising from the symposium discussion. The contribution reveals the diversity and richness of musical improvisation in distinct educational contexts.

The chapter by **David Holland (United Kingdom)** on sound-based creativity in primary schools departs from the concept of sound-based music, featuring sound-oriented, non-notated musical practices as a democratic, inclusive approach to music education, which does not depend on prior musical knowledge. The chapter gives an insight into ongoing research investigating how teachers can be supported to foster sound-based creativity in primary schools; corresponding teaching materials incorporating accessible technology are presented and evaluated.

The second part of the book **Music Is What *People* Do: Diversity in music making, learning and teaching** opens with a chapter by **Emily Achieng' Akuno (Kenya)**. She highlights the importance of music in students' lives by describing young Kenyans participating in talent shows or performing popular music in the tradition of *zilizopendwa* at the Kenya Music Festival. She argues that these diverse music expressions should be validated in the classroom – especially in cultural settings where music plays a central role in community life.

Drawing on the results of different praxeological studies on intercultural learning **Thade Buchborn, Eva-Maria Tralle** and **Jonas Völker (Germany)** show that teachers, as well as students, tend to associate cultural affiliations with national-ethnic belongings in the context of intercultural learning in the music classroom. They identify the construction of ethnic differences as a common practice in dealing with topics of cultural diversity, and highlight that ethnicity becomes a determining factor in the context of intercultural music education.

Marek Sedláček and **Judita Kučerová (Czech Republic)** present the results of studies on folk music in Czech music classrooms, conducted at the Department of Music at Masaryk University from 2019 to 2021. Analysing data collected with online questionnaires they investigate the importance that teachers attribute to folk music and the role folk music plays in the music classroom – also in comparison with other genres.

Martin Fautley and **Victoria Kinsella (United Kingdom)** show how different understandings of "cultural capital" affected curricula and classroom teaching in the United Kingdom. They identify an orientation towards a normative concept of culture that leads to hegemonies in music education. In something known as "the Stormzy vs Mozart furore" this tension between different concepts of culture even found its way into a public debate within the mass media.

The third part of the book **Music Is What People *Do*: Praxeological perspectives on music education** compiles chapters that are connected to praxeological approaches to music and music education.

Marissa Silverman (United States of America) reflects on her first contributions to praxialism in music education, when collaborating with David Elliott on the second edition of the book *Music matters: A philosophy of music education*, published in 2015. In her chapter she integrates autobiographical elements in her philosophical approach to the theme of praxial music education, which illustrates the dynamic relationship between practical teaching experience and philosophical reflection.

From her perspective as a researcher in educational science, **Bettina Fritzsche (Germany)** presents praxeological ways to analyse doing music. She introduces praxis theory and its methodological consequences for empirical research. With regard to a study concerning girls' fan culture she shows how praxeological research can provide insight into

practices of doing music and doing fan and/or youth culture and how these practices are related to each other. On this basis, she discusses the potential of these approaches to research for (music) education.

Verena Bons, **Johanna Borchert**, **Thade Buchborn** and **Wolfgang Lessing (Germany)** show how doing music and community are related to each other in the practice of *Musikvereine* (amateur wind orchestras) in Germany. With the Documentary Method they reconstruct the implicit and explicit knowledge that guides the everyday practice of members of *Musikvereine*. Members highlight the importance of social aspects and the intergenerational community within the orchestra. However, the reconstructions also point to exclusive logics and homogeneous structures within the community.

Focusing on teachers' perspectives on music theory as practice, **Benedikt Ruf (Germany)** reconstructs their notions about teaching music theory. In a grounded theory interview study, he carves out how "doing music theory" means theory becoming "practical" in the eyes of the teachers. The chapter opens up a field of discussion by emphasising that teachers often refer to rather distinct notions of what they mean by practice – i.e. primarily positively or negatively related in juxtaposition to theory.

The contributions of the fourth part of the book **Music Is What People Do *in 2020*: Music (Education) Practices in times of the Pandemic** focus on the effects of the COVID-19 pandemic on music (educational) practice.

The section opens with the chapter "Music is What People Do in 2020 & Beyond: Produsing, Prosuming & the Diversification of Musical Frames". **Johanna Borchert**, **Annika Endres**, **Silke Schmid** and **Johannes Treß (Germany)** present a reflection on musical practices that have been paramount during the COVID-19-crisis, potentially impacting musical practices in the future. The main part of the paper descriptively maps the different manifestations displayed or generated in the context of the EAS conference.

The COVID-19-pandemic obviously had an impact on music teacher education. A team of researchers, **Georg Brunner**, **Ilona Weyrauch**, **Gabriele Schellberg (Germany)**, **Andreas Bernhofer (Austria)** and **Sabine Mommartz (Switzerland)**, report on a study focusing on teaching staff in music teacher education. Through a questionnaire, the authors collected information about (remote) teaching practice before and during the pandemic, and about the after effects, in the early post-pandemic period. The results show clear differences between the work of "academic" and "artistic" teaching staff.

Helene Hammerich and **Oliver Krämer (Germany)** present the results of a series of surveys of lecturers and students on teaching and learning music online at German music universities owing to COVID-19 restrictions and temporary university closures. The surveys were conducted in the summer and winter terms 2020 and the results also confirm differences between artistic teachers and academic teachers – especially with regard to the attitudes towards online and face-to-face teaching formats.

Katalin Kovács (Hungary) conducted online courses, which refer back of singing-based music education built on Kodály's concept. In this last chapter of the book, she asks: To what extent can Kodály's goals in music education be realised under the circumstances of online teaching? Is progress sustainable in the context of online teaching?

We wish you pleasant reading!
Freiburg/Leuven, April 2022
Thade Buchborn
Thomas De Baets
Georg Brunner
Silke Schmid

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I. *MUSIC* IS WHAT PEOPLE DO: MUSIC PRACTICES IN THE CLASSROOM

Evert Bisschop Boele

Music Is What People (Already) Do

Some Thoughts on Idiocultural Music Education

The theme of the 2021 conference of the European Association for Music in Schools EAS, "Music is What people Do", drew our attention to the fact that music can not only be taken as a phenomenon or an object, but also as action and agency. That would require us to carefully look at what happens when people are actually doing music. Based on my keynote for the conference, I will use this article to reflect on what it might mean to us as music educators that music is indeed something people do.

In the first part of this article, I focus on the questions: what exactly do we mean by "music", and by "doing". I will discuss some useful concepts such as music(k)ing, idioculture, and musical value. In the second part, I will turn towards the consequences of these thoughts for music education. Here, I will focus on the concept of subjectification. I will end the article with some more general concluding thoughts.

In the title of this article, I add the word "already" to the conference theme. This addition expresses the idea that music is not something dependent on the activities of us music teachers; something threatened in its existence if music educators do not undertake action. Music leads, independent of what we do in education, a very healthy life in our societies, and is possibly more present than ever before in human history. That means that we must think carefully about the added value of music education. What do we, music educators, add to the world that otherwise would not be there? I hope to present some form of an answer in this article.

Music

The Importance of Broad Definitions of Music and Doing Music

Music psychologist Eric Clarke once wrote: "Music affords dancing, singing (and singing along), playing (and playing along), working, persuading, drinking and eating, doing aerobics, taking drugs, playing air guitar, traveling, protesting, seducing, waiting on the telephone, sleeping… the list is endless" (Clarke, 2005, p. 204). The introduction to this book deliberately seems to take this already broad quote one step further. It states: "Listening, dancing, singing, song writing, discussing an album, playing, visiting a concert, reading your favorite band's blog – *Music is what people do*" (p. 7, in this volume). Where Clarke suggests that music affords an infinite range of musical behaviours, the conference website actually defines music as this infinite range of musical behaviours.

Both quotes have in common that they do not focus on musical behaviour as essentially performing music – i.e. on singing or playing an instrument on a stage for an anonymous audience listening. Musical discussions, music blogs, the physical work-out on music, and playing the air guitar are also forms of musical behaviour. The quotes are all-inclusive, up to the point that when asked "what is doing music" one could answer: anything that people do with music. This is an important starting point for our thinking about music education, because it decentres implicit but powerful ideas about what music really is.

There is another, more implicit suggestion in both quotes. Traditionally, in music education the question of what music is has been answered rather narrowly. Music in the past has equalled classical music, or art music, or more recently pop music. The quotes at least suggest that we look much broader: Country & western, Indian classical music, free jazz, schlager, RnB – eventually, we will probably have to acknowledge that music is anything that is called music by anyone.

In music education today, music is no longer limited to specific styles or genres, and doing music is not the equivalent of performing music but involves any form of musical behaviour. I suggest that we look at these outdated definitions of music and doing music essentially as informed by dominant discourse about what our late-modern societies in general think are truly musical (Bisschop Boele, 2018), rather than as a-historical truths.

When music education is meant to offer children possibilities to develop their proper way of being musical in the world – which is what I will contend at the end of this article – I propose to leave dominant discourse behind. Instead, I suggest turning towards the experience of music in peoples' everyday lives, since this is where the value of their music lies for them. If music education rests upon the roles of music in society – and that means on the roles of music in peoples' individual everyday lives, it is indeed wise to keep our definitions of music broad and open.

Music is Doing Music – Doing Music is Musicking (in a Broad Sense)

If music is anything anyone calls music, and music is something people (already) do, then the conclusion is easy: music is anything that people do with anything they prefer to call music. I propose to use the word musicking for these musical doings. Musicking is far from a new concept and, when looking into the literature, it is clear that existing definitions of musicking often remain connected to the idea that – even if doing music is not essentially equivalent to performing music – it remains intrinsically bound to the music performance.

In the mid-1990s, David Elliott and Christopher Small each argued that we should shift towards thinking of music as an activity, and that performing on an instrument or singing are not the only truly musical activities. David Elliott, in his very influential book *Music Matters* (1995), coined the word musicing – with only a c – to capture this shift. In his thinking at the time, musicing was the counterpart of listening. Musicing, Elliott argued, consists not only of playing or singing music from a score, but encompasses a wider range of behaviours: "Musicing is performing, improvising, composing, arranging and conducting" (http://www.davidelliottmusic.com/praxial-music-education/music-and-listening-in-praxial-music/, 21.3.2021). In Elliott's thinking, musicing is central in what he calls praxial music education which "aims to develop students' listening abilities for their present and future enjoyment as amateur music makers and/or audience listeners" (ibid.[1]). Indeed, musicing has become much more than performing with Elliott – but one is still either a music maker or an audience listener.

Christopher Small (1998) takes it a step further. In his mind, musicking – with 'ck' – was not the counterpart to listening, as Elliott suggested, but encompassed it. In his definition, "[t]o music is to take part in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composition), or by dancing" (Small, 1998, p. 9). Small, as well as Elliott before him, thus moved away from the idea that true musical behaviour is playing an instrument or singing, adhering to anthropologist Michelle Bigenho's warning that "to privilege 'doing music' over other kinds of [musical behaviour] is to play into Western ideologies about music, talent, giftedness etc. – all points that should be under […] scrutiny rather than assumed as givens" (Bigenho, 2008, pp. 29–30).

What unites Elliott and Small is that they go only halfway towards a truly broad definition of what music(k)ing is. Still central in both stands the idea of the performance as the exemplary setting of music, and the idea of a split between the people who produce the music, the people who consume the music, and possibly the people who facilitate that. This focus on the performance setting as the ideal-typical setting of music is an implicit common in western society, including in academia; the widely used diamond model of

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[1]   See also e. g. the diagram in the second edition of *Music Matters*; Elliott & Silverman, 2015, p. 210.

culture commonly used in cultural sociology (e.g. Alexander, 2003, p. 62), with its strict distinction between creators, distributors and consumers, is a strong example.

A further step in broadening the definition of musicking is needed and may be inspired by Thomas Turino's distinction between presentational and participatory music settings (Turino, 2008). Presentational settings are those settings where, indeed, there is a division between the music makers on the one hand and the audience listeners on the other hand. Turino rightly points out that presentational setting may be the dominant model of musicking in Western societies, but that many musical settings exist – outside as well as within Western societies – where this split is less absolute or even totally absent. In some musical settings, everyone present may be a possible participant, and there is the intention to draw in the audience as music makers – and in some musical settings, there may be no audience at all (e.g. in a church congregation, a football stadium, or when a musician simply plays an instrument in his living room for the sheer joy of playing). But although Turino decentres the performer/audience split, he does not leave behind the idea that performing is central to music.

After the steps of Elliott, Small and Turino, one final step is needed to get to an entirely decentred vision of musicking. In my own research about everyday musical lives in the Netherlands AD 2010 (Bisschop Boele, 2013), I made an inventory of what kinds of behaviour people showed related to music. A non-exhaustive list might read as follows (id., p. 113):

Broadcasting Building an amplifier Building an instrument Cataloging Collecting Composing Contesting Contrafacting Crying Dancing DJ-ing Doing	Exchanging Leading Meeting like-minded Organizing Page-turning Performing Playbacking Playing AV Playing games Playing instruments Playing instruments to- gether Rapping	Reading staff notation Recording Singing Talking Teaching Visiting concerts Visiting dance performances Watching audiences Watching musicians Writing teaching materials

Tab. 1: Non-exhaustive list of musical behaviour

And of course, we could enlarge this list: doing aerobics is missing, as are playing the air guitar and stealing CDs from a music shop.

Thus, musicking in a truly broad sense can be seen as any form of behaviour in which anything called music plays any role whatsoever. This definition is not meant to express that everything is of equal value always and everywhere. It just intends to remind us that individuals use music in thousands of different ways and that what is meaningful for one person might not – per se – be meaningful for the other. It attempts to give a descriptive-empirical rather than an implicit normative definition. People do all kinds of things with music, and all that musicking done in all those everyday lives eventually is the basis for our thinking about what music education is for.

The Musical Idioculture and the Value of Musicking

The introduction of this book states that "[m]usic is a central activity in peoples' lives" (p. 7, in this volume). That is definitely true – for some people it may be more central than for other people, and for some it might even be peripheral; but we are all musical beings in the sense that music somehow matters in our lives. But what exactly is it that music does for people? Rather than answering this with statements about one potential value of musicking for people, I would like to purposefully answer in plurals, in multiplicities. There is an enormous variety in what people do with music; there is not one story to be told, there are many. Every person does his or her own things with music and, although there are similarities and congruencies, each person does his or her amount of musicking in his or her own way. Although music indeed is a central activity in people's lives, that does not mean that its value is the same for everyone.

Rather, each person has his or her own way of being musical in his or her world. For one thing, this way of being musical is totally idiosyncratic and personal, the result of character, background, context, history and biography of that specific individual. At the same time, precisely because it is the result also of background, history, context et cetera, it is not only idiosyncratic but also heavily influenced by social contexts and by societal ideas about what the value of music can be. Every person, therefore, is a combination of idiosyncratic as well as cultural characteristics. Every person is, what I call, a musical idioculture (Bisschop Boele, 2013b, 2015; cf. Crafts, Cavicchi & Keil, 1993, and for the origin of the term idioculture Fine, 1979) – a musically socialized idiosyncrasy.

However, it would be too easy to leave it at that. Of course, people do music in thousands of ways; however, through these doings, music performs more general functions in the lives of people, and it is in those functions that the value of music resides. All that incredibly varied musicking performs basically three functions for individuals (Bisschop Boele, 2013a): people do music to perform identity work: to confirm, negotiate, or even negate identity through music. People do music to connect to the world in different ways – to other individuals, to God, to their past, present or future et cetera. And people do music

to regulate themselves and others through music. It is in this confirming, connecting and regulating through musicking that the value of music arises.[2]

Individuals learn how to do their musicking in an idiocultural way. People learn – as we are all very aware – based on what they already know, on what they already have experienced. They do that all their lives and in all circumstances (Jarvis, 2006). As the German learning theorist Peter Alheit (2009) puts it, learning is not a passive, input-output process, but rather an active intake process. In that sense, learning is intensely biographical – connected to our past biography, forming our current one, leading the way to new ones.

Summarizing the first part of this article on music, before we turn to music education: music as something that people do – musicking – is not one thing but many. The diversity of musicking is astonishing. Through all that musicking, individuals confirm identities, build connections to the world, and regulate themselves and others. In these functions lies the value of music for individuals. Individuals are, as a result of their continuous biographical learning trajectories, musically socialized idiosyncrasies, and therefore the value of music is fundamentally idiocultural.

Music Education

Music Education as Musical Subjectification

The amount of time people spend on musicking – listening, dancing, singing, playing, air-guitaring, sleeping – in their lives is immense. The amount of money spent on music is equally impressive – Daniel Levitin talks about "voracious consumption", stating that "Americans spend more money on music than on sex or prescription drugs" (Levitin, 2006, p. 7). The fact that music is always present in situations which are considered crucial in human life – rituals and religion, marriage and death, coronations, and cup finals – may reveal its special place in humanity. As may the fact that, however many people state that they are not musical, it is in my experience next to impossible to find people who do not in some way relate to music in their daily lives. Only the truly a-musical – in the sense of those suffering from the pathological disorder called amusia – may be truly not musical; and that is quite rare (Peretz & Vuvan, 2017).

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[2] I am aware that I seem to be presenting music in this article often as only a positive phenomenon. Of course we must remind ourselves that music has an important place in society in positive *and* negative ways. Music offers pleasure, consolation, social connection. But music is also used to discriminate, to torture, to incite people to act violently. Music in itself is morally neutral – it is, indeed, something that people do also in that respect. Which means that music educators are not working on a better society just because they are music educators. They are working on a better society if they explicitly choose to do so, and they should make their choices explicit. This topic deserves more space, but I must refrain from discussing it further here.

Music has an important place in our societies – in peoples' lives. Music is not one thing, but a variety of things – music is musicking: the incredible variety of things that people do with what they call music. Musicking generates value through confirmation, connection and regulation. How is all that connected to the inclusion of music in education? To answer that question, I turn to the seminal work of educational philosopher Gert Biesta. Specifically, his thoughts on the place of subjectification in education allow me to discuss the specific value of music education.

Biesta maintains that education has three functions: qualification, socialization and subjectification (Biesta, 2010). Qualification consists of providing children "with the knowledge, skills and understandings and often also with the dispositions and forms of judgment that allow them to 'do something'" (id., p. 19–20); for example, a job-related skill or citizenship-related knowledge. Socialization aims at integrating children in social, cultural or political orders: "[t]hrough its socializing function education inserts individuals into existing ways of doing and being" (id., p. 20). Subjectification, finally, aims at "becoming a subject" which allows children "to become more autonomous and independent in their thinking and acting" (ibid.).[3] Biesta maintains that "much contemporary education (…) is characterized by a rather single-minded focus on qualification and socialization" (Biesta, 2020, p. 98). Biesta acknowledges that all three functions are important, but he also states that there is a "potential for conflict between the three dimensions, particularly, so I wish to suggest, between the qualification and socialization dimension on the one hand and the subjectification on the other" (Biesta, 2010, p. 22).

Music education can contribute to all three goal domains. As an example, when music education takes the form of qualification, acquiring the skill of playing an instrument and knowledge about music theory and staff notation may be central. In the goal domain of socialization, music education might stress learning to recognize a canon of musical works, learning how to behave in public concerts as an audience member, or how to cooperate productively with others when performing music in a band, a choir or an orchestra.

To me, however, it seems obvious that music in education can contribute in a very natural way, especially to subjectification goals. In the first part of this article, I characterized music as a unique idiocultural way of being musical in the world by musicking, with the functions of confirming selves, connecting to the world, and regulating selves and others. In other words: through musicking, individuals subjectify musically.

What, then, is the specific contribution of music education to processes of subjectification – i. e. to becoming a subject in the world? Music education, I would say, contributes to the musical subjectification of children. It helps children in the process of developing

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[3]   I here gloss over the fact that for Biesta, subjectification is about becoming an adult subject in the world. In the adjective 'adult' lies a strong (and well-founded) normative position which in Biesta's recent work on art education (Biesta, 2017) is mirrored in his – to me – equally normative but less well-founded ideas about what art is. I hope to take up a discussion of this topic in another place.

their musical place in the world, of musical subjectification. Music education can make three interrelated contributions. The first one is that, through music education, we may recognize children as the idiosyncratic musical persons they always already are – even when they consider themselves to be not musical. They do not start from scratch, they already occupy a musical place in the world to build on. The second contribution is that we may teach children to connect to others by learning how to value difference, by learning to know how their schoolmates are equally musical in very different ways.

Through music education's third contribution, we may support our students to develop in musical directions which are meaningful to them, specifically by offering directions of development which are not yet offered by the contexts children individually reside in. This implies that, in the end, we must learn to accept development, even in directions which we ourselves are hard to accept as meaningful (for example in the direction of a limited and seemingly superficial role of music in someone's life); ultimately, teaching is not about us, but about the other. Through these three contributions of recognition, connection and development, music education helps children to find out in which ways they can be musical in the world and in which ways they eventually want to be musical. I see this as the main goal of music education, and as a subjectification goal.

It is here that I touch on the most basic definition of what a music teacher does. A music teacher creates pedagogically oriented socio-musical situations which enable our students to feel recognized, connect with others through dealing with difference, and to develop themselves in the directions they choose to develop – even directions they did not know were possible. This does not mean that we only serve the students' interests. As French pedagogical thinker Meirieu (2016) has suggested, pedagogy is offering resistance – the teacher is never simply a facilitator of learning (see Biesta, 2014 on the learnification of education), he or she questions taken-for-granted directions, offers alternatives, and stimulates development – even if students feel resistance because it is perceived as too hard or not-for-them.

As musical human beings – and specifically as music educators – we have to operate in a world so complex and diverse that we can never hope to understand everything. It is therefore crucial that we learn to accept and maybe even value difference, to value the sometimes incomprehensible other. It is in that sense that I understand the concept of inclusivity: not as being included into something specific, but rather as finding yourself included in our endlessly complex and diverse world. In that sense, inclusive music education invites students to find their own musical place in the world by showing them endless possibilities and supporting their idiosyncratic choices. To me, inclusivity is about acknowledging the polyphony of our musical world, and truly valuing our students' individual voices in that polyphony.

Consequences for the Music Teacher and the Curriculum

If music education is about musical subjectification, what does that mean for music teachers and for curricula? To start with the music teacher: of course, every individual music teacher is a musical idioculture. The musical idioculture of the music teacher does therefore not necessarily function as a role model; the music teacher is simply one idiosyncratic musical individual amongst all others. Of course, the music teacher has much more musical knowledge and skills than most other individuals, which helps in supporting the enormous variety of pupils in class. But what really makes the music teacher stand out from the crowd is not so much the amount of musical knowledge and skills, or musicality. It is the capability to use this musicality in creating pedagogical musical situations which invite children to develop themselves in a for them meaningful direction.

Because individuals are restricted by definition, this means that one of the core competencies of a music teacher is to think about him or herself, not so much as a musical role model or as the person responsible for musical development, but as the person responsible to find the right place for each individual student within the musical ecosystems of our societies. Important competencies of the music teacher in this respect are, for example: knowing yourself; being curious how others are truly musically others; being able to think about music education as an ecosystem (cf. Hecht & Crowley, 2019), and cooperating with others surrounding the child; building up a pedagogical dialogical relationship; improvising. The music teacher is, above all, a maker, not in the sense of a maker of music (Elliot's musicer: a performer, composer, arranger, improviser or conductor) but a maker of strong musical learning situations (cf. Gaunt et al., 2021).

Thinking in terms of a set curriculum does not make much sense when music education is about musical subjectification, about developing musical idiocultures. Music teaching stops being a question of offering a curriculum. Music education becomes a question of the ability to see the individual child and the group of children in front of you as idiocultures; and to build up a truly pedagogical, dialogical relationship. Gert Biesta has written beautiful things about teaching as interruption and about the implied beautiful risk of education – that your interruption may not be accepted by a pupil (Biesta, 2017, p. 20). Of course, teachers must think carefully all the time about their teaching, the content of it, the shapes it takes; but if that is a curriculum, it is a curriculum that is improvised on the spot and totally context-dependent; and no-one can write it for you.

Conclusion

By way of conclusion, I would like to answer the questions which were connected to the conference for which this article served as a keynote. Those answers are, of course, answers from the perspective I sketched above, in which music is understood as musicking

connected to musical idiocultures, and music education consequentially aims at musical subjectification of those idiocultures.

A first question was: what roles does music play in society? As we have seen, music – or rather, musicking – plays a role in (nearly) everybody's life. That role is very different from individual to individual. What connects those individuals is that music helps them to confirm their identity, connect to the world, and regulate self and others. This huge variety and richness of what music does for individuals and our society is, however, constrained by powerful dominant discourse in which some forms of musicking (for example, performing) and some genres of music (traditionally, classical music; nowadays, often popular music) are preferred above others.

A second question was: what are the educational consequences of an understanding of music as a practice? My answer to that question would be: if we truly start seeing music as musicking in the broad sense as described in this article (any form of behaviour in which anything called music plays any role whatsoever) and we truly aim for musical subjectification through our music education, the consequence is an enormous diversification of what is being done in our classrooms; and it is also a departure from the idea that the music teacher is a role model and from the idea that we can devise a set music curriculum.

Then we were asked: how can music education support the rich musical diversity of our times? My ideas on music education are strongly based on the idea that diversity is a crucial asset of our (musical) world, especially if we look at music education from the learning ecosystems perspective (cf. Hecht & Crowley, 2019). As we know, when ecosystems become less diverse, they become less resilient. Diversity must be cherished. That also counts for our musical world. I would, however, say that the task of music education is not to support diversity per se. The task of music education is to create musical pedagogical situations in which students are stimulated to develop musically in the direction meaningful to them. Music education must accept and reflect the rich musical diversity of our times, opening up that diversity to each and every student – and in that sense support it.

A fourth question was: how can music education connect with learners' expertise in music? I would rather choose the word 'must' here, rather than 'can'. This is connected to the idea that learning is biographical and always starts with recognizing that any pupil, no matter what age, is already a musical individual. Learning is essentially connecting the new to what is already there – and if we do not know what is already present, we simply do not know what to offer to a pupil, and our music education becomes some sort of scattergun approach with probably a very low hit rate. Connecting with learners' expertise is not an additional feature of music education but a central one. How to do that is an important question but cannot be answered in a general way because it is completely context dependent. And yet, surely, we can state that connecting to other people in general requires any human being's ability to watch and listen carefully before starting talking and doing; and

to have a genuine and positive interest in the other, however other – up to the incomprehensible – the other may be.

Finally, we asked ourselves: how can music in school offer all learners new ways of approaching music? To me, the word new has to be taken as truly new on an individual – or if you want idiocultural – level. Music education is offering possibilities to develop, and in that respect the new is the essence of all education.

How do we do that? Know the world. Know yourself. Know your pupils. Trust them and challenge them. Let's offer our pupils possibilities to develop in a direction which is meaningful to them, based on the fact that music is always something they already do.

What can possibly go wrong?

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Melissa Bremmer & Luc Nijs

Embodied Music Pedagogy

A Theoretical and Practical Account of the Dynamic Role of the Body in Music Education

Introduction

Music has the ability to evoke an expressive, physical response in us: we want to interact with and through music, we want to move to it and are emotionally moved by music (Greenhead & Habron, 2015). Interestingly, we also often talk about music in terms of movement, such as *'the music slows down or speeds up'* or *'I am playing a walking bass'*. Not surprisingly, similarities can be found between music and movement: both are time-based, have an intentional direction and are imbued with a certain (emotional) quality (Sievers, Polansky, Casey & Wheatley, 2013; Stern, 2010). Due to these similarities, the body and body movement can play an important role in learning and making sense of music (Nijs & Bremmer, 2019). More broadly, involving our bodies and movement in music education, also allows us to integrate the physical with the aesthetic, cognitive, expressive and social-emotional, in ways that seldom can be found in daily life (Juntunen, 2020). Based on this integration, it can be assumed that music is not only humanly organized sounds (Blacking, 1973), but also a "shared affective motion experience" (Overy & Molnar-Szakacs, 2009, p. 499) through which people make sense of music.

In general, there already exists a practice-based understanding of the importance of the body's role and movement in music education. For instance, the music pedagogies of Jaques-Dalcroze, Orff and Keetman, and Kodaly all acknowledge pupils' natural inclination to move to music, and promote physical activities to foster musical understanding (Campbell, 1986). However, these music pedagogies do not seem to be informed by empirical research findings explaining these understandings (Bremmer, 2015). Even though we will build on these practice-based understandings in this chapter, we also believe

that gaining additional theoretical insights into how the pupils' and teacher's body play a role in music learning could lead to a more conscious involvement of the body in the music learning process.

In this chapter we will, therefore, present how we conceive of an Embodied Music Pedagogy. First, we will shortly discuss the two main theories on which an Embodied Music Pedagogy is based: the theory of embodied music cognition and dynamical systems theory. The former advocates the bodily basis of musical sense-making; the latter, the dynamical nature of human interaction with the environment. With musical sense-making, we mean that pupils develop an understanding of the structural and emotional features of music, as well as of the social-cultural meaning of music. In the next paragraphs, we will consecutively look at the perspective of the pupil, the perspective of the music teacher and the music learning environment from an Embodied Music Pedagogy view. Lastly, we will provide teachers with four basic design principles for Embodied Music Pedagogy.

Theoretical Background of Embodied Music Pedagogy

Embodied Music Cognition

The theory of embodied music cognition and related empirical research findings can provide insights into the role of the pupils' and teacher's body in music education. This theory fits within a broader understanding of cognition as being embodied (the mind emerges from brain-body integration), embedded (the mind is partially generated by the physical world as well), enactive (cognition is shaped through active engagement with the world) and extended (the environment can be part of cognition) (e.g., Schiavio & Van der Schyff, 2018; Rowlands, 2010).

From the perspective of embodied music cognition, bodily involvement shapes the way we perceive, feel, experience, and understand music (Leman, Nijs, Maes & Van Dyck, 2018). While interacting and acting along with music – through listening, dancing, improvising or playing – we can make a sound-movement-intention association that transforms a stream of sounds into a meaningful musical experience (Nijs & Bremmer, 2019). That is, we associate sound patterns (e.g. chord sequence, rhythm patterns or melody), and movement patterns (e.g. shape, direction, energy), with intentional states (e.g. an emotion) underlying these patterns. This bodily involvement with music is also called enactment (Leman et al., 2018). Empirical research has found that different bodily mechanisms facilitate this process of enactment (Leman, 2016), namely entrainment, alignment and prediction. People are born with these mechanisms which aid them in experiencing and making sense of music (Honing, Ladinig, Háden & Winkler, 2009). We will discuss each of these mechanisms separately.

Entrainment: Just imagine yourself dancing with your dance partner… sooner or later your footsteps will unconsciously synchronize and your bodies will sway together in the same rhythm (Bennet, Schatz, Rockwood & Wiesenfeld, 2002). This process of being pulled towards synchronization is called entrainment, and also happens between people and music (Clayton, Sager & Will, 2004). As soon as people listen to music, they are pulled to the beat, which (unconsciously) causes them to seek, find, hold and, in a sense, become the beat (Leman, 2016). For instance, when people listen to or perform music, they often will start unconsciously synchronizing their foot with the music's beat. Interpersonal entrainment happens during music making in a group. Musicians in ensembles, choirs, bands and orchestras synchronize and coordinate their rhythmic movements, enabling them to play in time together in flexible ways (Clayton, Jakubowski & Eerola, 2019; Van den Dool, 2018).

Alignment: As soon as people listen to music and have established a timing framework, they will often start aligning their physical movements to specific features in the music, thus visualizing music with their body (Eerola, Luck & Toiviainen, 2006). For instance, people can visualize musical phrasing or the expressive character of music through movement. Through research, Leman (2016) found two different forms of alignment. The first form, phase alignment, is when people correspond their movements to rhythmical structures in music; for example, moving their head to the beat. The second form, inter-phase alignment, is when people visualize music in-between beats, such as showing the melodic contour, dynamics, or harmonic structures of music with their body. Such movements help people to develop an expressive and 'felt' understanding of music.

In a choir, band, orchestra or ensemble, musicians also continuously visualize musical aspects with their body; showing, for example, the tempo or the intensity of the music. Alignment, thus, allows musicians to hear and see how fellow musicians express the music; this helps to them to attune musically to each other. Through a shared, active involvement in music, people can take part in each other's sense-making of music. This process is called "participatory sense-making" (Schiavio & DeJaegher, 2017, p. 31), and allows us to co-create and jointly understand music as it develops through time.

Predicting: From an embodied music cognition perspective, the biomechanical constraints of our body (such as the length and form of our legs and arms), our state of arousal (feeling fatigued or being energetic), and the way we entrain and align with music, all play a role in how we predict it. For instance, sometimes the ambiguous nature of music, such as the combination of duple and triple meter in Samba music, may be confusing and make it difficult to predict the beat. This is where our bodies can help us: by making a movement to the beat, such as three steps forward and three steps back, we can solve the confusion of the duple and triple perception as our body helps us to predict and hear the music as a triple meter (see also Naveda & Leman, 2009). Taking two steps at a time would help us predict the music as a duple meter. Thus, movement can help to understand music by focusing attention on a certain element in the music, making it easier to predict.

Dynamical Systems Theory

The core idea of embodied music cognition is that we process and attribute meaning to music through our dynamical bodily engagement with the musical environment. This idea fits well with the dynamical systems theory on human interaction and learning. Within the term dynamical system, the word system refers to a network of components. The word dynamical refers to the way in which those components always influence each other and the system as a whole, and how the system influences the individual components (Thelen & Smith, 1994; Van Gelder, 1995). As such, pupils, music teacher and the learning content are all components, influencing each other and the music lesson as a whole. In turn, the way a music lesson develops influences pupils, music teacher and the learning content.

In short, from a dynamical systems perspective the development of new musical knowledge and skills is the result of multiple interactions over time between pupils, music teachers and learning content (Chow, Davids, Hristovski, Arajo & Passos, 2011). During those interactions, pupils develop a relationship with their learning environment by attuning to its affordances (Renshaw & Chow, 2019). Affordances can be viewed as environmental properties providing pupils with "opportunities for action" (Renshaw & Chow, 2019, p. 10; see also Gibson, 1979): tools (e. g., instruments, tablets, shawls, balls), activities (e. g. listening, dancing, improvisation), and places (e. g., classrooms, concert halls) all have properties that can elicit certain actions in pupils. For instance, when pupils notice a drum, they will often spontaneously start hitting it as the drum provides that opportunity for action.

Based on the notion of dynamical interaction and affordances, a constraint-led pedagogy is being developed (Renshaw & Chow, 2019). The basic idea of this pedagogy is that music teachers can design tasks and apply so-called 'constraints' to help pupils attune to affordances of those tasks. A constraint refers to the boundaries placed on pupils that shape or limit certain behaviours, helping them to focus on specific affordances (Newell, 2003). For instance, when pupils are asked to clap to the music they might focus more on the beat. In this example, clapping would be a constraint. When pupils are asked to move their hands freely through the air, they tend to focus on the melody. In this example, moving hands freely through the air is a constraint. Both constraints help pupils to focus on different affordances of the music.

Newell (2003) distinguishes between three broad constraints shaping or limiting behaviours. Individual constraints refer to a person's characteristics such pupils' gross motor skills, cognitive skills such as audiation, or self-motivation. Task constraints include the goal of a task, feedback on the task, or questions posed by a teacher or peer during a task (Hopper, 2012). Environmental constraints refer to factors surrounding pupils, such as the size of a classroom, materials or social factors such as peer groups (Hopper, 2012). In education, the different constraints interact in a certain way, influencing pupils' development and causing a wide variation in development (Schiavio & Van der Schyff, 2018).

Looking at music education, teachers can design tasks for pupils that, based on the different constraints, invite them to attune to the learning content. During the performance of the task, teachers and pupils – and pupils amongst each other – will interact in dynamical ways. All these dynamical interaction processes influence pupils' musical development. Fig. 1 provides a model of the constraint-led approach to teaching and learning in music education.
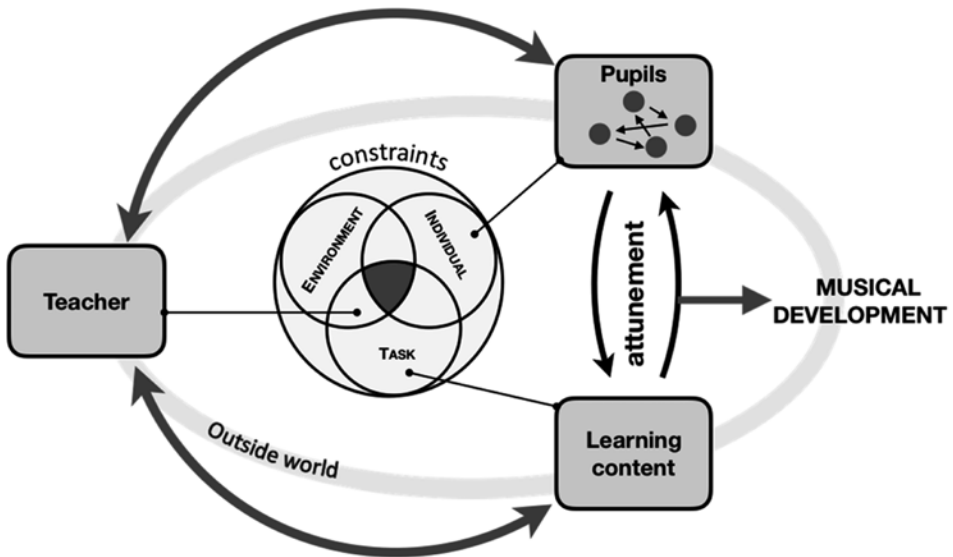
Fig. 1: A model of the constraint-led approach to teaching and learning in music education

Embodied Music Pedagogy

Both embodied music cognition and dynamical systems theory complement each other well and provide a relevant and solid basis for an Embodied Music Pedagogy. This pedagogy acknowledges the fundamental role of pupils' and teacher's physical and expressive interaction with music and each other, and is developed for lessons where communication through/with/in sound and music is the dominant mode (Atkinson, 2018).

Furthermore, Embodied Music Pedagogy is by nature multimodal, inviting musical engagement through all the senses and it addresses pupils' sensorimotor, affective, creative and cognitive resources. Through movement-based music activities, it seeks to deepen the prior musical knowledge of pupils and to stimulate pupils to physically engage with each other in joint musical sense-making. Embodied Music Pedagogy also seeks to enrich pupils' musical experiences, promoting a broader understanding of music practices, by inviting and challenging pupils to physically experience and explore new musical worlds in and beyond the school.

Lastly, Embodied Music Pedagogy, as we conceive of it, embraces a constraints-led approach. Through careful consideration and implementation of constraints, pupils are guided in their music learning process. Teachers consciously shape the learning environment through designing and guiding learning tasks (e.g. using specific movements, exploring different musical roles), introducing materials (e.g. different instruments), and by visiting musical events that offer different music learning opportunities. Depending on the specific learning situation and goals, music teachers may adopt either a teacher-, pupil- or content-centred approach. In the following paragraphs, we will take a closer look at a practical level as to how pupils, music teacher and musical environment influence each other in dynamic, embodied and complex ways.

Perspective of Pupils

From an Embodied Music Pedagogy perspective, pupils' physical interaction with their musical environment plays a pivotal role in experiencing, learning and expressing music. In this section, we discuss how, in our view, this might look like in practice.

Entrainment

Pupils sit in a circle with a djembe or darbuka and the teacher asks if they want to play any pulse they choose, whilst closely listening to each other. Gradually, they may find a common tempo. Then pupils can be asked to play their pulse in such a way that they sound together in a regular pulse. At first, this might require some effort and attention (finding). At a certain point, they will manage to sound together, but staying together might require some effort (keeping). Once the pulse stabilizes, the pupils might experience they no longer need to consciously count the beat but what we would call the mode of becoming the beat. The teacher can then ask to change the tempo of the pulse (find a new slower or quicker pulse), inviting pupils to re-adapt and engage in a new cycle of finding, keeping and being the pulse.

Illustration 1: Interpersonal entrainment

Practising both entrainment and interpersonal entrainment can help pupils to feel and understand music, but also help them learn to play in a group in a coordinated way (Philips-Silver, Atkipis & Bryant, 2010). To practise entrainment, pupils can be invited to seek the beat in music from different music practices (e.g. Javanese Gamelan music or Bebop Jazz) and in music with more unfamiliar meters such as irregular and/or compound meters (e.g. 3 + 2 + 3). They can try to move or play to the beat of those musics and start synchronizing with the beat. Practising interpersonal entrainment is also important to be able to learn how to perform rhythmically coherently as a group. In musical activities, a music teacher can ask pupils in a group to find a pulse together and then, for instance, improvise to that beat. See illustration 1 for a more detailed example of interpersonal entrainment in practice.

Alignment

Music teachers can also design music activities, through which pupils can practise both phase or interphase alignment (Juntunen, 2020). In general, teachers can tend to focus on phase-alignment by inviting pupils to align their movements to the beat of music. However, by paying attention to inter-phase alignment, they can also invite pupils to explore and visualize expressive aspects of music. For example, teachers can ask pupils to listen and physically respond to different elements in the music in their own way, such as phrasing, dynamics, or harmonics. Furthermore, teachers can encourage participatory sense-making, by inviting pupils to imitate each other's movements; also when they are performing with instruments. See illustration 2 for an example in which pupils practise both phase and interphase alignment.

> A way to let pupils experience phase and interphase alignment, is to work in dyads whereby each pupil takes on a different role while responding to music (played by the teacher, peer or pre-recorded). One pupil holds a hand drum, and moves the drum through the air to visually express the flow of the music (interphase alignment). The other pupil follows the drum and taps the beat to the drum (phase alignment).

Illustration 2: Alignment in practice

Prediction

Learning to feel what comes next in the music can be developed through a variety of musical activities in which pupils learn to predict a melody, rhythm, harmony or dynamics in the music. For example, teachers can play with pupils' expectations through quick reaction games in which a cue can cause a change in the music. Through regular changes in the music (e.g. from duple to triple meter and vice versa, or from minor to major chords and vice versa), pupils need to immediately adapt their movements to the (expected) changes (e.g. change the direction of walking or other movements). In illustration 3, an example of prediction in practice is given.

Pupils first listen to a 2-chord song (e.g., I-V), such as the pop song *Therefore I Am* by Billie Eilish. Next, they are invited to choose a spot in the room; their home base. While listening to the song, they jump away from their home base when they predict a change of chords (from I to V), and jump back to their base when they predict the change from I to V. The movement helps pupils physically experience and predict a sense of tonic and dominant.

Illustration 3: Prediction in practice

Musical Creativity

From an Embodied Music Pedagogy's perspective, practising entrainment, alignment and prediction also fosters the development of musical creativity (Nijs, Grinspun & Fortuna, forthcoming). For example, being able to enter the mode that we would call becoming the beat gives the freedom to explore and experiment with other aspects of the music (e.g., melody, harmonic development). Free exploration and experimentation can support the development of creativity, allowing participants to go beyond established routines and norms, break with existing orders and codes, and to experiment with new possibilities (e.g., Pürgstaller, 2021). Using different environmental and task constraints, teachers may guide such musical explorations and discoveries. For example, asking pupils to only use certain body parts or certain types of movement (e.g., jerky vs. fluent) may elicit the exploration of different aspects of the music.

Moving to music can also be used to create music. For instance, expressive movements of one or more pupils may be used to guide musical improvisations: certain movements can inspire changes in dynamics or a melodic contour, other movements may elicit certain emotional interpretations (e.g., happy vs. sad). Moreover, drawing can be used to create alternative notation to make scores with and this can be used to compose new music. Interestingly, Fortuna and Nijs (2019) found that the way pupils move to music influences the way they draw. After moving to music, pupils made more action/gesture

drawings; these drawings (e. g., line going up and down) mirror the quality of movement in the represented event (e. g., jumping). Teachers may design tasks in which they use this connection by, for example, inviting pupils to explore similarities between moving, drawing and composing music.

Diversity of Pupils

When music teachers encourage pupils to move in their lessons, it is important to realize that the mobility of pupils' bodies differs. For example, a pupil with a physical disability might have difficulty making whole body movements. This does not mean that these pupils cannot make sense of music and music practices through and with their bodies. For instance, a multimodal approach to music learning can involve seeing music through visuals, feeling it through vibrations and materials, or by being literally moved to music (see for multimodal practices e. g. Bremmer, Hermans & Lamers, 2021; Salmon, 2006).

Furthermore, some pupils might feel self-conscious about moving to music in front of others, afraid of negative reactions (Juntunen, 2020). In this latter case, we believe that music teachers should not force pupils to move, but, if possible, slowly expose pupils over time to sound-movement activities. In such cases, the use of materials may also help pupils to be bodily involved. Furthermore, due to pupils' personal backgrounds or age, their movement repertoire can differ. This requires teachers to respond sensitively to those differences, by adapting their task or environment constraints.

Perspective of Music Teachers

Within an Embodied Music Pedagogy, the music teacher's body plays an equally important role as language: through their body, they can communicate about music and guide a group in a non-verbal manner whilst keeping joint music making and the flow of music going. In this section, we will take a closer look at how the music teacher's body takes on a pedagogical role in practice.

Pedagogical Gestures

During music activities, teachers tend to talk less, and will often guide pupils through the use of gestures (Bremmer, 2015; Chuang, 2010). One type of gestures they apply is guiding gestures that function as a task constraint (Bremmer & Nijs, 2020). For instance, teachers use guiding gestures to communicate when pupils can start or stop playing as a group, can coordinate call-and-response music activities, or cue when to start singing during a round. Another type of gestures are representational gestures that visualize musical aspects, such as a melodic phrase, the beat or dynamics of music (Bremmer, 2015).

As task constraints, representational gestures can signal pupils on which musical aspects they should focus. In illustration 4, an example is given of representational gestures in practice.

When pupils are playing in a band, one pupil might have trouble playing a synco-pated rhythm. Whilst the pupils are performing the music, the music teacher may at the same time visualize that specific syncopated rhythm through a representational gesture. Through that gesture, the performed music is temporarily simplified thereby helping the pupil to focus on and understand the syncopated rhythm.

Illustration 4: Representational gestures in practice

Physical Modelling

The music teacher's body can also take on the role of a model (Staveley, 2020; Metz, 1989). In that role, the teacher – or a pupils' peer – can model a musical skill which will be imitated by the group. Physical modelling, however, has been criticized for its uni-directional nature, that can restrict pupils' development of creativity and self-expression (e.g. Burwell, 2012). Although this critique seems legitimate, Bremmer (2021a) found that music teachers will often sensitively tailor their physical modelling to their pupils' needs, e.g. through adjusting the tempo or movements of a music activity. In turn, pupils learn to make sense of a music teacher's physical modelling and to transform those actions into personal motor actions (Bremmer & Nijs, 2020). It is through joint action that both teacher and pupils continually seek to enhance the performance of music (Schiavio & Van der Schyff, 2018; Koopmans, 2019).

Multi-Sensory Assessment

The music teacher's body is also a tool for multisensory assessment. During a music activity, the music learning process of pupils as a group is – at least partially – made overt through body movements, allowing teachers to closely observe and read their pupils' bodies (Juntunen, 2020). Based on what they hear but also see, these teachers can flexibly adapt the musical activity on-the-spot to the learning needs of their pupils. In addition, because teachers often participate in music activities, they can relate the physical feeling a musical activity evokes in their own body (e.g. a sense of weight or tempo) to what the pupils are actually doing. This provides them with information about, for instance, whether a group is speeding up, or slowing down too much.

Music teachers can also gain haptic feedback from pedagogically touching pupils e.g., holding their hands during a rhythm activity, and feeling if the pupils are swaying their arms to the beat. They can also provide haptic feedback by adjusting those rhythmic movements, e.g. swaying slighter faster or slower. In other words, music teachers can draw on multiple senses to gain information about the musical development of pupils, enabling them to assess and provide feedback in a non-verbal way during music making itself (Bremmer, 2021b). In illustration 5, an example is given of multi-sensory assessment in practice.

Find a large enough space where both music teacher and pupils can move freely to the music. This allows pupils to see the movements of the teacher, and the music teacher has every opportunity to observe and read the bodies of the pupils.
Teachers can use all their senses to assess the musical learning process: listen to the musical expression of pupils, observe how pupils are performing music with their bodies and physically feel whether a group is, for example, speeding up or slowing down.
Adapt a musical activity in the moment to what a group or individual needs: this could be slowing down a performed music piece, increasing the difficulty of rhythms of an improvisation, or adding harmonics to a song.

Illustration 5: Multi-sensory assessment in practice

Language

An Embodied Music Pedagogy acknowledges the benefit of using language in music education, due to the distinction between "knowledge in" and "knowledge about" (Brinner, 1995) music. Knowledge in music is developed through the dynamical interaction with music and performing with others, and is embedded in the actions of pupils. It is a non-linguistic form of knowledge that pupils need during active music making (Brinner, 1995). Knowledge about music is created through reflection or theorization about music, in which language plays an important role. Therefore, teachers can introduce language-based activities that give pupils, for instance, a shared language about music practices and the opportunity to enrich their perception and ideas about music – through peer feedback, for example. They can also learn how to formulate their personal feelings and (compositional) ideas about music (Findenegg, 2021). Furthermore, through language pupils can learn to situate music practices in broader, societal contexts (Reimer, 2003; Young & Glover, 1998).

Musical Environment

Both the theory on embodied music cognition and the dynamical systems theory empha-size the interaction with the environment. The richer the environment, the more possibili-ties pupils have to attune to a variety of affordances and to develop musically in a broad way. In this section, we will discuss how music teachers can actively create a rich musical learning environment through using both task constraints and environmental constraints.

Task Constraints

Music teachers can design musical tasks with specific constraints. Such constraints chal-lenge pupils musically, and can prevent them from taking the most obvious path: one that is primarily based on their existing musical knowledge, skills, and experiences (Bremmer & Heijnen, 2020). A few examples of constraints are: the number of musical building blocks pupils can use when they compose music (e. g. compose a piece with four rhythm patterns); the number of collaborative partners pupils can perform with (e. g. make a band with three pupils); time limitation (e. g. compose a one-minute opera about a local news event); or the musical role pupils are invited to physically and musically explore (e. g. listener, conductor, critic, performer, composer).

Environmental Constraints

Music teachers can introduce environmental constraints through the musical instruments they provide in learning activities. Musical instruments – from boomwhackers to tablets – all have unique affordances. Teachers can be sensitive to both the pupils' physiology and existing movement repertoire (individual constraints) and the affordances of the instru-ment (environmental constraint) when designing tasks (task constraint) in which pupils can explore and learn to play these instruments.

Music repertoire, too, can be viewed as an environmental constraint with specific affordances (e. g., Krueger, 2014). While exploring new repertoire, teachers can invite pupils to entrain and align with the new music through a variety of bodily-based music activities (Fortuna & Nijs, 2019). Pupils can be temporarily confused by new repertoire, or even dis-like it. However, giving time to physically feel and construct meaning in the new repertoire can also broaden the pupils' horizons, and provides them with the possibility to hear new affordances in the music.

Another environmental constraint is the use of materials other than music instru-ments. Due to their specific affordances, materials can give pupils physical sensations, in addition to hearing the music. The use of all kinds of materials provides pupils with the opportunity to feel the structure and expressive qualities of music (Bremmer, Hermans & Lamers, 2021); for example, feeling the weight of an object can help to emphasize the pulse.

Finally, by visiting musical events beyond the school, pupils can physically experience different – some known, some unknown – music practices, each with unique musical artefacts and musical and culturally defined procedures (e. g. as an audience, are you allowed or even supposed to move?). Even the act of listening itself is embodied, as an audience will often move with the performers, or be emotionally moved by the music (Krueger, 2014).

Design Principles of Embodied Music Pedagogy

In this chapter, we have given a short overview of Embodied Music Pedagogy. Based on this overview, we offer four basic design principles that can inspire teachers to develop their own movement-based music activities that promote pupils' embodied understanding of music.

Provide a Space to Do Music
Provide a space for pupils to experience and make sense of music through the bodily mechanisms of entrainment, alignment and prediction. Try to explore different ways of moving (internal, external, personal, joint) and different ways of using the space (e. g., free, structured). Through the development of the bodily mechanisms, musical expressiveness and creativity can be fostered.

Allow for Group and Individual Musical Expression
Invite pupils to attune to each other through entrainment and alignment. In this way, a group can create joint meaningful and expressive musical experiences (participatory sense-making). Simultaneously, allow for individual musical expression, choice and creativity e. g. through personal interpretation of music, choice of movements and improvisation solos. To keep the flow of (joint) music making going, teachers can guide music activities through gestures, modelling and touch.

Create a Rich Music Learning Environment
Design a variety of musical tasks, using task and environmental constraints, which focus pupils' attention to a variety of affordances: pupils can experience different music traditions and practices; a repertoire that varies, for example, in style, meter, tonalities; and different musical roles. Offer pupils diverse materials and (technological) instruments to support their musical learning process. Invite pupils to explore music practices beyond the school, by visiting music events in different musical contexts.

Stimulate the Development of Knowledge in and about Music
Use language to broaden pupils' knowledge *in* music to knowledge *about* music. Invite pupils to formulate their personal feelings and (compositional) ideas about music, develop a shared language about theoretical aspects of music and provide pupils with a language to situate music practices in broader, societal contexts.

Conclusion

In this chapter, we presented how we conceive of an Embodied Music Pedagogy in which music learning and teaching is all about doing music together with and through the body, both in and beyond the classroom. In our view, an Embodied Music Pedagogy can provide music teachers with insights into the role of the pupils' and teacher's body and body movement in music learning and teaching. In turn, these insights can invite the teacher to reflect on the nature of music learning and teaching, and may support the design and guidance of movement-based musical activities. Such activities aim to challenge pupils to deepen their musical knowledge, yet broaden their musical horizon by exploring new (contemporary) music practices.

Taking a broader outlook, we believe that through the physical, expressive interaction with music and peers, pupils have the opportunity to develop in a rounded way: not only musically, but also personally and socially. The process of learning music can encourage human connection and foster well-being (Nijs & Nicolaou, 2021) and, at the same time, stimulate our imagination, creativity and self-expression (Verneert, 2021). These valuable, manifold opportunities are what doing music offers us.

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Christopher Wallbaum

Does Doing Effective Learning Contradict Doing Music?

An Analytical Short Film about Neo-liberal Influenced Practice in a Music Lesson

Introduction

At first glance, it may seem that this chapter is only making a statement about a single music lesson on video, but, rather, it claims to be making a statement about a practice that tends to be performed globally and that becomes visible through this video.

The answer to the question posed in the title depends on what is understood by "doing effective learning and doing music". Therefore, this chapter primarily examines practices and discourses in which effective learning and music take place. Specifically, it brings together the results of the analysis of a recorded music lesson, the implicit and explicit links to the whole lesson-documentation[1] and the international discourse on effective learning or learning to learn. The music lesson on video explicitly pursues both – effective learning and music – as learning goals. Assuming that doing music and doing effective learning are not the same practices, the analysis of the practice of this music lesson promises to answer the question in the title.

The videographic method used is the *Analytical Short Film* (ASF). The ASF claims to present a coherent relation between the theory or concept of effective learning and the music lesson (see Wallbaum 2018a.). In a nutshell, the video material of the lesson was reduced to a three-minute short film. The criteria were that, on the one hand, the short film is appropriate to the practice of the lesson and that on the other hand the researcher's view is theoretically reflected. Both activities, i. e. editing a short film, and finding and formulating

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[1] The documentation consists of a video recording with 4 separated camera-angles and additional material containing two interviews with the teacher, group interviews with the students and teaching material. All together is published as open source in Wallbaum, 2018.

a theoretical perspective, were repeated in a spiral circle. The final short film was completed before writing this chapter. It can be seen online at https://youtu.be/oBxSdpE4uNU and at the domain https://comparing.video at bottom of page.

This chapter combines video stills and verbal explanations to concretise and found the statement, which the short film makes in three minutes. After a brief overview of the videotaped music lesson and the short film, the structure of this chapter follows the short film with slight variations. It can be read as an interpretation of the short film.

The Lesson and the Short Film –
Overview and Tabular Complementary Information

The lesson was recorded in Scotland (2013), hence the name Scotland-Lesson. Including three minutes entry time the recorded lesson lasts 58 minutes (recorded with 4 cameras, so that the video material comprises 232 minutes). The general topic of the music lesson is Scottish music. It is divided into three music-related topics, with effective learning being covered as an additional one. Each musical topic is introduced in the sense of doing effective learning with its own explicit learning intentions. These are presented on an interactive white board and are read and recited by both teacher and students. In turn, the intentions are *'Recap Scottish instruments'*, *'Be able to recognize Scottish dances'* and *'Perform* Braveheart *confidently'* (Fig. 2). After the first two topics, the work on the main theme melody from the film *Braveheart* (Horner & Gibson, 1995) commences with keyboards, guitars, glockenspiels, and drums. The students seem to have practised their parts in earlier lessons. After some initial individual practise, they are rehearsing *Braveheart* (this always refers to the main theme only) five times, with students asked to decide in which order the instruments should be used. In the end, all pupils answered *'yes'* to the question of whether *Braveheart* was performed confidently.

The form of the three-minute Analytical Short Film (ASF) follows the general form of the original Scotland-Lesson and is also divided into three main phases (The cut-numbers refer to the *Tabular Complementary Information (TCI)*, which can be found on a double page at the end of this chapter.)[2]

Phase I. Introduction of the learning intentions and success criteria (TCI Cut 3–14; in the full lesson it lasts 5 minutes.)

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[2] The attached TCI provides information on each of the 36 cuts in the ASF. The "Source" column gives an indication of if and how scenes from the original lesson video have been interpreted in a new order. Reading through the TCI, especially the "Points of quality" column, gives a brief overview of the structure of the short film as well as the rationale for the cuts and special effects which have been applied. "Quality points" are points where crucial elements of theory meet crucial scenes of the lesson.

Phase II. Working phase incl. 3 Working Parts (TCI Cut 15–28; in the full lesson identifying instruments lasts 5 min, identifying dance rhythms 21 min and performing *Braveheart* 21 min, all together 47 min).

Phase III. Reflection and assessment (TCI Cut 29–34, in the full lesson 6 min).

Additionally, the ASF has:

- Fullscreen titles taken from the Scottish Curriculum for Excellence which are often identical word for word with the teacher's announcements (see cuts 2, 5, 7, 9, 11, 29 as well as the framing quotation in cut 35),
- Reflective inserts as overlay titles: 1) What does playing confidently mean? 2) Success criterion for playing confidently = Playing in time 3) This lesson contains thirteen reiterations of learning intention(s) and ten uses of 'success' as a root word (cuts 23, 28, 29) and
- Quotations framing the ASF in the beginning and the end:
  — The first cut of the ASF (cut 1) quotes a scene from Charlie Chaplin's movie *Modern Times*
  — The last cut (cut 35) quotes a rule on the connection between rationalities in classrooms and societies. (See TCI and all following sections.)

Interpretation (and Complementary Information)

The following sections each take stills from the short film as their starting point. They interpret the stills in the context of epistemology and/or the result of discourse and video analysis. The following sections interpret the stills as statements of an Analytical Short Film (ASF). All statements together are interpreted as parts of an argumentation.

Practice Theory (or Praxeologie) and this ASF

Fig. 1: Cuts 1a and 1b

This section relates the ontological assumptions of practice theory (or praxeology) with the stills visible in Fig. 1. The ASF begins with the Chaplin film excerpt (Fig. 1, cut 1a and b), which is quoted on the sole basis of its imagery, and without all connotations of the full Chaplin movie.

The focus of this ASF is neither on the teacher nor on whether she is doing her job well. Rather, it is being assumed that she does her job very well – in terms of the rules of the game. A national expert from Scotland has separately evaluated the lesson as typical and good practice (Summers, Dässel & Lauer, 2018). Moreover, a German teacher educator was simply enthusiastic about this lesson (Fromm, 2019). So, this chapter is not about whether the teacher follows the rules of the game well, but about the rules themselves.

The film excerpt shows an individual in a gear train of toothed wheels which leaves virtually no freedom of self-determined movement. At the same time, the gear train is being repaired – perhaps even built – by the individual. From a practice theoretical (or praxeological) point of view, the gear wheels point to the interrelation between social practice and the individual in general and, more specifically, the interrelation between individual learners, classroom-practices, and practices in further social fields.

The epistemological basis of this chapter is practice theory (or praxeology), as understood by Theodore Schatzki (2002, 2016, Schatzki, Knorr Cetina & Savigny, 2001) and Andreas Reckwitz (2003, 2008, 2019). This practice theory emerged from a philosophical Wittgensteinian approach to sociological praxeologies of Pierre Bourdieu, Anthony Giddens, Robert Schmidt and others (Schatzki 1996, see also Reckwitz 2000).[3] The central feature of this position is that neither autonomous individuals nor holistic systems, but rather smaller (social) practices are understood as the ontological starting point for the emergence of both individual actors and large social formations like national cultures, the global economy, school systems or pedagogical discourses. The large social formations are understood as bundles or constellations of many different practices. They can share some practices and these practices are understood to be the same, even if they appear in different large formations. This point distinguishes practice theory from the radical cultural relativism of anthropology, which sees each part of a culture as determined by the whole. From this perspective, no two practices from different cultures would be understood as the same. Also, this point distinguishes practice theory from neoliberalism, which sees the social as an accidental outcome of individual activity – and the free market as a natural principle that optimally organises the social. From the position taken here, individual action is understood as dependent on constellations of practices.

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[3]   The crucial ideas are summarized in two papers in English: Schatzki, 2018 and Reckwitz, 2002. The practice theoretical perspective has recently been presented in German music education by Campos, 2018, Blanchard, 2019, Klose, 2018, and Wallbaum & Rolle, 2018. For international discourse on education see also Hager/Lee & Reich, 2012 and Grootenboer / Edwards-Groves & Saroyni Choy, 2017.

These basic epistemological assumptions have methodological consequences for the interpretation of both classroom and video practices. Just as practices enable the emergence of their participants (i. e., the emergence of artefacts, meaningful actions, and speech as well as associated intentions and feelings), meaningful practices can be re-constructed from observable constellations of bodies and artefacts, actions and speech or discourse. Accordingly, the interest of the present work is neither in the teacher as a practice-producing individual nor in the national or other large social formation. Rather, it is about reconstructing structural patterns of practices that can be observed in different settings, not only in the classroom and curriculum, but also in practices and discourses across countries. This praxeological view is addressed by the quote at the end of the short film:

> 'Assessment procedures are the vehicle whereby the dominant rationality of the corporate [...] societies [...] is translated into the system and process of schooling.' (Intertitle cut 35)[4]

For example, the economic doing (or pattern or rationality) of breaking down various products and production processes into smallest units in order to make them effortlessly countable and accountable in terms of time and money can be found in various social fields. In the case of this chapter, which is interested in the practices or doings of music[5] and effective learning, this pattern will become apparent as relevant to the notion of effective learning.

Within the cuts 2–34, the ASF highlights practices primarily selected from the original, videoed classroom, supplemented with overlay and full screen inserts. They draw attention to common features of the practices, and prescriptions from the Scottish *Curriculum for Excellence* (Education Scotland, 2008).

The practices observed in the video are linked to general notions of doing music and doing effective learning. This expands the statement of the ASF from an individualising (i. e., more idiographic) to a generalising (i. e., more nomothetic) one. However, this ASF claims that its references, both to the video footage and to the notions, are coherent.

In the following section, I will sharpen the concept of doing effective learning by referring to three areas of practice: scenes of the lesson-on-video, other published interpretations of the same lesson, and notions of effective learning or learning to learn in international (or transnational) pedagogical discourse.

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[4] In the ASF this quote is used with reference to Broadfoot (1999) also used in Fautley (2010) and Lehmann-Wermser (2018). The specification of society as capitalist has been omitted from this short film because the practise of effective learning is presumebly not unique to capitalist societies. See for example the German Democratic Republique (1949–1990), which called itself real existing socialism.

[5] The wording doing music is used here as well as, for example, in doing gender. It emphasises that music is as much a social construct as a gender construct (On doing gender in a music lesson see Höschl, 2018).

Doing Effective Learning as Subject and Method in the Lesson and Transnational Discourse
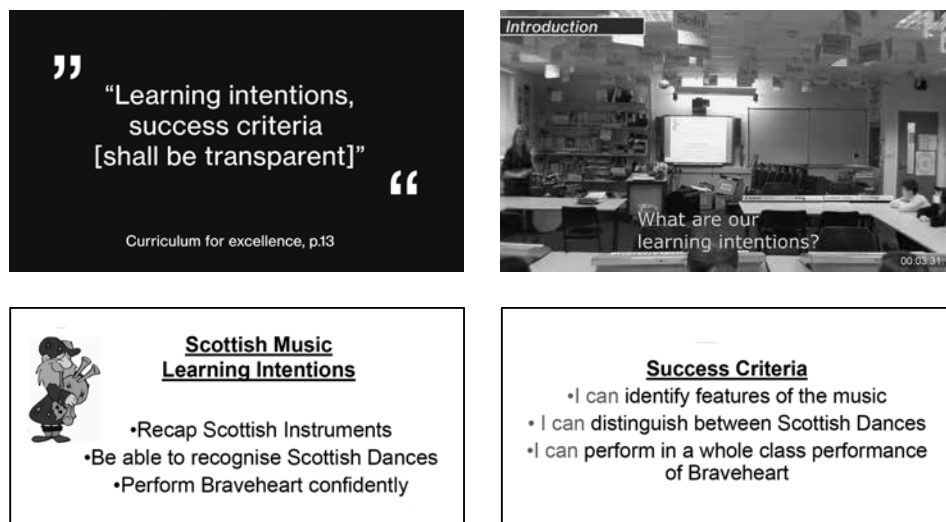
Fig. 2: Above cut 2 and 3 (TCI), below material from the whiteboard (Additional Material 2018, p. 59)

The structure of the lesson suggests that the method imposes itself as a separate learning object in addition to the three music-related topics. Terms like *'learning intention'* or *'success criteria'* are repeated 13 times during the lesson (c. f. cut 34) and the thematicisation of the method determines the first five minutes and last six minutes of the lesson. The teacher does not explicitly relate her teaching method to any theory (Interview 1, line 225f.), but the following quotation shows that her teaching practice is implicitly related to the idea of learning to learn and effective learning.

> *'Hope that's a skill they can also take to other subjects. If they were stuck in a sum with math – maybe break it down like they did with a piece in music. Take it in tiny little sections. Go over it. Practise it and then eventually build on. [...] [T]hese are all skills that can be transferrable across you know their life skills. It's skills that they will take and they eventually get a job one day'.* (Additional Material 2018, Teacher Interview I, line 149–162)

The central idea of learning to learn across countries (e. g. in German *Lernen lernen* [learning to learn]) is that there exists a set of learning practices that are independent of the subject area being learned. These practices are regarded as applicable, in the manner of a *Passe-partout* (a universal key), to a world which requires ever-changing knowledge. There are numerous international publications on this topic. For instance, the European Union (2006)

recommended learning to learn as one of four transversal competences for compulsory education (Sala et al., 2020).[6]

Specifications of these competences or, praxeologically speaking, learning practices or doings are often qualified as effective. The assumption that effective learning is an appropriate term to describe these forms of lesson practice is confirmed by the results of research. Summers et al. (2018, p. 239) explicitly use effective learning when writing about the Scottish perspective. Moreover, by concluding that the lesson under study is largely dominated by practices that follow the principles of effective learning, Lehmann-Wermser (2018) and Zandén (2018) go beyond Summers et al.: While Lehmann-Wermser regards the stated goals and objectives (the learning intentions) as omnipresent (2018, p. 234), Zandén uses the equivalent terms "goals- and results-based teaching" (2018, p. 255) as appropriate *tertium comparationis* for a comparison of the Scotland Lesson with another from Sweden.

Comparative interpretations of the Scotland Lesson show that the tripartite constellation of transparent learning intentions, success criteria and control, as described in the present ASF, can be observed and understood in the same way from Scottish (Summers et al., 2018), Swedish (Zandén, 2018) and German (Lehmann-Wermser, 2018) perspectives.

Clark and Munn (1997) mention a Scottish report from 1996 called *Teaching for Effective Learning*. This suggests that there were similar practices in Scotland in the 1990s to those in England, but that the drivers for this, if not the ultimate political or economic weight behind it, were somewhat different. This ASF is not concerned with the political and administrative ways in which the practice constellation of effective learning comes into music lessons, either in Scotland or elsewhere in the world. The interest instead lies in pointing out the practice form of doing effective learning, as it emerges identical in several countries and tends to emerge globally.

The following quote from English discourse highlights that the three-step practice of effective learning is not only understood as one practice among many, but as a practice to be applied and favored everywhere.

> Learning is no longer the province of special institutions: it is a way of being. […] Effective learners have gained understanding of the individual and social processes necessary to become effective learners. This is not just acquisition of particular strategies, but the monitoring and reviewing of learning to see whether strategies are effective. This has been described as 'learning how to learn'. (Watkins et al. 2002, p. 6.)

There is no explicit common understanding of effective learning, but the basic rationale of learning to learn and effective learning can be found not only in Anglophone, but also

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[6]   As is well known, the concept of competences goes back to the endeavor initiated by the OECD (1996) to make education systems comparable and effective. See for example, Rusinek & Aróstegui, 2018; Knigge, 2014.

Francophone and German educational discourses and beyond.[7] In the following section, I will summarise in my own words the pattern of practices and discourses that constitute the notion of doing effective learning in the sources presented.

Interim Summary: The Concept of Doing Effective Learning and Neoliberal Rationality

(1) Effective learning firstly corresponds to scientific-empirical research that is interested in the verifiability or control of its products or outcome. Control requires, firstly, clear goals to be verified and, secondly, criteria for verification.[8] In qualitative research, where the aim is to generate hypotheses, control does not refer to the product but to the methodological process.[9] This practice follows a purely technical rationality or logic that is indifferent to both the goals and the procedural effort.

(2) This is where the concept of effectiveness comes in. In general terms, we speak of effectiveness when the greatest possible intended effect is achieved with the least possible effort. In economics, effective means the production of a certain product (a car or the like) at the lowest financial cost. Control of process and product is necessary to avoid frictional losses in the manufacturing process and, at the same time, to ensure the quality of the product for the user. Because the control process itself is also subject to the effectiveness requirement, the production process is broken down into many small intermediate products that can be identified and controlled smoothly and quickly. Therefore, effectiveness includes not only control, but effortless control.

(3) Effective learning means transferring the effectiveness practices of economics into the field of education. In schools, this means that learning success must be accountable (fully achieved, half achieved, just achieved, etc.) and thus measurable. There has to be an unambiguous relationship between learning goal and success criterion. So far, this still corresponds to scientific research as described in point 1). But now the aspect of effortless control comes into play. The learning outcome must not only be billable, but also produced in a reasonable amount of time. In this context

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7 For example in English Hewitt (2008); Topping (1996); Patrick & Powell (2009); Roberts-Holmes & Moss (2021); Rusinek & Aróstegui (2018); Watkins, Carnell & Lodge (2007); in German *Lernen lernen* (learning to learn) and *Wirksames Lernen* (effective learning) see Göhlich & Zirfas (2007), Ludwig (2012) or Krupp (2021). For a historical and systematical analysis of the meaning of learning see Biesta (2013, pp. 43–76).

8 The quality criteria validity, reliability and objectivity aim at the same principle. O'Neill (2012) describes comparable transfers of research practices to positivist educational practices such as today's No Child Left Behind in the USA (p. 169) or Bloom's (1956) Taxonomy of educational goals (p. 168). Bloom's taxonomy was decisive for a first attempt in the 1960s to introduce this thinking into (West) Germany's schools (*Curriculumrevision* (curriculum revision), *Lernzielorientierung* (learning goal orientation)). It failed in the 1960s, but in the 1990s it entered the educational discourse in a new wording as competence and standard orientation (cf. Knigge, 2014).

9 Both procedures of control appear in the discussion of summative and formative assessment according to Black & Wiliam (1998), to which Summers et al. (2018) also refer the Scottish Discourse.

ambiguity or vagueness appear as ineffective frictions. Consequently, in order to avoid ambiguity, the object of learning is firstly reduced to such aspects that can be measured unambiguously. And secondly, the object of learning is broken down into these *'tiny little sections'* (teacher interview) that can be precisely identified, controlled and accounted for with the least possible effort.

The application of economic practices to school entails yet further definitions for its participants. Specifically, pupils are understood as self-responsible ego-agents who, on the one hand, (want to) optimise themselves as entrepreneurs for competition, but who, on the other hand, must also be subjected to quality control as products of the learning process. There is also a dual function for the teacher. On the one hand, he or she has to manage the process of producing or transmitting knowledge, and on the other hand, this practice is in turn controlled.

The high relevance of control within the international discourse on music education was also revealed by the analysis of the (fully recorded) comparative discussion on eight music education lessons with participants from seven countries in Leipzig, 2014 (Prantl 2018). Control is not necessarily to be understood as the execution of power by the teacher or the government, but rather as the internal logic of the practice of effectiveness that appears 'natural' in the sense of Foucault's concept of governmentality (cf. also Biesta, 2013; Louth, 2020; O'Neill, 2012). The fact that the teacher uses largely identical wording for the three-step of task-criteria-control as the Curriculum for Excellence (Fig. 2, cut 2) can be interpreted as meaning that the practice of this lesson is largely in line with the ideal of doing effective learning.

The first three paragraphs of this interim summary describe the basic pattern of doing effective learning. It is the triad of clear learning goal, success criterion, and complete and effortless control. This pattern contains crucial features to answer the initial question of whether doing effective learning and doing music are contradictory. I will come back to the relation in the following sections.

At this point, I would like to briefly outline the relationship between effective learning and neoliberalism, because the Scotland lesson is portrayed by Lehmann-Wermser (2018) and Zandén (2018) as neoliberally structured. Indeed, effective learning and neoliberal education share crucial elements that result from the transfer of economic practices and beliefs to educational fields of practice. On its own, neoliberalism concerns more aspects than those covered here by "doing effective learning"; it is more complex as a worldview which go beyond the limits of this chapter.[10] For the questioned contradiction, therefore, the clearly described doings of effective learning are perfect.

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[10]   See for example Savage (2017), Lissovoy (2013) or Roberts-Holmes & Moss (2021)

A closer look at the classroom practice will show that and how doing effective learning permeates doing music and thus changes its object of learning: music.

On Some Characteristics of Doing Music: Blurring, Ambiguity and Reduction of Control
This section aims to highlight some aspects of doing music that resist the interest in complete and effortless control. I address them together in the terms blurring, ambiguity, and control reduction.

There are different concepts of music. Quite a few understand music as a kind of sounding object that can be precisely broken down into individual parts such as tones, intervals, rhythms, forms. chords etc. The concept of doing music, on the other hand, directs attention to where and how music is perceived and celebrated, where it is talked about and created. In practice theory the doing (or social practice) is not only the context of music as a sounding object, but it is part of it. Consequently, if we exclude doings like actions, perceptions, feelings and attributions of meaning or replace them with others e. g., musicological doings and terms – we change the subject of music.[11] Every music teacher knows how effortless it is to evaluate notated intervals, chords and rhythms in a test and how much more effort is required to evaluate perceptions and evaluations of the same in doing music.

For the purposes of this chapter, I will only mention a selection of doings from various musical scenes or musical cultures that escape complete and effortless control. It would suffice for my argumentation if only one of the following characteristics applied.

- Perceiving non-conceptual sound progressions in connection with the articulation of body movements, feelings, and other ambiguities
- Dancing to the music and letting go of control
- Increasing a celebration by including music
- Attending a concert, being touched in an unknown way and thinking: What is this?
- Trying to say why a piece of music is great
- Arguing with someone about the quality of a music event
- Drifting through an improvisation and letting go of control
- Having oceanic feelings
- Creating an atmosphere with music
and so on.

In summary, the characteristics of doing music(s) as practices include not only techniques of producing sounds and (more or less) letting go of control, but also perceptual practices

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[11] On practice theoretical, pragmatist or praxial concepts of music in English see for example Alperson (1991), Small (1998), Elliott & Silverman (2015), Regelski (2016). Also see Zandén (2016).

with attention to sounds, feelings, fuzziness, and ambiguity. Teaching and learning music means experiencing this constellation of practices first-hand, if possible, and/or at least considering these aspects of music as practice.

Doings in Music-related Lesson Details

Fig. 3: Stills of working
Part 1, cut 17, angle 1 (identifying instruments),
Part 2, cut 19, angle 2 (identifying dances),
Part 3, cut 27, angle 1 (reducing 'confidently' to measurable doings) and
Result review, cut 33, angle 1 (success control playing confidently)

With the ASF, the constellation of artefacts reveals a will to order and control. The many musical instruments – drums, amplifiers, guitars, and glockenspiels, along with the teacher's electric piano in front of the classroom – are clearly arranged, and verbalisation seems to play an important role (cuts 3, 4, 6, 8, etc.). Tables for the pupils are aligned to the front like a filled U. In the front of the classroom there is an interactive whiteboard where the learning intentions and success criteria are displayed. Musical terminology on signs hang from the ceiling.

Looking into the room from camera 2 (cuts 4, 6, 8) confirms an emphasis on music terminology: the side wall is filled with diagrams of *'instruments of the orchestra'*. Only an old, small Christian cross points to another dimension of being, and further back a poster showing an apparently spiritual person with upwardly open, receiving palms. Yet in this lesson, spiritual dimensions are not addressed. Perhaps because they would elude the three-step process of effective learning?

Verbal language, spoken, read, or written, plays an essential role (cuts 4, 6, 8, 12–14, 16–28, 30–36). The pupils read the learning intentions from the board and the teacher repeats them (cut 4, 6, 8). They also read out the success criteria (cuts 12–14), and in the result review phase, the teacher asks *'You think we managed that?'* and the students unanimously answer *'Yes'* (cut 30–36).

An analysis of the language used shows that all tasks require clear solutions (e. g., *'identify features of music'*, cut 12, fig. 2.) Also, the approach consists of breaking the task down into the smallest individual tasks that can be answered with *'yes'* or *'no'*. The charade game is a perfect example of how this rule can be learned in a playful way. For example, see cut 16/17:

> Student: *'Is it a Scottish instrument?'*
> Class: *'Yes.'*
> Student: *'Is it strings?'*
> Class: *'Yes.'*
> Student: *'Is it made of wood?'*
> Class: *'Yes.'*
> Student: *'Is it a harp?'*
> Class: *'Yes.'*

The principle of reducing music to clearly identifiable elements continues in the dances (see TCI, cuts 18/19 and Fig. 3, Part 2). In her first interview, undertaken before the lesson, the teacher describes what can be observed in the video:

> *Scottish dances what they're called, how many beats in the bar, a tempo and what you can say along in times with the music. They will do a paired activity using cards that are colour coordinated and they will have to match the dance to the tempo, to the beats in the bar to what you can see in the music and then transfer that information on to a worksheet, so we have written evidence of what they have been learning* (Teacher Interview 1, line 20ff.)

Sounds without simultaneous speaking appear in the 58-minute lesson for a total of 8:45 minutes. These 8:45 minutes are divided into 12 sections.[12] Seven sections identify dances and *Braveheart* is played five times, with changed instrumental groups and tempi.

Zandén (2018) arrives at his interpretation of this lesson by comparing it to one recorded in Sweden, which approaches meaningful sound even less than in the lesson at hand. Against this background, Zandén interprets the "rituals of reading, rereading and writing learning intentions and success criteria" as "a way to pay lip service to a system of accountability through goals and results while adhering to and developing qualitative aspects of music making" (Zandén 2018 pp. 271–272).

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[12]   During the Scottish Dances identification phase, seven clips last an average of 25 seconds (the approx. 10-minute phase is reduced in the short film to 10 sec in cut 18/19); during the 20-minute phase "performing *Braveheart* confidently", the approx. 50-second piece is played again seven times, but the last three times as one continuous performance (cuts 19–28).

He even finds a moment when two students creatively improvise *Braveheart* as a canon during the changeover (at minute 34:50) and takes this moment as an argument for his lip service thesis combined with creating a "goal-free zone" – a zone without any learning goals – in the gaps (ibid.). If the lip service thesis is correct, then effective learning takes place within stage 1 (or front stage) and doing music within stage 2 (back stage), up to 8 minutes 45 – or even less only in the spaces in between. Moreover, no practice of stage 2 is put into words or made explicit otherwise. Instead, the doing effective learning only focuses on those characteristics that can be precisely identified and named.

The short film also presents the third music learning practice. This relates to the performing of *Braveheart*, whereby separating image and sound, give a sound impression on the audio track and show the images in fast motion (Fig. 3, Working Part 3, (cuts 20–28)).

> Ss + T: Perform *Braveheart* confidently + Insert: What does playing confidently mean? (cut 20)
> T: *While I'm playing do you want me to play the melody or […] do you want me to play the chord?* (21–24)
> Ss: *Chords* (21–24)
> T: *Oh, feeling confident this morning, aren't we?* (21–24)
> T: *What did you think of that performance?* (25)
> S: *We played in time* […] (26)
> T: *We need to consider the tempo* (27)
> Ss + T: *We all played in time* (28)
> T: *To perform* Braveheart *confidently. Do you think we managed that?* (33)
> Ss: *Yes* (cut 33) (see Tabular Complementary Information and fig. 3)

Even when performing music, the initially ambiguous criterion of self-confidence is reduced to a precisely measurable scale (Fig. 3, part 3, cut 27/28). Obviously, all elements of this practice serve the goal of controlling the learning success as precisely, objectively, smoothly, and quickly as possible, in short: effectively.

The conflict between learning and music can be generalised in terms of different practice features.[13]

I have explored the characteristics of doing effective learning using the Scottish lesson in conjunction with references from various discourses. At the same time, the doing of music in this lesson became visible. In the whole lesson, at least in the front stage, only one form of practice – only one doing – can be observed. This practice aims exclusively at those aspects of music(s) that can be precisely identified and named. This reveals an interest in the most complete and effortless control possible, related both to the practice of effective learning and to the subject of learning music.

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[13] Louth in 2020 describes a comparable conflict between creativity and learning. In terms of a praxeological theory of rationality, the forms of practice can be distinguished as aesthetic (musics) and technical (learning) rationalities. (See Seel, 1985, and Wallbaum, 2020, pp. 202–208).

Summary and Closing Thoughts

The question raised by this chapter's title is: does doing music contradict doing effective learning? The question was addressed through a discourse analysis on the concept of effective learning and a music lesson on video, the practice of which is exceptionally clearly structured and which explicitly pursues two learning goals. Respectively, these are the learning of music (in this case, Scottish music) and the learning of learning, or effective learning. This lesson is interpreted as an articulation of and a glimpse into a practice and culture of music teaching and of education more generally.

In the course of the interpretation, a three-minute short film was created from the video material. This chapter presents an explanation and interpretation of the short film, thereby contributing the complementary information that enables the resulting ASF to be critiqued academically.

Based on the practice-theoretical assumption that the same practices or bundles of practices can appear in different social fields and countries, this interpretation elaborates features of effective learning both in the video-recorded lesson and in different inter- or trans-national discourses. The basic practices of doing effective learning are, in short: breaking down each learning item into *'tiny little sections'* (Teacher Interview, see above) and following the trinity of clear task, success criteria and effortlessly measurable control. These structural features are both made explicit through oral and written sayings and further implicitly demonstrated through doings. For instance, in this lesson, they are demonstrated both when listening to and playing music.

If we agree that doing gender produces gender, then doing music produces music. The complete dominance of effective learning practices makes it obvious that important doings of 'doing music' are missing. For instance, the linking of sound actions to meaningful perceptions, the inclusion of feelings, blurring and ambiguity, the playful and creative refraining from expediency, perhaps celebration, and – linked to all of this – the letting go of control to a greater or lesser extent. In other words, if one strives to teach music(s) through effective learning practices, the subject music is either transformed or lost.

Thus, along with the Analytical Short Film (ASF), this chapter demonstrates that doing effective learning contradicts doing music (as a social practice of music). The answer to the question in the title is simply: yes.[14]

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[14] Reconstructing practices and their meanings does not necessarily have to coincide with the teacher's personal thinking. I thank her and all those involved all the more for making the video recording of her lesson available for academic discourse. Thanks also to Ross Purves, the editors and blind reviewers for critical reading and advice.

Closing thoughts

The present research shows that effective learning contains norms. In order for doing effective learning and doing music to be made compatible, we would have to reconcile either the concept of effective learning or that of music.

This ASF, inspired by comparative interpretations of this music lesson by scholars from Sweden and Germany, was originally intended to show how it is structured by neo-liberal practices. Instead, the term effective learning proved to be more apt. The problem made visible thus becomes not only narrower but also clearer. Complete and effortless control becomes recognisable as a key feature. Not every school music lesson in either Scotland, England, Germany, Sweden and presumably many other countries around the globe will show the dominance of a technical and economic rationality in such an un-ambiguous way as this ASF. But comparisons made by researchers from other countries combined with international discourse analyses make plausible, that the rationality, which this ASF presents, seems to become hegemonial in schools and probably elsewhere. Thus, this chapter and ASF point beyond the individual case. It does this by showing, firstly, how technical and economical-based practices construct an alternative musical reality and, secondly, that this technical and economical-based practice is not superior but different to music as a practice.

Tabular Complimentary Information (TCI) of the Analytical Short Film (ASF)
Modern Times – Does Doing Effective Learning contradict Doing Music?

SCut No	Time	Angle	Source	Special Effects	Reminder	Point of Quality	Phase Of Lesson
01	0:00:00	–	Movie Modern Times (Chaplin)	Quote + title + *"Braveheart"* theme in the background	Toothed wheels + title: *Modern Times* – Does Doing Effective Learning Contradict Doing Music?	The machine as a metaphor for social praxis and therein individuals suggests the praxeological background. The title addresses two practices in one praxis.	Intro
02	0:07:09	–	Curriculum for excellence	Fullscreen titles + (Outfading *Braveheart*)	'Learning intentions, success criteria [shall be transparent]' (Curriculum for excellence, p. 13)	This and the following quotations signal that the structure of the teaching follows the Scottish curriculum for excellence down to individual formulations.	
03	0:12:00	1	03:30:19	–	What are our learning intentions?		
04	0:14:00	2	03:35:18	–	Recap Scottish instru-ments		
05	0:18:24	–	Curriculum for excell.	Fullscreen titles	'Recognizes […] and identifies […] instruments' (benchmark expressive arts, p. 16)	The teacher presents the objectives ("learning intentions") of the lesson according to the curricular requirements: Clear learning intentions – success criteria – control. They constitute the structure of the lesson.	Phase I – Introduction of learning intentions and success criteria
06	0:23:15	2	03:42:24	–	Be able to recognize Scottish dances		
07	0:29:22	–	Curric. for excell.	Fullscreen titles	'Recognizes a range of music styles and identi-fies [them]' (ibid, pg. 14)		
08	0:34:13	2	03:56:15	–	'Perform *Braveheart* confidently'	All objectives have to be testable complete and effortless (that is effective) That is why they are broken down into "tiny little sections" (teacher in interview). The teacher defines the success criteria exactly according to the curricular requirements. The system of controlling works top down from the ministry to the teacher to the students, The interaction between learning goal and learning control is so close that there is no frictional loss – or, seen from a different perspective, (nearly) no free space for deviations.	
09	0:39:01	–	Curric. for excell.	Fullscreen titles	'I can […] perform my chosen music confi-dently […]' (ibid. p. 19)		
10	0:43:17	1	04:01:11	–	Success criteria?		
11	0:49:08	-	Curric for excell.	Fullscreen titles	'Learning intentions, success criteria [shall be transparent]' (ibid., p. 13)		
12	0:53:24	1	04:13:05	–	I can identify features of the music		
13	0:59:04	1	04:24:05	–	I can distinguish between Scottish dances		
14	1:05:23	1	04:36:24	–	I can perform in a whole class performance of *Braveheart*		
15	1:12:04	1	05:59:21	–	Recap Scott. instruments	The students work according to regulations on objective 1,	Phase II – Working Part I–III
16	1:14:02	1	08:50:03	–	Guessing game		
17	1:26:02	1	09:06:09	–			
18	1:35:11	1	10:53:11	–	Recognize Scott. dances	… objective 2 …	
19	1:38:03	2	14:40:07	Music from 14:39:09	Working in pairs		

#	Time		Source	Visual	Audio/Text	Commentary	Phase
20	1:45:16	2	32:28:13	"Braveheart" theme in the background +	Ss + T: Perform Braveheart confidently	… and objective 3.	Phase II – Working Part I–III
				+ Start animation insert	'What does "playing confidently" mean?'		
21	1:49:11	2	36:28:00	time lapse with zoom on different focuses + sound Braveheart theme and teacher's voice	Musical activity teacher asks: "While I'm playing do you want me to play the melody or […] do you want me to play the chord? Ss: 'Chords' T: 'Oh, feeling confident this morning, aren't we?'	In a first step, the learning goal 'perform "Braveheart" confidently' is concretized as playing (performing) without the support of the melody by the teacher's piano.	
22	1:51:18	2	36:49:00				
23	1:55:01	2	36:31:20	End animation insert			
24	1:59:01	2	36:28:00				
25	2:01:22	1	48:03:01	Braveheart theme in the background	T.: 'What did you think of that performance?' Ss.: 'Good.' T.: 'Why?'	The teacher asks for criteria for the quality of the game. She is looking for success criteria.	
26	2:06:06	2	56:46:21	Zoom in on student	Student reflects 'we played in time […]'	The evaluation criterion is reduced to measurable playing in time.	
27	2:13:18	1	56:34:02	Insert: 'Success criterion for playing confidently = playing in time.'	'we need to consider the tempo'	The insertion draws attention to the reduction of the (already reduced) musical quality criterion to a measurable criterion.	
28	2:17:15	2	48:07:14		Ss + T: 'We all played in time'		
29	2:20:24	–	Curriculum for excell.	Fullscreen titles	'Learning intentions, success criteria [shall be transparent]' (ibid, p. 13)	The connection between teaching practice and curricular prescription becomes transparent. The implicit content to learn is: Everything that happens (not just in the classroom) must be subjected to the three-step of clear goal, success criterion, and effective control. (Being effective means achieving the greatest possible impact with the least possible effort. A discourse analysis reveals that effort is measured significantly in terms of time and money).	Phase III – Result Review
30	2:25:13	1	53:49:22	–	Think back to the learning intentions		
31	2:30:17	1	54:08:19	–	'Recap scottish instruments, were we successful with that?'		
32	2:34:05	1	55:07:20	–	'Recognize the different dances, and were we successful with that?'		
33	2:38:11	1	56:10:13	–	'To perform Braveheart confidently. Do you think we managed that?'		
34	2:43:03	2	52:15:05	Insert + Fading in Braveheart theme in the background	This lesson contains: 13× 'learning intention(s)' and 10 × 'success' as a root word	Standardized vocabulary and routine cheering are elements of the same practice.	
					'Hands up in the air.'		
35	2:49:21	x	Lehmann-Wermser u. a. 2018	Fullscreen title + Braveheart theme in the background	'Assessment procedures are the vehicle whereby the dominant rationality of the corporate capitalist societies […] is translated into the systems and process of schooling.'	The inserted rule – like the machine metaphor at the beginning – encourages further reflection on connections between different fields of social practice, especially between school and society. On the whole, the ASF formulates the thesis contained in the title.	Outro
36	2:57:14	x		Link	See comparing.video	The insertion connects the Short Film with this Complementary Information.	

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Steven Schiemann

Rhythmical Music Practices in Primary School Music Lessons

A Video-based Observational Study

Introduction

Exploring existing musical practices and how all people engage in music-making and practising ("musicing" Elliott, 2009) can be regarded as one of the core interests of this book ("Music Is What People Do") and of research in music pedagogy per se. This study wants to shed some light on the existing practices of how rhythms are taught and learnt in primary school music lessons. Rhythmical Music Practices (RMP) are widely spread in (German) curricula (Hasselhorn & Lehmann, 2014, p. 86), voluntary content standards, e. g., National Standards for Music Education (MENC, 1994), and popular with primary school teachers (Aicher, 2014). RMP can therefore be regarded as a core practice of what people do musically, but only very little is known about RMP and the teaching practices of primary school teachers in general (Lehmann-Wermser & Krause-Benz, 2013). The aim of this study is to investigate various aspects of RMP, which will be presented in the theory section. To explore which approaches and practices for RMP were used by the teachers, the research questions and methods of this qualitative, video-based, observational study are outlined in the methods section. In the next section the results are presented. Based on the data of this study, implications of the teachers' choices of rhythmical components (object) and interaction and learning practices with the students (subject) shall be discussed in the discussion section.

Theory of RMP

Rhythm in music is defined as "an independent temporal order and design principle, characterized on the one hand by uniformity, referenced to a fixed period of time; and, on the other hand, by grouping, structuring and creating variety" (Dahlhaus & Eggebrecht, 1979, pp. 394–395, translated by the author). In this study, we must distinguish between two components of rhythm: technical and expressive components. Dahlhaus and Eggebrecht's definition of rhythm rather points to the technical components of RMP, which are "related to the mechanics of producing fluent coordinated outputs [… and are concerned] with accurate and faithful reproduction of a printed score, rather than with improvisation or composition" (Sloboda, 2000, p. 397). This technical definition of rhythm must also be complemented by referring to the expressive musical components of rhythm.

The expressive rhythmical components are timbre, timing, loudness, and pitch. Sloboda points out that the expressive rhythmical components, as in any music making, are "intentional variations in performance parameters chosen by the performer to influence cognitive and aesthetic outcomes for the listener" (Sloboda, 2000, p. 398). Hence the expressive rhythmical components "demand knowledge of the underlying structural and stylistic constraints of a piece or a genre" (ibid.).

The teaching and learning approaches of RMP are defined as playing "simple to complex [rhythms] in the form of body percussion and percussion instruments" (Hasselhorn & Lehmann, 2014, p. 86, translated by the author). RMP is contained in about 65 % of the curricula of German primary schools (ibid., translated by the author). It includes the use of, e. g., rhythmic solfeggio syllables, rhythmic patterns and building rhythmical instruments. RMP can be performed as a reproduction, e. g., of a given or printed musical score, or as an invention of individually created rhythms, e. g., in composing a rhythmical loop to accompany a song.

The next chapter focuses on the interactions between teachers and students in music lessons and what is already known about RMP.

Music Lessons by Primary Music Teachers

Very little is known about the teaching practices of primary school teachers in general (Lehmann-Wermser & Krause-Benz, 2013) and especially about those of non-specialist music teachers (Hammel, 2011). Non-specialist music teachers are persons who have no professional vocational training in music education and/or musical instruments. They are responsible for up to 70 % of primary music lessons in Germany (Lehmann-Wermser, Weishaupt & Konrad, 2020, p. 24). International studies report that non-specialist music lessons are a standard-situation and that "teaching outside the field" (Henley, 2011) is a normal condition for (primary) music lessons. Further German studies come to similar results, according to which, on average, "10.7 percent of the teachers in elementary schools

who […] have taught music have a teaching qualification" (Autorengruppe Bildungsoffensive, 2012, p. 335, translated by the author) in this subject. In summary, many experts have the impression that music-pedagogical everyday life in elementary schools is still deficient. Mechtild Fuchs states that qualified music lessons are the exception, not the rule; music lessons are predominantly taught by non-specialist teachers, or they are not taught at all (Fuchs, 2015, p. 7). The state of music teaching in German primary schools has been known for decades, it is described as "desolate" (Günther & Ott, 1984, p. 455, translated by the author) as early as 1984. These results show a clear tendency towards the necessity of making a reasonable distinction between the RMP of specialist and those of non-specialist teachers of music (in primary schools).

RMP of Specialist and of Non-Specialist Teachers of Music

In this paragraph, differences in RMP between specialist and non-specialist teachers are pointed out. Earlier studies have shown that non-specialist music teachers lack the musical skills (Russell-Bowie, 2009) and self-confidence to teach practical music-making (Henley, 2011, p. 25). Aicher was able to show that primary music teachers ascribed themselves the highest competencies for RMP (Aicher, 2014). Other studies indicated that specialist music teachers spent class time on all nine standards from the *National Standards for Music Education* like singing and performing music "however, less time was devoted to those standards that required creative or artistic decision-making skills from the students" (Orman, 2002, p. 155). The duration of RMP in Orman's study from US elementary schools consisted of ($N = 30$) specialist primary school music teachers and it was relatively low ($M = 1.07$ min./ lesson) (ibid.).

To be able to analyze teachers' RMP in music classrooms, it would be necessary to not only measure durations of RMP, but also to reconstruct how RMP is performed by the teachers, in terms of social-constellations and spatial setups. The next section proposes a current approach by Wallbaum (2014, 2018) to compare music teaching practices.

Experiencing and Comparing Music Practices

Some relevant findings in comparing teaching practices in music lessons have been made by Wallbaum (2014, 2018), which also play an essential role in this study. Wallbaum found two striking spatial setups that served as indicators for a certain music teaching philosophy. This music teaching philosophy can either be described as a deductive or an inductive approach of teaching and learning music. Wallbaum discriminates between *Dirigierte SchulMusik* (conducted school music in a schematic spatial set up as a deductive approach) and *Moderierte SchulMusik* (moderated school music in a circular spatial setup as a inductive approach) (Wallbaum, 2014, p. 113–115). The schematic spatial setup of the *Dirigierte SchulMusik* (conducted school music) is teacher-centered. The students act primarily in relation to the teacher and follow the teacher's instructions.

The teacher constantly faces the students like a conductor and guides all phases (ibid.). It can be regarded as a deductive approach that refers to a directive learning model. The circular spatial setup of the *Moderierte SchulMusik* (moderated school music) is student-orientated, because in that arrangement the students mainly act in relation to one another and can try out their own musical solutions. The teacher can be inside or outside the circle: observing or alternating between working groups to support "the greatest possible degree of personal responsibility of all participants" (Wallbaum, 2014, p. 115, translated by the author). The teacher's role is to observe, to moderate, to go around and to help students (see Fig. 1). It can be regarded as an inductive approach that refers to a cultural learning model.
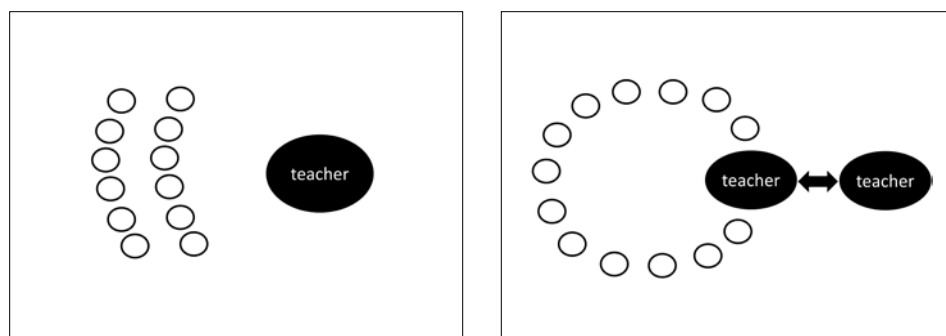
Fig. 1. "Dirigierte SchulMusik" (left) and "Moderierte SchulMusik" (right) according to Wallbaum (2014, pp. 113–115). Legend: circle = students.

This preoccupation with Wallbaum's schematic spatial setups can be regarded as an observable approach to link to hidden teaching implications in RMP. It can serve as an introduction to the cultural/teaching script which is defined, e.g., by the interactions and the spatial setups. A cultural script can be defined as "representations of cultural norms which are widely held in a given society and are reflected in the language" (Besemeres & Wierzbicka, 2007, p. 56). Of course, not everyone in a cultural community "conforms to shared understandings and, indeed, speakers are not necessarily consciously aware of them in normal interaction" (Goddard, 2012, p. 1039). The same understanding is applied to RMP in this study.

Methods

In this section research questions and research methods for analyzing RMP are presented.

Research Questions for RMP

This study is adapting two of the conference's key questions to the topic of RMP: "What roles does music play in society?" (p. 7, in this volume). This conference question is transformed to: "What roles do RMP play in primary school music lessons?" And the second conference key question: "How can music education connect with learners' expertise in music?" (ibid.), is transformed to: "How do RMP connect with learners' expertise in rhythmical music?"

To answer these two higher-level questions, this video-based observational study is focusing on the following research questions: What roles do RMP play in the primary school music lessons of specialist and non-specialist music teachers?

(1) Duration: How long are RMP in music lessons?
(2) Teaching approach: Are RMP approached in a creative or in a reproductive manner?
(3) Instrumentation: Which instruments are used for RMP?
(4) Spatial setup: Are rhythms practiced in a teacher-centered, schematic spatial setup (conducted school music) or in a student-centered, circular spatial setup (moderated school music)?
(5) Participant performance: How are RMP practiced: solo, in groups or by all students?
(6) Teacher performance: What do the teachers do during RMP?

To shed some light on the question how do RMP connect with learners' expertise in rhythmical music? – the results of the previously mentioned research questions (1)–(6) are summed up and interpreted in the discussion section.

Research Methods

The questions (1) to (5) are evaluated by using a quantitative content analysis for an observational video-based study. To mark the duration of each event of RMP in the video, event-sampling (Bakeman & Quera, 2013) was used with the video analyzing software ELAN (2020) (see Fig. 2). A rating manual ensured that all raters coded the events in the video recordings similarly. The interrater reliability for the raters ($N = 2$) with ($N = 12$) music lessons can be regarded as high (*Cohen's Kappa* $= .84 – .89$, $M_K = .88$, $N_{coding} = 321$).

Fig. 2: Quantitative content analysis using the video-coding software ELAN (2020).

To answer research question 6, a qualitative sequence analysis (Dinkelaker & Herrle, 2016) was incorporated to reconstruct actions and to identify opportunities and problems of RMP. A part of the lesson was chosen which contained a sequence of RMP (about two to four minutes): three sequences from two non-specialist and one specialist music teachers were analysed. The sequence analysis was subdivided into shorter units (sequence elements). The sequence elements focused on the teachers' performance. They contained a video still, a musical notation, a transcript of verbal and nonverbal actions, a description, and a discussion of meaning and function of the interaction between students and teacher (see Fig. 3 for an example of a sequence element of teacher 3).
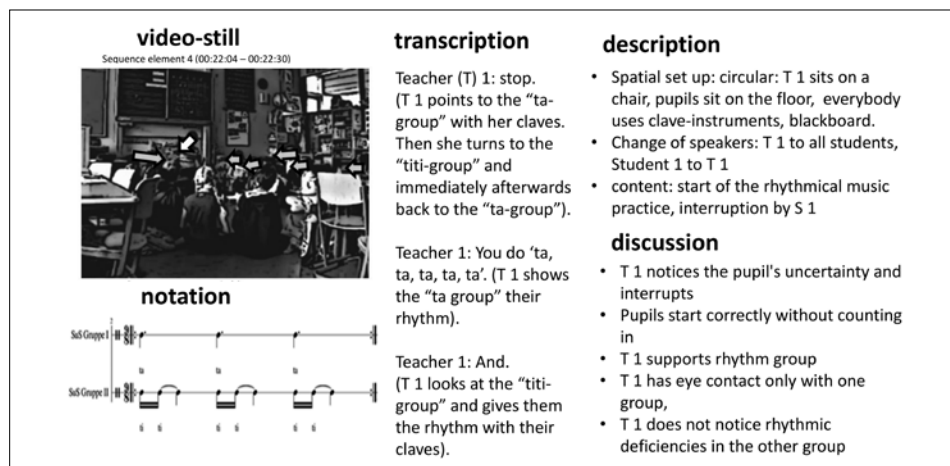
Fig. 3: Example of a sequence element of the sequence analysis of teacher 3. Legend: T = teacher, S = student.

Mixed Methods Design

The framework of this study is an explanatory sequential mixed methods research design (Creswell, 2009; Kuckartz, 2014, p. 104–121). Its methodology follows four steps (see Fig. 4). A cross-sectional mixed-methods video study with non-specialist ($N=8$) and specialist music teachers ($N=4$) was designed.
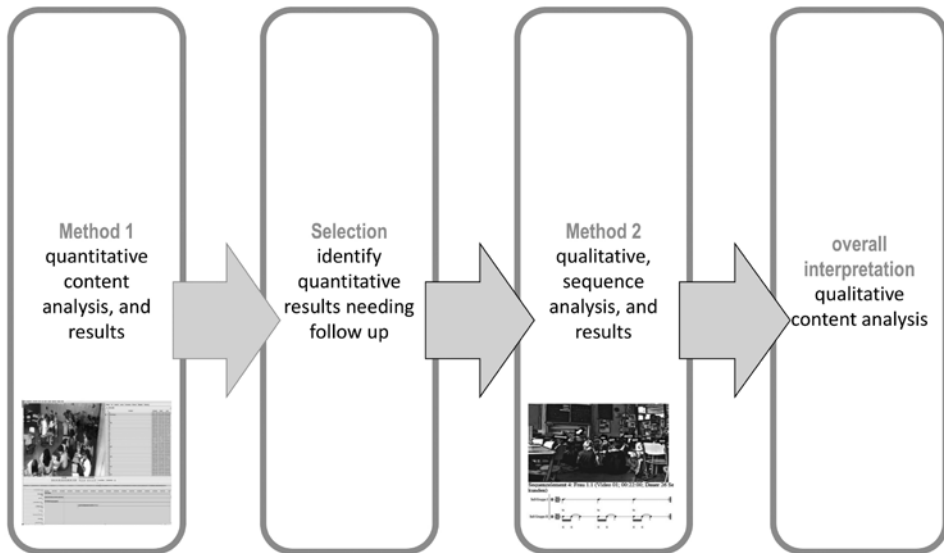
Fig. 4: Explanatory Sequential Mixed Methods Research Design of the Study.

Sample

All teachers and students in this study participated voluntarily. The teachers were asked to present a music lesson with a focus on music practices. In total, 12 primary music teachers partook in this video-based study. The non-specialist ($N=8$) and the specialist music teachers' ($N=4$) average age was $M=45.3$ years ($SD=6.9$). Twelve complete music lesson (12×45 Minutes $=9$ h) of these teachers, from the German state of Baden-Württemberg (south Germany), were recorded and analyzed.

Results

First, the research questions (1) to (5) are answered using quantitative content analysis (method 1). Then the findings for research question (6), according to method two (sequence analysis), are presented.

Method 1: Content Analysis

The results for research question (1) Duration: How long are rhythms practiced in music lessons? – showed that, in total, all music teachers in this sample practised rhythmical music for $M = 4.7$ min./lesson. Differences between the two groups of teachers were observed. Non-specialist teachers practised fewer rhythms in a music lesson ($M = 3.1$ min./lesson) than specialist teachers ($M = 8.0$ min./lesson). Fig. 5 shows that students of specialist music teachers practised rhythms with varied approaches and combinations, e.g., rhythms combined with tonal instruments and/or singing and chanting. Meanwhile, students of non-specialist teachers combined RMP only with singing or chanting.
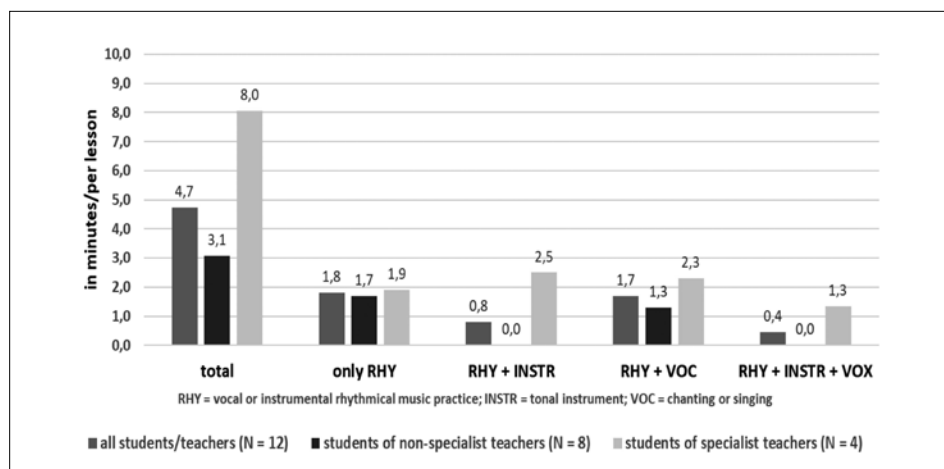
Fig. 5: Research question (1): Duration of RMP and variations of methods.

The second research question – "Are rhythms practiced in a creative or in a reproductive manner?" – aimed at analysing which approach to teaching/dealing with music was used (*Umgangsweise mit Musik*; see Venus, 1984). In this sample the teachers used RMP predominantly to reproduce rhythms for $M = 3.7$ min./lesson or for sight-reading rhythms for $M = 1.0$ min./lesson. An approach to RMP with creativity and improvisation was not observed in this study. Concerning the teaching approach of rhythmical pattern-exercises, there were only slight differences between non-specialist teachers ($M = 0.9$ min./lesson) and specialist teachers ($M = 1.3$ min./lesson). However, there were clear differences in the duration of reproducing RMP between the two groups. Non-specialist teachers reproduced RMP for $M = 2.1$ min./lesson and specialist teachers for $M = 6.8$ min./lesson (see Fig. 6).
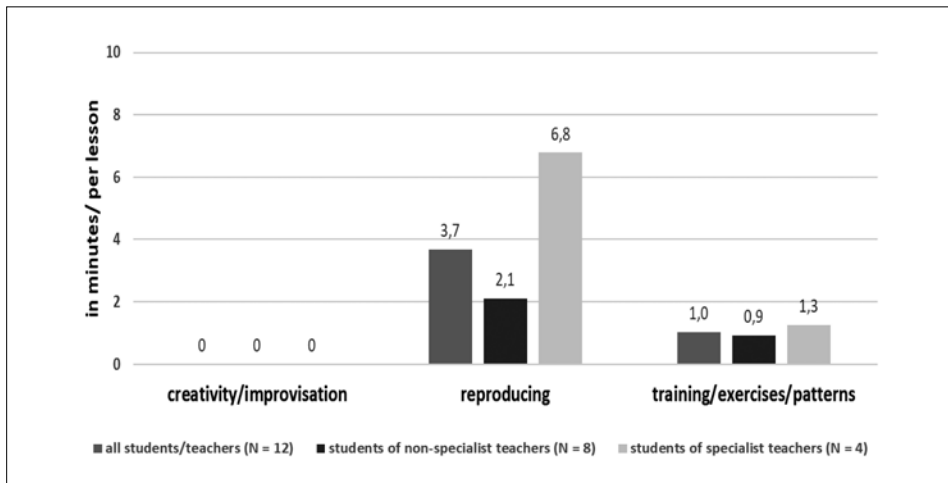
Fig. 6: Research question (2) Teaching approach: Are RMP used in a creative or in a reproductive manner?

The third research question asked about the instrumentation of RMP – "Which instruments are used to practise rhythms?" Rhythms could either be practised vocally, e. g., counting-off the meter "1,2,3", speaking out rhythmical solfeggio syllables, or by chanting a rhythm on a neutral syllable[1]; instrumentally, e. g., by using non-tonal instruments like claves, guiro, tambourines; or by using body percussion instruments, e. g., clapping, stomping, snapping or by using a combination of these instruments.

In total, the students of all teachers practiced rhythms with non-tonal instruments the most ($M = 2.4$ min./lesson) followed by using body percussion ($M = 1.3$ min./lesson). A combination of vocal and instrumental RMP or the use of vocal RMP was performed either rarely or not at all.

Specialist music teachers used rhythmical non-tonal instruments for $M = 5.2$ min./lesson, while non-specialist teachers used them for $M = 1.1$ min./lesson (see Fig. 7).

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[1]   It was planned to incorporate beat box and mouth percussion as well, but in this sample these were not practised by the teachers or students at all.
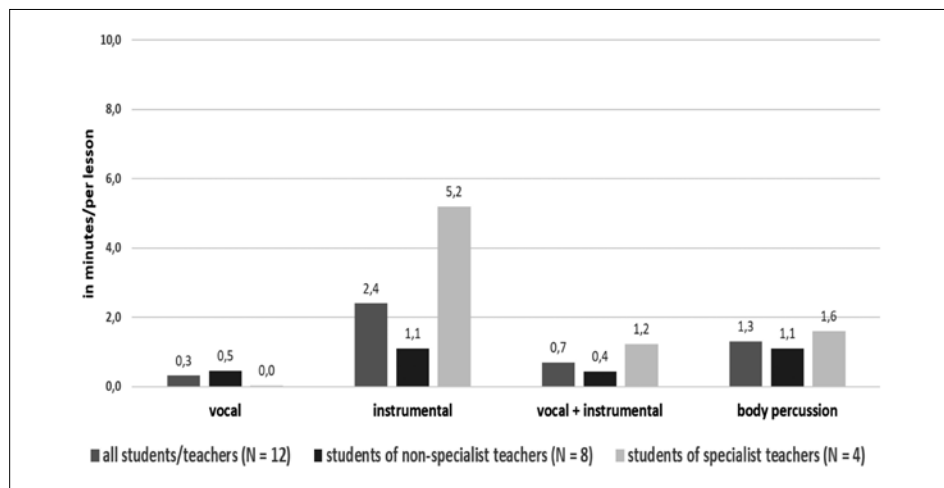
Fig. 7: Research question (3) Instrumentation: Which instruments are used to practise rhythms?

Research question 4 focused on the spatial set up during RMP – "Are rhythms practised in a teacher-centered schematic spatial setup or in a student-centered circular spatial setup?"

In total, students practised rhythms mainly in a schematic spatial set up for $M = 3.8$ min./lesson, which equalled 80.9% of the time spent on RMP. Circular spatial set ups were used for $M = 0.9$ min./lesson, which equalled 19.1% of the time spent on RMP. These findings were almost identical for both groups of teachers: specialist teachers' $M_{\text{circular spatial set up}} = 19.75\%$ and $M_{\text{schematic spatial set up}} = 81.25\%$, and for non-specialist teachers $M_{\text{circular spatial set up}} = 17.24\%$ and $M_{\text{schematic spatial set up}} = 82.76\%$ (see Fig. 8).
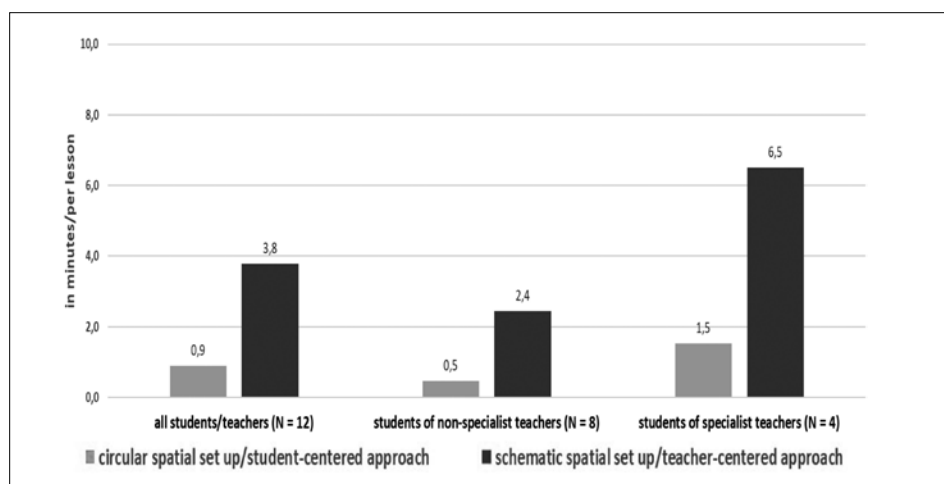
Fig. 8: Research question (4) spatial setup during RMP – "Are rhythms practiced in a teacher-centered schematic spatial setup or in a student-centered circular spatial setup?"

Research question (5) focussed on the mode of student participation in RMP – "Are RMP performed solo, in groups or by all students?" Both groups of teachers practised most of the time with all students ($M=3.5$ min./lesson). Mainly in specialists' lessons teacher modelling ($M=0.8$ min./lesson), solo-performances of students ($M=0.8$ min./lesson), and student group-performances of RMP were observed ($M=0.9$ min./lesson). In non-specialists' music lessons, these modes of student participation were only observed for a very small amount of time: teacher modelling for $M=0.1$ min./lesson, solo-performances of students for $M=0.3$ min./lesson, and student group-performances of RMP for $M=0.2$ min./lesson (see Fig. 9).
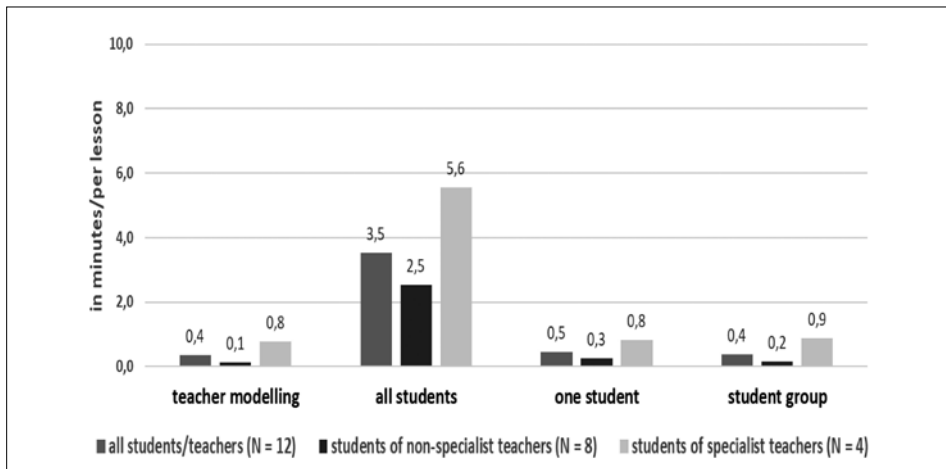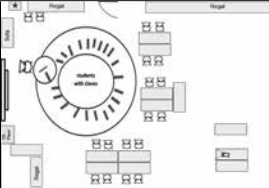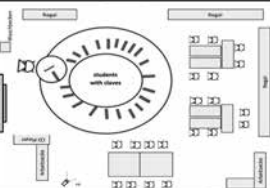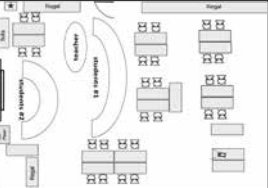
Fig. 9: Research question (5) participation modes: Are RMP performed solo, in groups or by all students?

Method 2: Sequence Analysis

The first result of the sequence analysis of method two indicated that the performance of RMP in circular spatial setups was characterized by a teacher-centered performance and not by a learner-centered one, as would be expected following Wallbaum's findings (2014, pp. 112–115). All groups of teachers, regardless of their status as specialist or non-specialist music teacher, showed the tendency to perform all spatial setups teacher-centered.

Secondly, it was observed that the teaching contents and goals of RMP derived and consisted primarily of technical components of RMP, e.g., accurate and metrical correct reproduction from the musical score or the aural model given by the teacher, and the correction of playing techniques on percussion instruments. Within this sample it was not possible to detect an attempt to explain, correct and support the RMP in expressive components, e.g., for loudness, pitch, timbre, and other sound qualities (see also Sloboda, 2000, p. 110). We found that five of the eight non-specialist music teachers participated in RMP themselves 'like a student', without guiding the class. Furthermore, it was detected that six out of eight non-specialist music teachers were focusing merely on visual aspects

of RMP, e.g., when correcting only postures of holding an instrument correctly, but not correcting the rhythmical part the students had played inaccurate. It was observed in all cases ($N=8$) that the non-specialist music teachers did not correct rhythmical aspects of RMP, while all specialist music teachers did ($N=4$). The following table is a shortened version of three sequential analyses (see Tab. 1)[2].

	Teacher 1 (T1), Non-Specialist	Teacher 2 (T2), Specialist	Teacher 3 (T3), Non-Specialist
Room			
Spatial Setup	Circular setup: Interaction and turn-taking does only take part with reference to the teacher. Students do not refer to each other.		Schematic setup: Students do not refer to one another.
Teacher's own RMP	T1 acts like a participating student and plays along with her rhythmical instruments.	T2 models and plays every rhythmical pattern to her students and plays along with her rhythmical instruments.	T3 acts like a conductor. But only turns herself to one of two groups. T3 does not play/sing along.
Teacher Support	T1 does not conduct her students. T1 only talks to students who perform their rhythm-pattern solo. T1 does not correct or explain any musical aspects of RMP.	T2 conducts all students. T2 gives every student feedback on accurate rhythmical practice. T2 provides instruction and explanations to all students.	T3 admits to her students that she does not know what the students have played. T3 does not correct or explain any RMP.

Tab. 1: Summary of three sequential analyses of three music teachers.

Results of Methods 1 and 2

In the overall interpretation of the two data analyses, we came across two major findings.

First, the overall interpretation points out that RMP is very similar in terms of learning styles within both groups of teachers. These data show a clear tendency towards the

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[2] These sequential analyses are a re-analyzation and re-interpretation of previously published data focusing on whether music performances included learning routines with elements of "spiral sequencing" (Schiemann, 2021, appendix). These data were originally analysed for evaluating the effects of coaching and further professional development for a group of non-specialist music teacher over one school year.

performance of RMP in the primary music lessons as a schematic spatial set up, which is clearly teacher-centered, and the approaches to learn RMP are almost always using repro-ductive methods with an emphasis on acquiring technical skills.

Secondly, the specialist music teachers differed from the non-specialist music teachers in being able to apply rhythmical corrections, implementing tonal instruments and offering a variety of social arrangements (see Fig. 10).
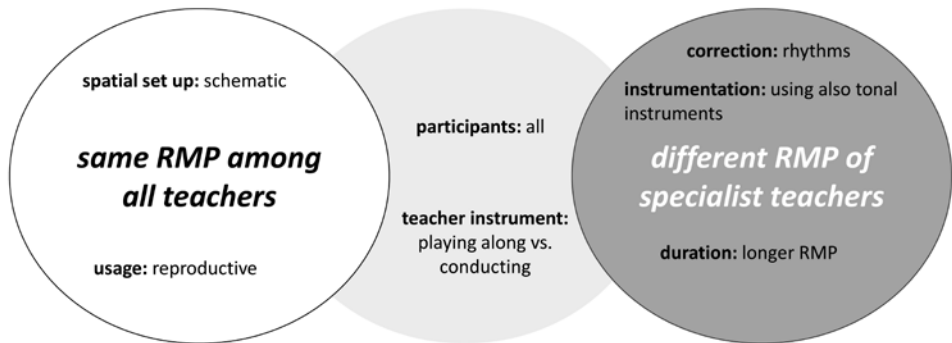
Fig. 10: Overall interpretation: Similarities and differences between (non-)specialist teachers.

Discussion

First the musical components of RMP, the teaching approaches, and the ways of learning RMP are interpreted (A). Thereafter, the results are reflected in light of the research methods used, and finally an outlook with questions for further research is presented (B).

Interpreting Musical Components of RMP

As we have seen, there are considerable variations in the duration of RMP between differ-ent groups of teachers. Non-specialist teachers achieve low and specialist music teachers achieve high(er) durations in all research categories (1) to (5) of RMP. Furthermore, the results suggest that the observed teaching methods and goals used for RMP in both groups of teachers refer to the same underlying cultural script of RMP. This interpretation is supported by the observation that RMP was dominated by teacher-centered approaches and choices of, e.g., content and song repertoire. The role of RMP as a direct instructional method with focus on developing technical skills can be interpreted as the cultural practice of, what Sloboda has described as, the "classical conservatoire tradition"[3] (Sloboda, 2000,

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3   Sloboda refers to the increase in difficulty of performing western art music (classical music) within the last 300 years (2000, p. 399)

p. 399) – only transferred to a primary school music classroom setting. The findings of other studies support this assumption, that there seems to be a cultural script conforming to promoting technical musical skills, rather than expressive components. Studies report that students and teachers have "low exposure" (Piazza & Talbot, 2020, p. 1) to creative musical activities, e. g., composing, use of expressive components of music etc., but felt it was (very) important to foster its development (ibid., p. 8). Furthermore, it shows that, despite increased discourse in German music education about the inclusion of creative musical activities and expressive musical components (e. g., Godau, 2017; Wallbaum, 2018; Zuther, 2019), it seems that it has not yet influenced primary classroom practice (of this sample).

Interpreting Teaching Approaches and the Ways of Learning RMP

The way that students within a primary music classroom tend to learn and pass on new information about rhythms was very similar amongst non-specialist and specialist music teachers. In both groups of teachers, the learning style of RMP reflected greatly their intention to work on improving their students' technical and musical skills. The teachers predominantly chose the repertoire of songs and rhythms.

One of the transformed conference's key questions was "How do RMP connect with learners' expertise in rhythmical music?" (see p. 7, in this volume). It can be stated that there were no such approaches to RMP in this sample. RMP, as observed in the sample, were rather based on teacher-centered choices of rhythmical repertoire such as songs or patterns, meter, and the way RMP were practised, namely through teacher-centered instruction, i. e., the teacher told the students what to do, what to play, and what to practise. Hence, teachers did not leave room for cultural learning and/or the learners' perspectives on RMP.

The directive learning instructions in RMP created the impression that it was reduced to the delivery of factual – and not to be debated – information and content. Music teachers in this study did not focus on connecting with learners' expertise in rhythmical music. Constructivist methods were not observed in this sample. The directive model of learning (deduction) in this sample was not alternated by inventive teaching methods, e. g., inductive learning strategies like anchored instruction or cultural learning[4] (see Rowan, 2013). Teaching procedures using constructivist approaches to generate many possible solutions or ideas to construct general principles in RMP were not observed in this sample. The unbalance of performing RMP in terms of working merely on technical musical components (object) and interacting with the learners (subject) predominately through directive learning models is highlighted in Fig. 11.

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[4] In the case of language learning, they are referred to as "extra-curricular activities [which are …] activities performed by learners in out-of-lesson, or out-of-school time. Within a language learning context these may include attending a language club, watching a foreign language film, playing a part in a foreign play, participating in a foreign visit etc." (Goullier, 2007, p. 75).
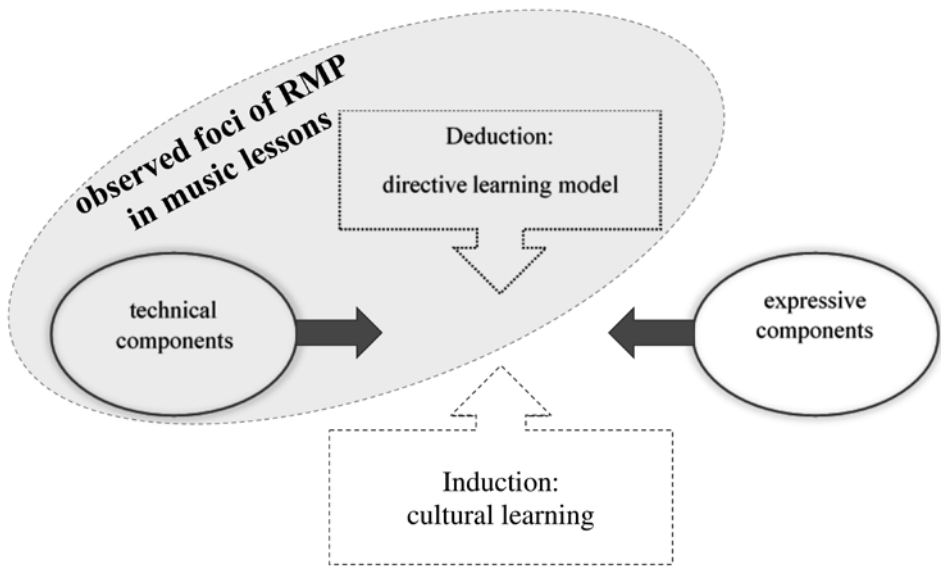
Fig. 11: RMP performances in this study. Rhythmical Components and Ways Of Learning RMP.

Method, Outlook and Need for Further Research

Some methodological deficits, mainly the low number of participating teachers, must be identified here. Hence, this study is not representative, but it can help to shed some light on the questions – "What role does RMP play in primary school music lessons and how does it connect with learners' expertise in rhythmical music?" A closer examination of a higher number of teachers and their RMP would be advisable for further research, so that a thorough analysis of RMP can be undertaken.

Questions for further research are:

- Are primary music teachers lacking constructivist methods to incorporate students' ideas or contributions in RMP/at all?
- For what reasons did the teachers perform RMP predominantly in a teacher-centered approach, regardless of whether they used circular or schematic spatial setups? Do Wallbaum's (2014) conceptual considerations of these two spatial setups need to be expanded?
- Wallbaum focused on two crucial questions, which open the need for further research: Firstly, "how are the social (cultural, ethical) norms really interwoven with constellations of practices in the classroom?" (Wallbaum 2018, p. 424). The previously mentioned finding (b) suggests, that practices in the classroom, e.g., spatial setups, are not (always) interwoven with social or cultural norms or intentions of the teachers, at least in this sample. Would there be different findings in a larger sample or at secondary level?

- Secondly "how are musical practices and educational practices related to and placed within cultures – and how should they be related in a state and society which enables different ways of life?" (Wallbaum 2018, p. 424). It was observed in this sample that RMP were performed one-sidedly, with a focus on a deductive learning approach to work on the correct performance of technical rhythmical components. This finding is in line with other research, which found that "less time was devoted to those standards that required creative or artistic decision-making skills from the students" (Orman, 2002, p. 155). A more balanced application of rhythmical components (using technical and expressive components), incorporating a variety of ways of learning RMP (deductive and inductive approaches), would very probably be advisable to "enable different ways of life" (ibid.). To promote a change in this direction, teacher education and professional development will have to work on the question – How can the overall teacher performance quality of (R)MP be raised and met in professional development and in curricula?

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Anna Elisa Hürlimann & Annamaria Savona

Generalist Teachers' Development in Teaching Songs in Class

Introduction

Research shows that generalist teachers in pre-school and primary schools include musical activities in their daily teaching and can make a fundamental contribution to the transmission of musical practice to the younger generation (King, 2018; Stadler Elmer, 2015). Therefore, it is important to enhance knowledge about the music teaching skills of generalists. To investigate such skills, the didactic research is relevant. Studying the didactic system, consisting of the three poles: school children – content – and teacher, forms the central object of didactic research (Schneuwly, 2021). However, research has mostly lacked an exploratory phenomenological and didactic approach to generalists' abilities to prepare, organize and conduct a music lesson.

Studies of generalists involved in music education have often highlighted the limiting aspects of their professional work such as the influence of differential past experiences, lack of preparation time and lack of musical skills and confidence (de Vries, 2014; Gravis & Riek, 2010). Some studies have investigated the values that generalists place on music education and have shown that utilitarian justifications such as increasing children's levels of confidence and engagement influence their sense of commitment towards the subject (Collins, 2014). Within longitudinal studies of professional development, research has primarily focused on specialist music teachers. Several studies have explored music teachers' well-being during internships and professional identity development in relation to their view of the goals of music making (e. g., Pellegrino, 2015).

Our research aims to fill some of the gaps regarding the professional development of generalist teachers in music education.[1] Based on the intrinsic cultural character of this discipline, we aim to explore the development of two specific skills related to teaching songs. On the one hand, we study how generalists use musical instruments; on the other hand, we focus on how teachers guide the class from a state of non-singing into ensemble singing, using a variety of signals. Within the context of specialist music teachers, the use of musical instruments has also been explored outside the performance practice, for example in relation to the potential benefit to understanding musical analysis (Ward, 2004). Other studies have outlined considerations for the use of specific musical instruments in music classes (Davis, 2004; Giebelhausen, 2016). Further studies have explored the use of the variety of musical and technological instruments to mediate and extend students' preparation, given their differentiated levels of ability, interest and comfort in making music (Bernard & Cayari, 2020). The use of musical instruments by generalist teachers is still an unexplored area in music education. Our study pursues a phenomenological approach to explore the role of musical instruments and digital audio media and aims to systematise their use as well as their functions during class singing.

Regarding the transition into joint singing in class, there is hardly any research. Only Liao and Campbell (2014; 2016) describe empirically the song leading process in school: generalist teachers teach new songs in class, leading a group of children aged 4 to 8 into joint singing. However, they did not study the temporal aspects of the transitions throughout a lesson. In this respect, our aim is, first, to show the conceptual framework that represents the transition into joint singing in a singing episode and second, to describe how teachers learn to guide a group into joint singing over the three years of teacher training. In the following, we introduce our longitudinal study on generalist teachers' learning to leading class singing lessons, and in this context, we illustrate our methodologies to study in detail in-situ practice of using musical instruments and of guiding a group to sing together.

Design

In order to study how pre-service generalist teachers learn to teach songs, we designed an explorative study guided by the didactical paradigm school children – content – teacher (Stadler Elmer, 2021).

We collected data longitudinally over the three-year training course of ten generalist teachers who voluntarily participated in our study that fulfills the national ethical requirements. In the first year of their teacher training, the pre-service teachers took a music theory class. In the second and third year, they attended seminars on leading songs in class. We asked the participants to teach a song of their own choice to pre-school or primary school children during each of their three annual internships. We video-recorded each lesson, and we audio-recorded the immediately following interview while watching the video together with each participant. We asked each participant to pause the recording to comment. A couple of months after the lessons, the teachers filled in a semi-structured questionnaire.

In this paper, we present the case study of Lily, and aim to explore and describe her song-leading, focusing on the two afore-mentioned aspects: the use of musical instruments and digital audio devices and the transitions into joint singing.

In the next section, we illustrate our method in which video recordings serve to systematically observe the practice, while the interviews and questionnaires allow us to reconstruct the teacher's intentions and perspectives.

Method

We first present our micro-analyses of selected moments of the video episodes, regarding the use of instruments and leading the group into joint singing. Thereafter, we describe the method of text analysis of the personalized, open-ended questionnaire and interviews.

Analysis of Selected Video Episodes

In order to analyse the data according to our research interests, we first transcribed the video-recorded lessons and audio-recorded interviews using different methodologies and techniques. The videos were transcribed using the Lesson Activities Map (LAMap) methodology (Savona et. al, 2021). It provides a graphic overview of the lesson's course by reducing the complexity of the events with symbols and icons, and enables the in-depth analysis of selected moments. Since the smallest units of action in the LAMap methodology are termed episodes, our analysis is based on the episodes in which Lily used the musical instruments.
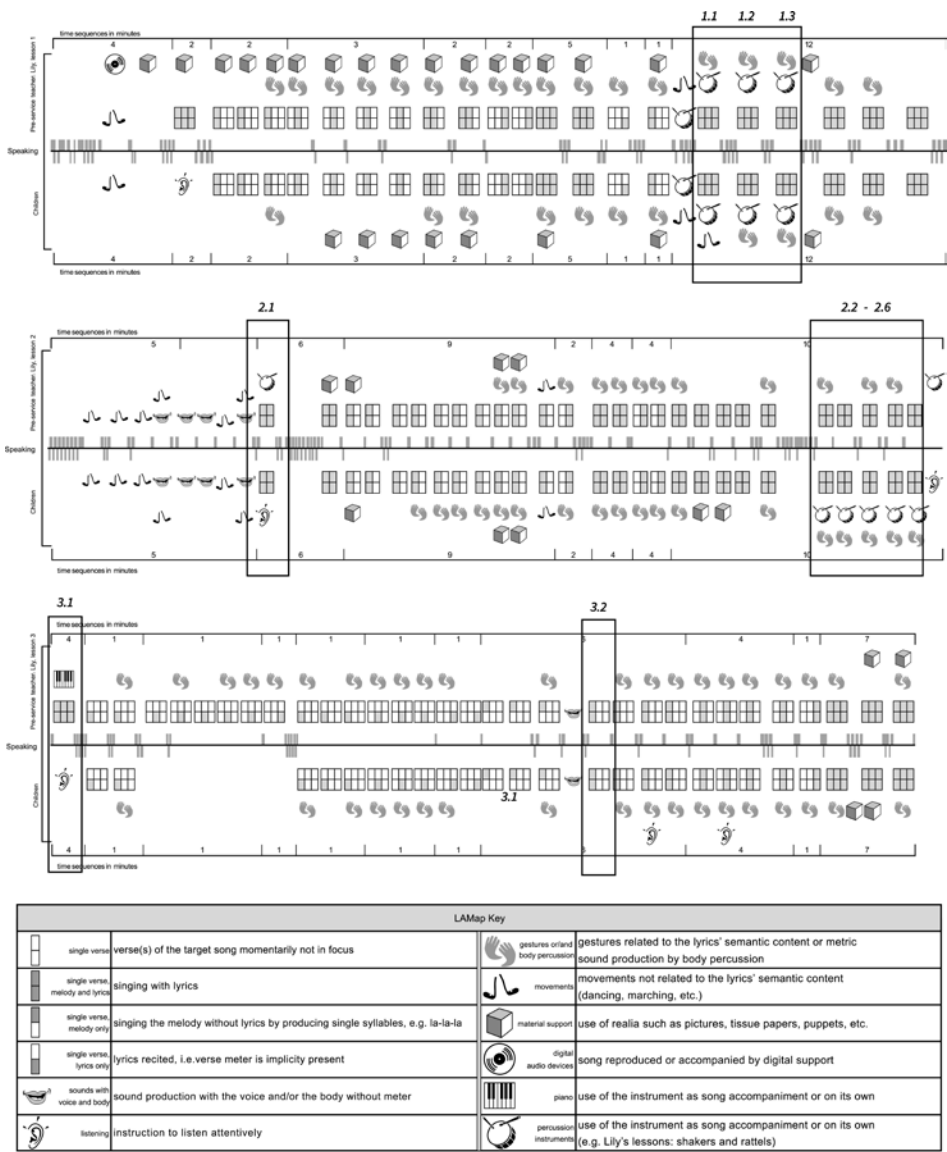
Fig. 1: Lily's three video recorded lessons transcribed using the LAMap methodology

This selection of eleven episodes (Fig. 1: 1.1–3.2) are those that we used for the analysis of the transition into joint singing. This moment of transition is very important in any singing action, since it is the beginning of collectively experiencing the synchronization, the same syllables, including pitches and pulse. At this moment, three actions must be simultaneously guided by the teacher and then accomplished by the pupils: 1) singing the initial tone to align and synchronise the initial pitch and, therefore, the key, 2) displaying a pulse

and meter as temporal features to allow pupils to perform at the same tempo, and 3) the articulation of the initial syllable of the subsequent lyrics.

How does Lily perform these actions, and how does she instruct the transition into joint singing? In order to answer this first question, we introduce the technical terms that allow us to describe in detail the transition. We define the notion transition as a change of state from not singing – e.g., speaking, playing an instrument, moving or silence – to singing together. This requires a guiding person, in this case the teacher, to lead the class into this change of state. In transitions into joint singing, essential characteristics of the song – such as the pulse and meter, the syllable, or the pitch – are indicated for a synchronous initial singing moment. If this is not the case, the initial singing moment is diffused and uncoordinated.

To analyze the transition into joint singing, we segmented every episode into components and assigned technical terms. One singing episode is basically structured as follows: preparation, signal, initial singing moment, pitch synchronization followed by syllables (incl. pitches and meter) and feedback (see Fig. 2). With these five components, we conceptualize the course of a singing episode.

Fig. 2: Conceptualization of a singing episode, leading into joint song singing

With this conceptualization of a transition, each singing episode can be segmented into the different components. Next, we demonstrate how we use this conceptualization to analyse an episode. Tab. 1 shows an example of a transition that we segmented according to the five components. We see that the first component – that is the preparation – is performed by the teacher using seven verbal segments that are mainly instructive. The second component – a signal – is missing. Then, the teacher's initial singing moment starts on the pitch F#4, gliding to G4 while singing the first syllable 'mir'. Because the teacher gives no signal, the initial singing moment is diffuse. Many children do not begin their singing until the third syllable. Therefore, the pitch synchronization of the class does not occur immediately. In the end of this singing episode, the teacher gives no feedback.

Progression	Assignment to the five components	transcript (*italic = acting or singing*)
1	Preparation (Instruction)	Lily (Teacher): Now, on this side, during the song, you can always tap the chair a little bit. With two fingers, like this. (*She taps with her fingers on the chair.*) Just with two fingers.
2	Preparation (Instruction)	L: And you can do the movements. Up to M. All the movements we learned, you can just dance along.
3	Preparation (Instruction)	L: Then from B. to M. you are singing along. Very loud, so that you can be heard well.
4	Preparation (Instruction)	L: And you (*points with her finger to the children*) get a rattle and when I do this (*moves her rattle*) then you also rattle along.
5	Preparation (Instruction Instruments)	L: So you do the rattle like this (*moves the child's hand and rattle vertically downwards*). Right. (*Another child quickly moves the rattle up and down*).
6	Preparation (Correction)	Not like this. Just once. Exactly.
7	Preparation (Co-Action)	L: Also.
	Signal	None (no gesture, no audible inhalation).
8	Initial singing moment	*Mier* (pitch: F#4 gliding to G4)
9	Pitch synchronisation	*sind ds Dritte uf em Schlitte…*
	Feedback	none

Tab. 1: Transcript of an episode of Lily's guidance into joint singing, segmented into the five components

After this general description of a singing episode, we demonstrate an empirical example. We chose episode 1.1 (Fig. 1) which illustrates leading the children into joint singing while using instruments. By repeatedly watching this episode, we transcribed it by applying our five-components-conceptualization. This transcript in Tab. 1 now allows us to assign the different actions to their respective components. We see seven different preparation components, no signal, one initial singing moment and the pitch synchronization, without any feedback in the end of the episode. Our next level of analysis concerns the correspondence of the signal given by the teacher with the characteristics of the target song. For this step, we need to know some features of the target song. If the teacher wants to signal the song's beginning by counting, she must consider the meter and the first bar of the song. In Lily's first lesson, the target song begins with two quarter upbeats in a four-quarter meter (Tab. 2).

Tab. 2: Some features of the target song *Mir sind ds Dritte uf em Schlitte*

Therefore, the counting should be *'1,2'* to lead the children correctly into joint singing. As shown in Tab. 1, Lily omits to give a signal and immediately starts with the initial singing moment, after several verbal instructions.

The analysis of the initial singing moment can be done acoustically, e. g., with the software Melodyne, as shown in Fig. 3. It shows the first two syllables (*'Mir sind'*) of the initial singing moment (upbeat). This acoustic analysis shows that the starting pitch of the initial singing moment is produced as F#4 (Gb4), gliding to G4 on the syllable *'Mir'* followed by the second syllable *'sind'* sung as F-22, between E4 and F4.
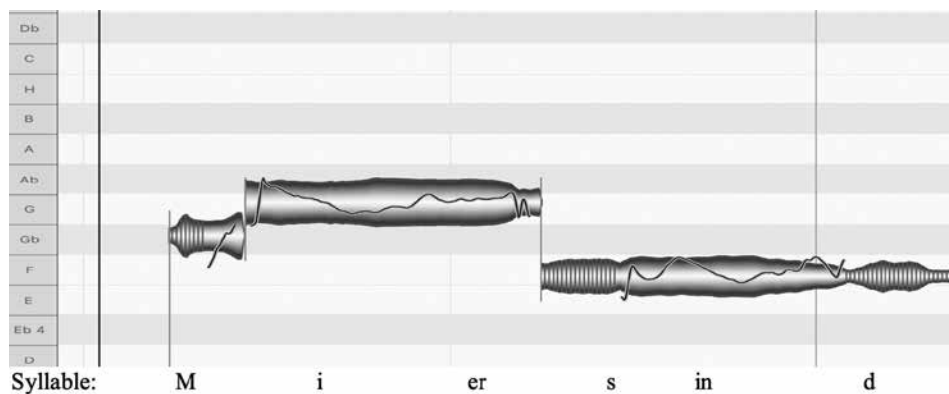
Fig. 3: First two syllables (*'Mir'/'sind'*) of the initial singing moment (Melodyne 5.0)

The last level of our analysis concerns reducing the episodic transition to the components only in order to gain a graphic overview of the teacher's organization (Tab. 3).

Episode with schematisation	meter	2 (signal)	3 (Initial singing moment)	Occurrence of instructions concerning instruments
1.1 ![1 1 1 1 1 1 1 3 4]	4/4	-	F#4 - G4	1

Tab. 3: Schematisation of a specific singing episode, showing the components that make up the transition into joint singing

In summary, in episode 1.1, Lily guides into joint singing but the transition lacks a signal; thus, Lily does not provide the meter, the initial singing moment about the syllable to allow the children to start together. The analysis of the different levels reveals the specific aspects of the teachers' guidance into joint singing.

This stepwise description of a transition is our general procedure for the systematical investigation of transitions into singing together. In section 4, we present an overview of the analysis of all of Lily's guided transitions that are related to the use of instruments.

Analysis of Open-ended Questionnaires and Lesson-based Interviews

In this section, we provide detailed information on the design of the semi-structured questionnaires and the interviews. We constructed the questionnaires and the interviews to answer our research question concerning teachers' intentions and self-evaluation. The questionnaires were analyzed using summative analysis techniques, in which the material can be directly and systematically reduced to essential information. The interviews were analyzed using formal structuring analysis techniques, which are necessary to filter the content of the complete material before synthezising it (Mayring, 2015). Once the interview material has been extracted for selective analysis, the analytical method is common to both datasets (questionnaires and interviews).

Semi-structured Questionnaire Design	
Open-ended Questions	
1. What comes to your mind about your first/second/third lesson? What do you remember?	
2. What pleasant memories do you have?	
3. What unpleasant memories do you have?	
4. What did you do successfully? What did you do unsuccessfully? How do you explain your statements?	
5. What did you learn from this experience in terms of subject-specific skills?	
6. How has your song leading changed so far?	
7. What would you like to achieve in the next lesson?	
Subject-specific Skills	
1. lesson preparation	9. demonstrating segments (imitation)
2. song selection	10. work on parts of the song
3. acquisition of a new song (teacher)	11. giving a signal for singing together
4. working on the text	12. letting children sing on their own and giving feedback
5. working on rhythm - pulse and metre	13. use of musical instruments
6. working on the melody	14. song accompaniment
7. verbal instructions	15. performance of the whole song (alone or together)
8. song related interactions	

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Tab. 4: Design of the semi-structured questionnaire with open-ended questions and a list of specific topics from which teachers could choose to comment

Tab. 4 shows the open-ended questions and the subject-specific skills that we included in the questionnaire, in order to answer our research questions. Each questionnaire consists of four parts: three parts present the same open-ended questions referring to each individual lesson and the fourth part consists of the list of subject-specific competences. The participants were asked to select a maximum of four competences and to comment on them considering the changes within their three-year training.

We transcribed the audio-recorded interviews using basic transcription techniques (Kuckartz, Dresing, Rädiker & Stefer, 2008). Since the interviews were carried out by viewing the video lessons together, the content is highly complex because the teachers commented upon activities that are visible on the video. In order to transversally extract statements related to the topics of our research interests, i.e., musical instruments and transitions in joint singing, we carried out an initial coding of the entire material. We fixed our selected topics for the formation of the category system and through the various stages of analysis we reorganized and structured the transcribed and selected statements to answer our research questions. By analyzing the questionnaires and interviews, we aimed 1) to obtain an overview of the changes from one year to the next by exploring the differences in the configuration of each participant's statements; 2) to obtain an overview of the topics selected and commented on by the participants; 3) to explore in detail their standpoints on the specific skills of our interest. We analyzed the teachers' statements at a semantic level (Boyatzis, 1998) and intersubjectively. In addition, we analyzed the teachers' statements

taking into account the micro-context of the specific situation, i.e. pre-service generalist teachers with their goals for lessons and for their professional development, and their in-situ actions (Mahl,1959; van Dijk, 2006). The analysis and interpretation of the results were guided by theoretical and didactical considerations, such as concepts of music didactic, aesthetic or musicological subject matter; also, explicit and implicit norms of musical cultural practice, such as the grammar of children's songs (Stadler Elmer, 2015; 2021). The analytical method is presented below and the stages of development of the category system are clarified with an example.

Tab. 5: Example of the analytical method for the teachers' statements in the semi-structured questionnaire

Tab. 5 shows some examples of the analysis of the questionnaire statements and interview extracts. Columns A and B show the paraphrasing and coding while columns C and D show the development of the category system through definitions, anchoring examples and guidelines for further analysis. Here is some detailed information on the above stages:

(1) Summary. Through a process of rewriting (paraphrasing), we have eliminated irrelevant statement components (e.g., emphatic particles), obtaining a first summary.

(2) Coding. In order to obtain a representation of the information as close as possible to the explored setting, i.e., the not yet subject-specific language of pre-service generalist teachers, we chose an inductive coding and sub-coding approach.

(3) Explanation. For each code, we established definitions and set a reference example to provide explicit guidelines. These make it possible to discuss the analysis stages intersubjectively and allow others to understand the results of our analysis.

(4) Structuring. Through the formulation of definitions and the codification of other statements we revised the category system step by step until we reached the final form at the end of the case study analysis.

Analysis and Results

Episodes with Use of Musical Instruments while Leading the Group to Joint Singing

This section shows the analysis of all the transitions into joint song-singing whilst using instruments. Each episode is summarized as a schematization in terms of the consecutive components.

Episode with schematisation	meter	2 (signal)	3 (Initial singing moment)	Occurrence of instructions concerning instruments
1.1	4/4	-	F#4 - G4	1
1.2	4/4	-	G4	-
1.3	4/4	-	G4	-

Tab. 6: Overview of the three transitions into joint singing while using instruments in the first year. The grey rhombus shows an interruption of the singing episode and the framed component represents an instruction for the use of instruments

In episode 1.1 (see Fig. 1) the first use of instruments in class occurs, which has already been analyzed as an example to explain the different levels of analysis (see Tab. 1, 2 and 3).
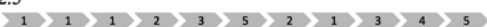
In episode 1.2, Lily takes the rattles from the children's hands and passes them on to three other children without giving any additional instruction on how to play this instrument.

Then, the teacher again instructs a group to sing loudly. Suddenly, a boy interrupts the teacher asking what he must do. Lily answers and gives further instruction to the other groups. After she completed these instructions, Lily has eye contact with the class and then starts to sing without any signal. The song's starting pitch is G4. In contrast to the previous singing, Lily now gives feedback: *'Good.'*

In episode 1.3, Lily again distributes the three rattles and gives them to three other children, again without giving instructions on how to use them. Then, she instructs the other children to tap on the chair, to do the movements, and to sing. Suddenly, another child interrupts Lily. After clarifying the issue and calling one child to order, the teacher looks at the children and then, without signals, begins to sing. With the feedback *'exactly'*, Lily concludes this singing episode.

In summary, it is noticeable that Lily needs a lot of time to instruct each subgroup. After accomplishing all the instructions, she immediately starts singing without giving any signal. Considering that for a proper joint start, the four subgroups would need four different types of cues, i. e., a preparatory gesture for tapping, moving, rattling, and singing, it is understandable that Lily finds herself overwhelmed by this overloaded scenario in her first year of training and even in her first class singing session.

In the second year (episodes 2.1–2.6), Lily uses the instruments six times in total (Tab. 7). At the first moment, Lily introduces the song to the class, singing the whole song once. Then she sings the song with the children. The framed areas in Tab. 7 show where the teacher gives instructions specific to instrumental use.

Episode with schematisation	meter	2 (signal)	3 (Initial singing moment)	Occurrence of instructions concerning instruments
2.1	4/4	-	F#4/A3	-
2.2	4/4	-1,2,3 -arm movement -hearable inhalation -foot movement	Ab3	1
2.3	4/4	-1,2,3 - hearable inhalation -foot movement	X / F4	3
2.4	4/4	-1,2,3 -hearable inhalation	X / F4	-
2.5	4/4	-1,2,3 -mouth opening	Ab3	-
2.6	4/4	-1,2,3 -mouth opening	Ab3 /F4	-

Tab. 7: Overview of the six transitions into joint singing while using instruments during Lily's second lesson

The following statements concerning the transitions are important:

(1) The counting on '1,2,3' as a signal while using the instruments:
Lily uses the rattles to provide an introduction to the song. She justifies this by saying: *'Every song has a prelude.'* To make sure that the children with the instruments start together at the same time, Lily counts on three as a signal. To indicate the end of the rattle sounding, Lily gives feedback either verbally (*'good'*) or by nodding her head. The actual transition into joint singing occurs just after the use of instruments. The use of instruments and the singing are separate tasks. This observation is interesting because Lily shows a lack of understanding that the rattle as an introduction does not need a counting signal, since it is a kind of mood construction, without temporal or tonal reference. Because she has already counted while leading into the instrumental play, the actual initial singing moment loses significance. Lily indicates the transition, with an audible inhalation or gestures, without additional counting.

(2) A boy sings the initial singing moment alone:
At the sixth singing (Tab. 7, 2.6) a single boy sings the initial singing moment *'Es'*, anticipating the joint beginning; as Lily opens her mouth, the boy misinterprets this gesture as a signal and starts to sing alone.

In the third year, Lily uses the piano for the first time. Tab. 8 shows the two singing episodes, 3.1 with instrument (the piano), and 3.2 without instrument.

Episode with schematisation		meter	2 (signal)	3 (Initial singing moment)	Occurrence of instructions concerning instruments
3.1	1 → 1 → 1 → 1 → 1 → 3 → 5	4/4	-	A4	-
3.2	1 → 1 → 3 → 4	4/4	-	Gb4	-

Tab. 8: Two episodes of the third data collection

3.1 in Tab. 8 shows the moment in which Lily presents the song to the class while accompanying herself on the piano. She gives several instructions before her performance: first in a general manner, then addressed to some single children, preparing them for attentive listening. The accompaniment of her singing with the piano requires Lily to coordinate her voice with playing the chords. Interestingly, after the presentation of the accompanied song, Lily gives herself feedback.

The second episode 3.2 shows the first transition into joint singing. Lily gives just two short instructions – as the Preparation – and then leads, without further signal, into

joint singing. The pitch of the Initial singing moment decreases from A4 to Gb4. In the end, she does not give feedback.

Lily's Statements in the Semi-structured Questionnaire

In this section we present the results of the analysis of Lily's questionnaire statements and excerpts from her interviews regarding the skills of implementing musical instruments and guiding the children in joint singing.

Categories	Year	Code (inductive)	Sub-codes (inductive)
Memories of the situation	1	agitation (teacher)	
	1	preparation (teacher)	very good
	1	professional experience	not so practised
	1	implementation of subject-specific skills	forgotten
	2	participation (children)	motivated
	2	increasing confidence (teacher)	more confident
			several song leading lessons
			course on the specific subject
	3	school level	pre-school
	3	complications for children	language barriers
	3	singing along (children)	very good
	3	involvement (children)	energetic
Pleasant memories	1	participation (children)	motivated
	1		exciting
	2		enjoyment
	3		gave the best
	2	classroom management	monitorable
Unpleasant memories	1	professional experience	low
	1	implementation of subject-specific skills	ignored
	2	resetting	switch to the standard language
	3	counting	forgotten
Successful events	1	song acquisition (children)	yes
	1	participation (children)	fun
	2		motivated
	2		joy
	1	use of realia	
	2	managing the situation	very confident
	3	motivating children (teacher)	simple song
	3		piano
	3		contributing ideas
Unsuccessful events	3	counting	
Acquired specific skills and professional goals	1	song segmentation	
	1	verbal instructions	louder
	1	working by imitation	effective
	2	repetitions	important
			children's confidence
			children's development
	3	piano accompaniment	good
Changes	1,2	managing the situation	more responsive
	1,2	increasing confidence (teacher)	more confident
Individual goals	2,3	managing the situation	getting out of oneself
	2,3	trasmission	joy
	2,3	implementation of subject-specific skills	accompaniment with different instruments

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Tab. 9: Category system developed from the analysis of the answers to the open-ended questions of Lily's questionnaire

Tab. 9 shows the results of the analysis of Lily's open answers in the questionnaire. In the category "memories of the situation", the codes and subcodes configuration shows that in

the first year, her focus of attention was more on herself and that it shifted to the children's participation in the second and third year. The agitation of the first year changed to an increasing confidence in the second year, through other song leading experiences and the course on the specific subject attended in her training.

The categories "pleasant memories" and "unpleasant memories" demonstrate a considerable consistent discrepancy between the three years. Among "pleasant memories" we coded impressions of the children's participation, such as *'motivated'*, *'exciting'*, *'enjoyment'*, *'gave the best'*, and of the positive classroom management. Among the "unpleasant memories" we coded the reference to her inexperience and to a lack of subject-specific skills. Lily's statements inserted in this category also contain the expression *'I forgot things'*. Here, that *'counting'* to indicate the beginning of joint singing was among the skills that Lily implicitly grouped with *'forgotten things'* in her first year.

The category "unsuccessful events" shows the focus on counting as a signal to indicate the beginning of the song. Among the "successful events", Lily still focused on the children's participation in the first and second year and on her classroom management skill in the third year. The code "motivating children" refers to Lily's explicitly stated skill of organizing and planning a lesson that motivates the class, through song selection and the use of musical instruments. Concerning the first lesson, Lily explicitly stated that the children had learnt the song. However, this successful event was not accompanied by more detailed comments about how they sang and what criteria she used to determine this. In the category "memories of the situation", the analysis showed that Lily evaluated the children's singing as *'very good'* in the third year. This highlights that Lily's focus was on the quality of the children's participation in singing but also that she had developed aesthetic criteria for making evaluations.

The category "specific skills acquired and professional goals" summarizes Lily's point of view on her professional development. Some subject-specific skills were already included in her first-year statements, e. g., working by imitation for transmitting musical properties, such as the song meter. From our point of view, the codes "verbal instructions" and "repetitions" are related to general teaching skills rather than to specific skills. Repetitions enable interaction with the target content and are generally necessary for learning any discipline of different forms and types.

Lily's focus on the changes in her practice between the first and second lesson was on the management of the situation and her increasing confidence (category "changes"). Coding her statements was only possible in a general way, and we were not able to identify explicit reference to subject-specific skills. In contrast, these were identified in her statements between the second and third year (category "individual goals"). Classroom management and the transmission of the joy in making music continued to be significant, but this is complemented by Lily's explicit intention to develop the specific skill of accompanying singing with different instruments.

Categories	Year	Codes (inductive)	Sub-codes (inductive)
Song Selection			
Criteria	1	semantic gestures	
	1	song length	few verses
	2, 3		short
	1	learnability	fast
	1, 2	theme-specific	season
	2	school-level suitable	primary school
	3		kindergarten
Goals	1	participation (children)	active
	3	piano	accompaniment
			getting in the mood
	3	successful handling (children)	
Conditions for success	2	sufficient persistence (children)	
Difficulties	1	difficult song	
	1	long lesson	
	1	decreasing focus (children)	
Song Acquisition			
Song selection	1, 2	known song	
	3	piano repertoire	
	3	unknown song	
Tools for oneself	3	sheet music	
	2	repetitions	listen
	3	audio demo	
Goals for oneself	2	memorisation	
Successful	2	preparation	good
	3		
	3	piano accompaniment	
Tools with the children	2	pictures	
	2	repetitions	
	2, 3		creative (er)
Goals with the children	3	participation (children)	maximises
	2, 3	picture size	bigger
	3	attention to the melody	
Difficulties (with the children)	1	lyrics	difficult
	1	picture size	too small
Song related Interactions			
Tools	1	pictures	very much
	2		
	1	semantic gestures	very much
	2, 3		
Goals	1, 2	varied experience	
	2	visual support	
	3	participation (children)	active
			collect ideas
Difficulties	2	de-focusing (children)	
Next goals	2, 3	steeting the activities	
Demonstrating Sections (Imitation)			
Tools	1	good gestures	
	1	semantic gestures	
	1	pictures	
Goals	1	working on the lyrics	

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Tab. 10: Summary analysis of the Lily's comments on selected topics in the semi-structured questionnaire

Tab. 10 shows which subject-specific skills Lily selected from the list in the questionnaire (see Tab. 4) and the results of their analysis. Although Lily did not comment about the skills we focused upon, the topics "song selection" and "acquisition of a new song" show that it is significant for Lily to prepare accompanying the song on the piano and creating a musical repertoire that is also instrumental. Concerning the skill "demonstrating sections", it is interesting that the analysis produced the code *'good gestures'* as a demonstration tool. This could refer to the development of how Lily reflects on professional gestures like that to indicate the transitions into singing.

Lily's Statements about the Use of Musical Instruments in the Interview
Regarding the selected interview extracts on the use of musical instruments (Tab. 11), the descriptive category "instruments" not only includes musical instruments. Lily referred to instruments she used in the lessons and also mentioned others.

For example, Lily had never played the guitar in the lessons but in the second year she compared it with the piano with which she had direct experience. During another internship, Lily had seen a colleague play the guitar, which is why she compared the two instruments. This is summarized with *'easier'* for the guitar and *'very special'*, *'nice instrument'* and *'good method'* for the piano. But what are Lily's evaluations and the resulting selection of instrument(s) based on? The answer to this question is given by the analysis.

The category "purpose of use" contains the most balanced configuration of information across the three lessons. In the first year, Lily already explicitly referred to the use of instruments as an *'ornament'*, a way to *'involve the children individually'* and to *'make something melodic'*. In the second year, other aspects were added as didactic and musical reasons of their use, such as varying the *'repetitions'*, *'enriching'* the lesson, and *'complementing the singing'*. Furthermore, Lily considered musical instruments to be significant in transmitting certain musical components, such as rhythmic ones. The range of reasons for using musical instruments was further expanded in the third year; for example, that they make it possible to learn a song autonomously and are a means of making the lesson something exceptional. Here, it is of special interest that Lily's reasons for using the instruments display the features of artifying described by Dissanayake (2017), i.e., using musical instruments as an adaptive response to the didactically performed musical context, informed by aesthetic intent and expressed through the ritualized and extraordinary actions and activities that the use of instruments create.

Categories	Year	Codes (inductive)	Sub-codes (inductive)
Instruments	1, 2	xylophone	
	2	claves	
	2	rattles	
	2	body percussion	
	2	guitar	easier
	2	piano	very special
			nice instrument
	3		good method
	3	playback (target song)	
Teacher's positioning	3	another effect	
	3	feel comfortable	
	3	challenge	
	3	require overcoming	
Purpose of use	1	ornament	
	1	involving children	
	1	making something melodic	
	2	repetitions	
		part of lesson	end
	2		beginning
	2	enrichment	
	2	complementing the singing	
	2	organising the lesson flow	
	2	trasmission	rhythm
	3	autonomy in song acquisition	
	3	performance	
Reasons for non-use	2	need for variety	
Conditions of use	1	introduction	
	2	children's attention	
	2	repeated and regular use	
	2	sufficient time	
	2	co-teaching	
	2, 3	presence among the children	
	2	children's confidence	lyrics
	3		song
	2	enable monitoring	
	3	enable mobility (teacher)	
Actions	1	to hit	
	2		on the right keys
	2		in time
	2	to accompany	
			without melody
			with chords
	3		with accompaniment patterns

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Tab. 11: Formal structured analysis of selected interview extracts on "use of musical instruments"

The result also shows reasons for Lily's intentional non-use of instruments. As significant as they are for varying repetitions, it is important to balance their use and occasionally work without them. The category "conditions of use" shows that the use or non-use of musical instruments is matched by many other aspects. In Lily's first year, it was sufficient to introduce the instruments so that the children could use them correctly. In the second year, the conditions for their implementation were refined and examples included, the need for

repeated and regular use, sufficient time to learn how to use them correctly and the chance to co-teach the lessons – which facilitates the distribution of tasks between teachers. In addition, some conditions related to classroom management: such as being able to maintain eye contact and being able to easily move within the classroom.

Lily's Statements on the Transitions into Singing Together in the Interview

In the explored didactical context, the transition from speaking to singing takes place in one way or another. Our guidelines for analyzing the selected extracts from the interviews also concern explicit statements on managing the transition into joint singing. Tab. 12 shows the analysis of the respective interview extracts.

Categories	Year	Codes (inductive)	Sub-codes (inductive)
Transition signal	1, 2	yes	
	3		rarely
		no	forgotten
	2		ignored
Signal type	1	counting	
			softly
	2		loudly
	3		
Counting according to time signature	3	no	
Part of the lesson	1, 3	end	
Reasons for the given explicit signal	1	show the moment of the beginning	
	2	transfer the rhythm	

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Tab. 12: Formal structuring analysis of selected interview extracts on the topic "transitions into joint singing"

The category "transition signal" shows that Lily commented explicitly on the intentional signal for starting to sing in all three interviews. In the first year, Lily referred to having indicated the beginning but no further details could be reconstructed. In the second year, the sub-codes *'forgotten'* and *'ignored'* suggests that Lily is aware that she sometimes omitted instructions, maybe because she was overloaded with managing several simultaneous activities. The third-year statements include the sub-code *'rarely'*. Similarly to the second-year statements, we cannot identify the explicit reasons why Lily sometimes left out giving transition signals. Yet, her occasional explicit signals were related to her deliberate instruction of some rhythmic features to assure a joint beginning.

In her statements, we identified only one transition signal, that of counting to indicate the meter of the song and its tempo. Informed by considerations of professional musical practice, the transition signals can be delivered in different ways, for example by gestures, or by a hearable inhalation. Rather, the sub-codes *'softly'* and *'loudly'* show how much, for Lily, this instruction must be verbalized. Lily self-evaluated her skill of guiding the transition by counting as inconsistent because her counting did not correspond with the song meter. Altogether, the interview and questionnaire analysis are the reconstruction of Lily's perspective. In the next section, we bring together her perspective with our detailed video-analysis and discuss our two specific aspects in the wider context of song leading and research.

Discussion and Conclusions

In this article we presented the case study of Lily to show two aspects of the song leading process – the use of musical instruments and digital audio devices and the transitions into joint singing. We explored Lily's development within her three years teacher training course, analyzing video recorded lessons, lesson-based interviews and a semi-structured questionnaire. The overall analysis of this case study has shown that Lily's development can be characterized by an optimization of both her general teaching skills and subject-specific skills.

In the first year, Lily let the children use three different percussion instruments simultaneously. In the second year, she let them use only rattles, and in the third year, she played the piano herself only at the beginning of the lesson and did not use other instruments. On the one hand, the children's chance to play different musical instruments has been gradually reduced to the point of being removed, while for Lily the chances increased to manage the complexity of simultaneous activities. On the other hand, the complexity of using a musical instrument increased for Lily. Singing a song while accompanying oneself on the piano is a very subject-specific skill that required Lily to be well prepared in order to handle the situation with confidence. As well as offering a varied example of different types and uses of instruments, the video analysis of selected episodes allowed us to explore their role and functions in Lily's organization of the transition into joint singing.

The analyses of the transitions into singing together with instruments show that at the first time Lily did not give any signals at all to guide the children. In the second lesson, Lily actively shaped the transition from speaking into making music and singing: she counted on three as a signal to start playing the instruments. However, in this episode, when it came to guide the singing together, Lily gave nonverbal signals. The increasing focus on the transition has been evident, as Lily used counting, audible inhalation and movements to guide the class into joint singing. In the third year's lesson, Lily's verbal

instructions were very short and song related. Overall, Lily's transitions became more varied and her repertoire of signals increased. This can be interpreted as a development of the transitions into a more professional way of teaching.

Although we presented a case study, we argue that many aspects of this paper are relevant and applicable to other cases regarding learning to teach songs in class. First, we framed our research topic, song teaching, within the didactic paradigm and its components: school children – content – teacher and its interrelations. Second, the two aspects we selected for our study have hitherto not yet been investigated empirically and systematically. Third, the novelty of this research topic requires a basic and therefore descriptive approach, with continuous clarifications of technical terms and concepts. This process allows us to discover and grasp new phenomena and, consequently, to recognize, identify and denote them for understanding, gaining and sharing new knowledge in this domain.[2]

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Stephanie Buyken-Hölker & Carmen Heß

Profilklasse Reloaded

Rethinking Spaces, Musical Scope and Curricular Connectivity within Cooperations between Secondary Schools and Music Schools

Introduction

This practice paper provides insight into the current processes of joint development work at the interface of general schools, music schools, and the University of Music and Dance Cologne (HfMT Köln). We will focus on cooperation between general education and music schools in *Profilklassen*[1] and outline how they could be conceptually merged with ideas and formats created in the development project *Eine (Musik)Schule für alle* (a (music) school for everyone; EMSA). Our intention is to rethink the established goals, spaces, and routines of music teaching and learning in *Profilklassen*.

In order to place our ideas more clearly, it seems important from an international perspective to keep in mind how the musical education system in Germany is structured and subdivided. In Germany, music-related educational paths can be taken through two different, formal, institutional gateways: music education in general schools reaches all pupils who attend school. Under the claim of general education, it is – with various deviations between federal states and school types – directed towards a wide-ranging engagement with diverse musical practices (Buchborn, 2011, p. 14). It is supposed to integrate and link music reception, music making and reflexive processes (MSB NRW, 2019, p. 13); on the other hand, music schools traditionally offer their courses in the afternoons as a leisure activity, usually for a fee, for those interested. At various age-appropriate levels, the focus

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[1] In the following, we will use the German term *Profilklasse* since English translations like *band classes* or *performance groups* refer to either a brass/marching band or a rock band and *ensemble* is misleading as it does not cover the specific setting of a *Profilklasse* (see section "Profilklassen – Areas of Tension in Practice and Discourse").

is on acquiring and developing music-making skills (Dartsch & Geuen, forthcoming) in individual instrumental and vocal lessons and in groups.

In recent decades, (1) there has been a trend toward all-day schooling, reducing the free time to be spent in music schools (VdM, 2011). (2) Many music schools have found themselves in a difficult financial situation; and (3), a more practical orientation of school music education has often been called for (Heß, 2017, pp. 46–49). (4) The discourse on equal participation has raised the question of how all pupils can have access to in-depth music education (Krupp-Schleußner & Lehmann-Wermser, 2018). For these and other related reasons, cooperation projects between general education schools and music schools have increased considerably, especially in the form of *Profilklassen*.

It is precisely in this setting that the *Profilklasse Reloaded* project comes into play. Our paper begins with a very brief look at the current situation and discourse on the subject of *Profilklassen*. We then give an insight into the EMSA project and the premises resulting from it for our further work. Finally, we outline initial conceptual elements combining EMSA and *Profilklasse*, some of which were developed in a think-tank format together with our students (see section "New Formats and Modules").

Profilklassen – Areas of Tension in Practice and Discourse

Over the past decades, instrumental and vocal *Profilklassen* have become a more and more common setting within, in addition to, or even as a temporary replacement for regular music education in German primary and – more often – secondary schools. In *Profilklassen*, pupils learn an instrument or acquire vocal expertise together in a group of about twenty to thirty individuals from the very beginning. The group usually consists of one school class or interested pupils from the whole grade. Typically, the basic course spans two years in grades 5 and 6[2], and lessons are covered by a general school music teacher cooperating with one or several vocal or instrumental teachers for section-specific rehearsals.[3]

According to the *Verband deutscher Musikschulen* (VdM; Association of German Music Schools), about 33,000 pupils participated in *Profilklassen* in 2010 (VdM, 2011, p. 176). Since then, this number has continually climbed to nearly 126,000 in 2020 (Deutsches Musikinformationszentrum, 2021, p. 1).[4] However, this increase has not been uncontroversial, especially in the scholarly community; Godau diagnoses "the ambivalence of an attractiveness for practitioners and a skepticism on the part of scholars" (Godau, 2017, p. 7;

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[2] In grades 5 and 6, most pupils are aged between 10 and 12.
[3] For a more differentiated overview of organizational forms of *Profilklassen* teaching, see Bradler, 2016, p. 98–99; Heß, 2017, pp. 83–90; Heß, 2018, pp. 306–307.
[4] In the calculation, the following configurations were considered in descending order of frequency: *Profilklassen* with winds, strings, choir, keyboard, plucked, percussion, and band instruments.

translated by the authors). Partly, this ambivalence may be due to the fact that *Profilklassen* are located at the interface of instrumental/vocal pedagogy and music as a general educational subject[5] – both of which hold their own, to some extent, divergent emphases and orientations (see Introduction). Against this backdrop, *Profilklassen* seem to navigate in numerous conceptually loaded areas of tension concerning structure, content and learning objectives, such as

- the pronounced focus on the acquisition of instrumental or vocal expertise in *Profilklassen* vs. the demand for a wide diversity of music-related activities and competencies (Jank, 2005, p. 114; Geuen, 2008)
- their tendency to feature a stylistically limited repertoire vs. the claim of a wider range of musical genres, styles, and practices (Buchborn, 2011, p. 88–89; Godau, 2017)
- their prevalent design as a coherent, systematically progressing two-year basic course vs. the consideration of nonsynchronous individual learning progression and heterogeneity as a resource (Fromm 2011, p. 54; Heß, 2017, pp. 203–210)

These aspects have been discussed for some time, though not comprehensively and not in a way that has led to a consensus solution. This has now produced a situation in which answers have to be found on site, by the people shaping individual *Profilklassen* projects: "How *Profilklassen* teaching is realized and whether it succeeds probably depends to a large extent on the […] people acting" (Göllner, 2017, p. 70; translated by the authors). They often seem to be confronted with "a thicket of teaching practices and materials that lack a consistent theoretical framework" (Bradler, 2016, p. 97; translated by the authors) and thus, in conceptual terms, arrive at "individual elaborations based on different theories" (ibid., p. 111). This is where *Eine (Musik)Schule für alle* (EMSA; Buyken-Hölker, Schmidt-Laukamp & Stöger, 2018) comes in, as a cooperation and development project initiated by the University of Music and Dance Cologne and the Association of Music Schools in North Rhine-Westphalia (LVdM NRW) in 2015. EMSA does not solely consider individual solutions as something that arises out of necessity in the absence of a given consensus, but as something desirable. It creates structures and a platform for exchange and joint development work, as outlined below.

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[5]   Additionally, a "widely unresolved conflict about the content dimensions of music education in school" (Geuen & Stöger, 2017, p. 60; translated by the authors) apparently persists as the question "What constitutes good music education?" (Bradler, 2016, p. 106; translated by the authors) is still in the air and there is little agreement about corresponding "overarching characteristics" (Geuen, 2008, p. 1; translated by the authors) and "criteria for good music education" (Wallbaum, 2005, p. 80; translated by the authors).

Eine (Musik)Schule für alle (EMSA) – A (Music) School for Everyone

EMSA[6] aspires to connect secondary schools and music schools, encouraging a process driven by teachers of both institutions to enable music learning within school life – specifically on-site and in accordance with prevailing standards of music education, curricular guidelines[7], and pupils' demands. EMSA starts out by assuming that cooperations can succeed if they focus on the needs and aspirations of all involved actors and understand cooperation in the sense of "coconstruction" (Gräsel, Fußangel & Pröbstel, 2006, p. 210). According to Gräsel et al., this most advanced form of cooperation takes place "when the partners maintain intense, continual communication with each other about their joint task, and when they co-construct their individual knowledge in such a way that they either acquire new knowledge or find ways to solve tasks and problems together" (ibid., p. 211; translated by the authors). Musical activities in EMSA cooperations are consequently understood as a product of "human affairs […] [consisting] of the web of human relationships which exists wherever men live together" (Arendt, 1958, pp. 183–184). EMSA cooperations are thus not only oriented toward the site-specific requirements while taking current curricular frameworks[8] and pedagogical innovations into account; they are also embedded within sustainable structures of communication and organization.

Since its inception at three pilot schools, EMSA has followed a systemic-constructivist approach (Buyken-Hölker et al., 2018). Therefore, the EMSA model is implemented in each school according to specific local resources in order to create unique, individually tailored models of cooperation. As suggested by the imperative "for everyone" in its title, EMSA aims to be well aware of the great variety of pupils at each school or music school, thus positioning itself in the widespread ongoing discourse on equal participation in music education (e. g. Krupp-Schleußner & Lehmann-Wermser, 2018). Oriented toward the concept of the *capability approach*[9], EMSA regards education as an empowerment process that enables pupils to take part in music culture (in a broad sense) by applying their own self-determined perspectives and decisions (Krupp-Schleußner, 2018, pp. 99–101).

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[6] EMSA is managed by Stephanie Buyken-Hölker and Ursula Schmidt-Laukamp and scientifically accompanied by Natalia Ardila-Mantilla and Christine Stöger.
[7] With regard to music as a subject at school EMSA is guided by the curriculum for music in Sekundarstufe 1 (Grades 5–10) in NRW, concerning instrumental or vocal pedagogy by the curricula of the Association of German Music Schools (VdM).
[8] From the start, EMSA has worked closely with the Ministry of Schools and Education and the Ministry of Culture and Science of NRW.
[9] The capability approach is a philosophy of justice developed by Nusbaum (2011) and Sen (2012). While earlier approaches considered resources and rights as the sole characteristics of participatory justice, it focuses on the capabilities that people must have in order to live their lives successfully.

EMSA attempts to adopt this perspective by applying a cooperative approach: EMSA cooperative ventures address pupils' demands and their learning processes from the perspective of both music educational institutions, of music as a school subject, and of instrumental or vocal pedagogy. In so doing, EMSA provides a framework that combines the needs of the school with those of the music school following the aim of increasing individual participation decisions by providing the best possible "*Passung* (fit) between interests and [educational] offers" (Beisiegel & Krupp 2021, p. 112; translated by the authors). In this way "ideally, a kind of network of musical education emerges that is supported by teachers from the school and music school, extends across both institutions and expands and adapts the current forms of general music instruction and instrumental instruction" (Stöger, 2021, p. 224; translated by the authors).

The EMSA house (Fig. 1) attempts to capture and visualize this cooperative focus on the figures of two pupils (which represent all learners in a cooperation) combined with the abovementioned principles, structures, and results, bringing them under one roof. The *EMSA-Bausteine* (EMSA building blocks) inside the cooperation house are one of the outcomes of the kind of collaborative practice that has emerged at several EMSA schools. Responding to the specific needs of daily music-pedagogical practice, they are the particular results of this collective design-development process shared by all the actors involved in the school, the music school, and the EMSA team.

EMSA has been extended since 2019 across the entire State of North Rhine-Westphalia. It is now not only implemented on a local level in new EMSA schools, but is also available as a qualification for participating teachers, especially for the what are called EMSA Music Coordinators. These teacher tandems (one teacher from the school, one from the music school) form the personal and structural base of each EMSA cooperation (Schmidt-Laukamp, 2019, pp. 16–18). Apart from coordinating organizational and personal interrelations, such tandems also initiate and cultivate the aforementioned processes of conceiving and elaborating locally situated music learning formats in cooperative settings.[10]

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[10] Because an individual construct is developed at every school, it is not possible to give a general description of what EMSA looks like in practice; exemplary practical impressions can be gained on the project's website (www.emsa-zentrum.de).
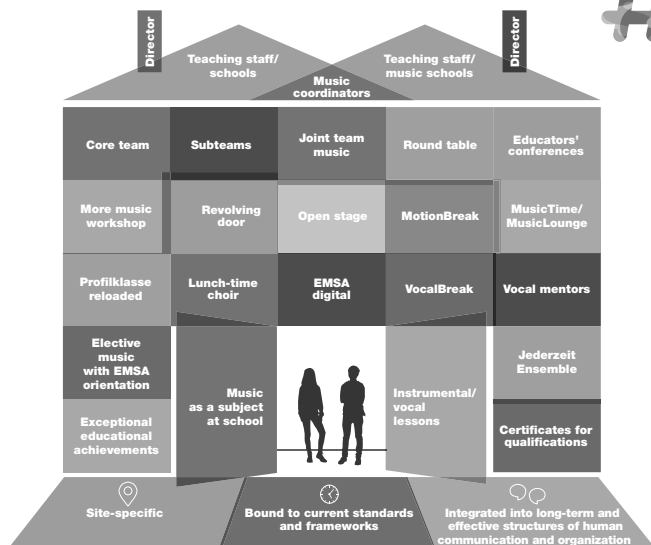
Fig.1: EMSA house (EMSA, 2021)

Profilklasse reloaded – Conceptual Insights

Although both *Profilklassen* and EMSA-accompanied collaborations have become increasingly common in North Rhine-Westphalia in recent years, there have been no longer-term points of contact so far in the sense of conceptual exchange or linkage. This could be attributed to the fact that many *Profilklassen* projects were introduced several years before EMSA started, so that in many cases established structures have already evolved. As programs that tend to be quite fixed, systematic and course-like, they at first glance seem to contradict EMSA's more open-ended, process-oriented approach. At the same time, EMSA has recently been approached by general school music and instrumental teachers, as well as political representatives, with a request for conceptual integration with the *Profilklassen* sector.

In our ongoing project, we take up these impulses and strive to rethink established *Profilklassen* structures by merging them with the EMSA approach (see Fig. 2). As outlined in the previous section, one particular idea is crucial to EMSA: for a concept to work in practice, it has to be developed in close collaboration with on-site actors for the specific set of conditions. Furthermore, many schools seek conceptual input for their current *Profilklassen* system without wanting to replace it completely. Consequently, we cannot aim

for a renewed, accomplished one-size-fits-all *Profilklassen* concept. Our goal is to create a flexible, modular series of formats and learning designs that participating teams can choose from and adapt according to their individual capabilities and requirements. Due to the pandemic, we have so far focused on the conceptual drafting of initial ideas that remain to be tested and refined.
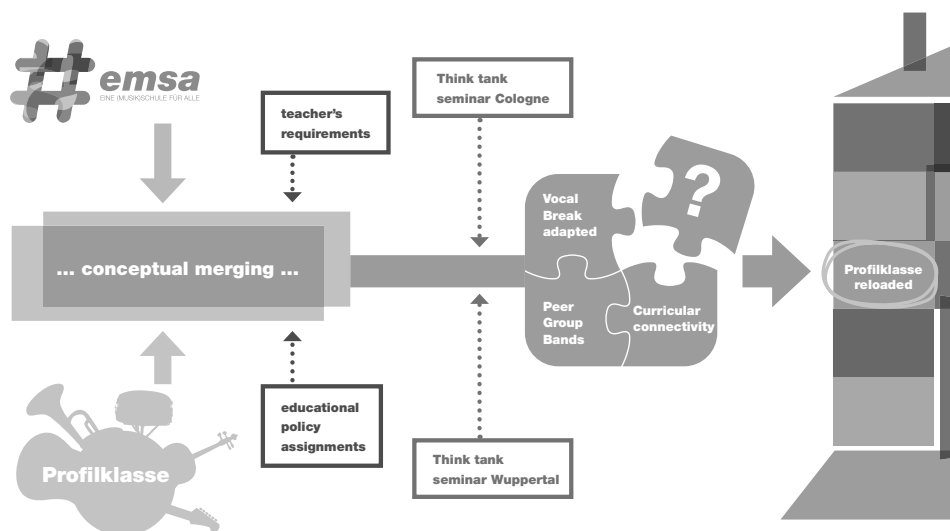
Fig. 2: Overview *Profilklasse reloaded* – elements and processes

VocalBreak

In this section we shall take a short look at one of the first music learning formats implemented by EMSA, which has inspired several ideas in our *Profilklasse reloaded* project. This format, "VocalBreak" (Buyken-Hölker, 2019), has already been put into practice at different schools; it was invented in an EMSA cooperation in the city of Cologne, where we needed to find a practical musical learning opportunity for all pupils that would be fully integrated into the daily routine at the schools. We developed a music-making format consisting of a short unit that is integrated directly into school schedules by taking place, for example, once a week during a math class.[11] The VocalBreak concept[12] tries to span the dichotomy between music-making in a group and self-determined individual musical progress by

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[11] The duration of lessons ranges from 45 or 60 to 90 minutes (double lesson).
[12] The VocalBreak was inspired, among others, by the method of the American music educator J. B. Ward (www.ward-zentrum.de) and by the elementary school format "Singpause" (http://www.singpause.de) [25.10.2021].

proposing a rapid succession of different two-minute phases that encourage different areas of competence (such as rhythm, solmization, vocal training, improvising, body percussion, conducting) and learning approaches while opening up spaces for pupils to make decisions of their own that allow them to take their own steps within the group (ibid., p. 24). The phases (Fig. 3) build up to Song Time, which lies at the core of each VocalBreak. Song Time is devoted to shared vocal creativity and motivated by a core content: a musical aesthetic problem chosen to inspire pupils to create something new in music. Methodical ideas were inspired by the Danish concept of "The Intelligent Choir" (Schirmer, 2019) in which a group of music-making pupils are entrusted with the responsibility for producing an artistic result. In addition to this, teachers encourage pupils to make their own decisions, for example, by letting them select the pieces for Song Time themselves or by motivating them to decide which role they take on in the musical arrangement (melody, bass, rhythm). This individual decision is picked up in the last phase (Check and Back), encouraging pupils to engage in processes of self-reflection.
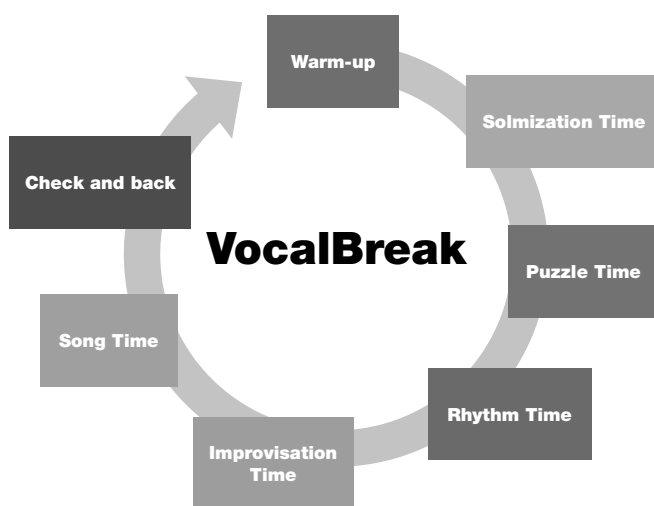
Fig. 3: VocalBreak Sequence

Especially with regard to the network of musical education mentioned above, the format explicitly considers potential connections to other music learning formats in the cooperative school setting.

New Formats and Modules

In the process of elaborating new formats and modules, we actively involved students of two cooperating think-tank seminars at the Cologne and Wuppertal campuses of the University of Music and Dance Cologne in winter 2020/21. The pandemic has prevented us from observing and designing *Profilklassen* teaching in practice with our students. Therefore we used authentic audio and video statements from *Profilklassen* teachers expressing their needs and requirements for conceptual development as a point of departure. Three of them are included in the following section as "practice windows".[13]

Rethinking spaces: VocalBreak adapted

> *'One of my main current preoccupations when organizing strings classes in our school is the need to find occasions and spaces for the pupils to practise. Particularly during the lockdown period, we have felt that group classes are not enough. What we need, and what is still lacking, are supportive ideas and concepts that inspire and motivate the pupils to play their instruments, both at school and at home.'*
>
> Susanna S., music teacher at a secondary school, Heinsberg (translated by the authors)

So far, VocalBreak has been a stand-alone format that has been practised at schools without *Profilklassen*. However, some of its key ideas could be relevant and enriching within the *Profilklassen* framework, especially

- a short, flexibly integrable duration of ten to twelve minutes
- a rapid succession of short phases targeting different musical competencies
- regularly established opportunities for self-direction and individual responsibility
- an approach that combines group music-making with individual learning progression

Although initially developed for schools *without Profilklassen*, these ideas seem appealing, for instance, in the following *Profilklassen* adaptations outlined with our students.

- The VocalBreak could be applied to various instrumental lineups by adapting the exercises to the specific parameters and skills to be trained (InstrumentalBreak). Two settings seem viable:
  — within weekly rehearsals: as a versatile, entertaining warm-up, or as an active break to increase concentration and offer a creative, playful, more self-directed moment.

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13 The quotes are individual views of teachers from our collegial (EMSA) network. They are not the result of a representative study.

— in addition to weekly rehearsals: as a short instrumental practice session during school days. After the set-up between lessons, the subsequent non-music lesson then includes a ten-minute unit, e. g., with easily stowable small percussion at moderate volume (PercussionBreak) or a logistically easily feasible BuzzingBreak for wind instruments.

- Participatory InstrumentalBreak video tutorials for various instrumentations could unlock music learning spaces outside school in the private sphere while maintaining a group context. The tutorials can be put to use both as an in-between practice support and in times of continuous online teaching.

Broadening the Stylistic Scope: Peer Group Bands

'How can I incorporate the pupils' understanding of – and reference to – music into my Profilklassen teaching from the very beginning? [...] How can I acknowledge the development of music culture without judging?'

Judith H., *Profilklassen* teacher at a comprehensive school, Cologne (translated by the authors)

Rehearsing with the whole *Profilklasse* necessarily implies the choice of a joint repertoire. Pragmatically, this choice is shaped by established teaching materials and suitable arrangements; it often results in certain stylistic limitations and a hegemony of notation-based musical practices. Moreover, the musical interests of individual pupils within a group this size can only be considered in a very general way.

Given these issues, *Profilklassen* teachers could consider splitting the ensemble for part of the rehearsal time and have the pupils form small peer group bands – especially in the second *Profilklassen* year. At this point, most pupils are eleven to twelve years old and have not only acquired basic instrumental technique, but also built social bonds within the group. Apart from that, the vast majority of them lead a "musical life" (Ardila-Mantilla, 2018, p. 8; translated by the authors) outside of school in various, highly identity-relevant ways[14] (Hargreaves, 2013, pp. 78–81). Peer group bands are intended to create more autonomous, self-determined settings and informal spaces, allowing pupils to authentically express and share their musical interests and practices, while linking them with vocal or instrumental training. Activities could include listening to and arranging favorite songs, improvising, songwriting, recording – depending on the schools' equipment, the teaching team's resources, and above all on what the pupils bring in ("music is what people do"). Teachers contribute their individual skills by rotating between several peer group bands and taking on various instrumental or creative coaching roles.[15]

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[14] E. g. listening to music, visiting concerts, interacting on social media (with bands or generally about music), maybe covering or remixing songs…

[15] Inspiration for teachers can be drawn, for example, from the British project Musical Futures: https://www.musicalfutures.org [25.10.2021].

Peer group bands within the *Profilklasse* framework have already been tested in two *Profilklassen* with wind instruments in Cologne in previous school years. Based on this experience, it seems important to emphasize a core idea and, at the same time, a central challenge of the peer group band setting from the teachers' perspective. Teachers should support and facilitate processes, but even more fundamentally prioritize "self-responsible learning" (Heß, 2013, p. 91; translated by the authors) as well as the ideas and musical conceptions of the group – and not override them with their own values and notions of quality for singing or playing an instrument as a cultural practice. Giving space to the pupils' musical realms does not end with considering their repertoire wishes. It also means letting their expertise come to bear in realizing elements of a musical culture with which they are possibly more affiliated than their teachers (Blanchard, 2021, pp. 245–247).

Curricular Connectivity

> *'Several reasons motivated our request to participate in EMSA, including the desire to incorporate further general school curriculum competency areas into group wind instrument classes: not just music making, but also music reception and our thoughts about music.'*
>
> Christian R., music teacher at a secondary school, Düren (translated by the authors)

Based on these or similar current requests voiced by teachers and school authorities, and considering that an *EMSA-Baustein* (EMSA building block) is essentially characterized by its "connective quality" (Qualitätsstandards EMSA, 2021), the idea is to connect the curricular content featured in general music education and that of instrumental training in *Profilklassen*. This is of course nothing entirely new. Similar impulses run through the composition of the teacher's manual and teaching materials of "Leitfaden Bläserklasse" (Sommer, Ernst, Holzinger, Jandl & Scheider, 2018) and were elaborated, for example, by Buchborn (2011) in several teaching units on contemporary music, which were explicitly based on a general education claim for *Profilklassen* lessons.

In the context of EMSA, we want to take up these thoughts by linking the objectives of vocal or instrumental training in *Profilklassen* very specifically with the official requirements for the subject of music in North Rhine-Westphalia. This seems vital whenever the *Profilklasse* format takes up two-thirds or all of the schedule of regular music classes. Our goal is to provide examples of lesson sequences in which the objectives of both institutions utilize the resources and competencies of both music education professional fields – and are thus interconnected in a way that expands the varieties of individual learning paths in site-specific settings – while ensuring conformity with the school's internal music syllabus (MSB NRW, 2019).

If we take a closer look at a music class that treats the areas of content and competency equally seriously (such as areas of reflection, reception, and production in the curriculum in North Rhine-Westphalia) (MSB NRW, 2019), we can find several interfaces for

a curricular connectivity, although it seems important that the framework and impulse for music-making in class should come from the music lesson sequence and its main aesthetic ideas and tasks. For example, in a quarterly lesson plan for sixth graders (such as "Phonophobia: music can show what fear is all about. Create your own spooky radio play!") (EMSA, 2021; translated by the authors), opportunities for interaction with a wind instrument *Profilklassen* can be explored: musical elements of tension might be created using wind instruments improvising or experimenting with one-note patterns, or in explicitly associating wind section class repertoire with the music lesson sequence. The latter, in turn, can be trained in the wind section class in terms of breathing, dynamics, and intonation. In this way, the learners can examine the questions and tasks of the music lesson as artistic researchers based on their own artistic practice. A research diary, designed as a portfolio, can document the artistic reflection processes and serve as a basis for communication between the teachers of the school and the music school (Peters, 2017, p. 44). These are only rough ideas for a certain kind of connectivity. It is now up to us to see in the following implementation processes how this kind of a "third way" (Geuen, 2005, p. 39; translated by the authors) of musical learning in school can further develop: new perspectives will result, both for the profile class concepts and for the conceptions of curricula for music as a subject at school.

Outlook

The three exemplary modules just outlined are, of course, only intended as part of a much broader spectrum of modules, merging the EMSA-approach and the *Profilklasse* setting. They are supposed to illustrate potential points of departure concerning content, possible formats within our modular approach, and a useful level of abstraction to preserve adaptability. As soon as the pandemic situation allows, EMSA schools will successively incorporate these new elements, generating feedback and practice-approved impulses for further conceptual work in a circular process that follows design-based research guidelines (Abrahamson, 2019).

For subsequent steps, it remains important for us to be open to all participants from schools, music schools, universities, and the level of educational policy. In this, we strive to recognize, promote, and deepen a new, expanded connectivity within the music education professional community as a treasure for conceptual development work. Regular joint experts' days with different thematic emphases are already scheduled, during which teacher teams from different EMSA (music) schools will continue to work together on their site-specific (curricular) concepts, supported by input from researchers and educational policy representatives. Students from think-tank seminars will also be invited to participate. Further impulses for promoting a "Professional Community of Inquiry" stem from "the model for innovations in subject-specific didactics" according to Bikner-Ahsbahs & Peters (2018).

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European Perspectives on Improvisation in Music Education

Five Empirical Studies at a Glance

Introduction

As part of the EAS Conference 2021 in Freiburg, five European researchers gathered for a symposium to present insights into ongoing or recently completed studies on improvisation in music education and to discuss the implications to be derived from the results. The initial momentum was the critique that improvisation in international publications is represented almost only by research from the USA, England and Australia (Siljamäki & Kanellopoulos, 2020). The five studies however, underline that practices of and research on improvisation in music education are also gaining interest in different European countries, thus contributing to a broad and empirically based field of research (Heble & Laver, 2016; Johansen, Holdhus, Larsson & MacGlone, 2019).

The five empirical studies presented in the symposium were characterised by a high degree of multifacetedness and multidimensionality with regard to the respective conceptualisations of improvisation, the didactic and institutional frameworks and the improvisational practises taking place. In this chapter, we first provide a summary of each study and follow with a comparative overview of their central aspects. We then provide an analysis of the main points arising from the symposium's discussion. Our contribution reveals the diversity and richness of musical improvisation in distinct educational contexts. We argue that this is not a definitional vagueness, but rather a salient feature of musical improvisation that could be more widely recognised in music education research and practice. Due to the great variety of the studies presented, we refrain from an introductory state of research or even a static definition and delimitation of musical improvisation. Instead, we include current literature on improvisation in music education throughout the article.

Improvisation in Music Education across Europe: Brief Descriptions of the Studies

In the following summaries, the core features of the five studies presented at the symposium are outlined. These vignettes provide a brief insight into each study by presenting the national context for improvisation in music education, the respective desiderata, the methodologies and summary of results.[1]

Apprehending Children's Multimodal Expressions of Creativity as Key for Realising the Curriculum (MacGlone, Scotland)

In Scotland, the music curriculum for Early Years (3–5 years old) emphasises (i) exploration of different genres and musical cultures; (ii) freedom to experiment with different instruments and sound; (iii) expression of thoughts and feelings musically and to be able to verbally describe these creative musical processes and (iv) to perform to others and be audience for others. Difficulties in implementation arise from teacher's conceptualisations about musical creativity, as it is seen to be an expert activity which teachers feel they do not have the skills to teach (MacGlone, Wilson & MacDonald, 2021b). In addition, the performative aspect can act as a barrier to teachers, as the additional aspect of performing in public creates tension in prioritising a performance (product) over quality of participation (process). Consequently, this may contribute to music becoming a narrow and goal-oriented activity, in contrast to the exploratory approach outlined in the curriculum. Therefore, the possibilities for children's agency are often in the hands of gatekeepers (teachers) despite improvisation being a key feature of early childhood musical play (MacDonald & Wilson, 2020).

A recent mixed-methods study, investigating process and outcomes of nursery children's improvisations, also developed a range of pedagogical approaches including conduction, different types of verbal and graphic stimuli (MacGlone in press). In addition, to address the knowledge gap identified for non-specialist teachers, a multimodal video analysis of the improvisation workshops captured children's verbal, gaze, gesture and musical events with the purpose of gaining a better understanding of children's creative and responsive actions when improvising. Results showed the workshop leader mediated creative decisions, demonstrating the need for responsive and encouraging communications from involved adults (MacGlone, Wilson & MacDonald, 2021a). Analysis of children's verbal communications found that they collaboratively constructed their own meaning about what they improvised, which implies that children's talk provides another way of understanding their musical creativity (MacGlone, 2019). Improvisation is a complex cognitive

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[1]   Due to the limited number of characters, we can only provide a brief overview here. More detailed information on the respective studies can be found in the sources cited.

process that can be mediated through combinations of physical, conceptual, musical and social elements, and appreciating this offers a way for those less confident musically to apprehend and support children in this activity.

The Potentials of Free Choral Improvisation for Musical and Social Agency and Learning (Siljamäki, Finland)

Music is a compulsory subject in the Finnish comprehensive school. Although improvisation has been one of the core competencies of "creative generation" in the basic national curriculum since 2004, the implementation of musical improvisation – and particularly free improvisation – is scarce in schools according to the latest research (Juntunen, 2011; Partti, 2016). Therefore, a recent study was conducted in Finland (see Siljamäki, 2021a) with the goal of exploring the potentials of free vocal improvisation. Since free improvisation in schools in Finland is a rare occurrence, the study explored the practices of an independent and collaboratively led, free improvisation choir, which performed and practiced only improvised music with the voice and approached & explored improvisation as a skill that can be learned. The choir was formed by adult singers with mixed backgrounds and skills in music. The "musicking" (Small, 1998) included a wide use of bodily movements and all kinds of sounds, with a focus on collaboration and interaction as the group combined principles of practice from improvisational theatre to musical improvisation in a playful learning environment. Empirical material – such as interviews – were collected during one year, with the researcher as an insider (Greene, 2014) in this choir. The study focused on the participants' perspectives of the practices, their experiences of improvising collaboratively, and what the practice afforded them. The results of this instrumental case study with gentle empiricism (Ansdell & Pavlicevic, 2010) and ethnographic features point towards understanding the manifold possibilities of free improvisation for musical and social agency, as well as musical learning (Siljamäki, 2021a; Siljamäki, 2021b). Supporting the social processes – and thereby co-constructing a safe space – was found to be of particular value from a pedagogical perspective in overcoming and encountering the uncertainties and discomfort related to the process of improvising, as well as from the point of view of what the practice provided or afforded (DeNora, 2000; 2013) the participants. The results show that, by experimenting and interacting musically in playful and holistic ways with their voices and movement in free choir improvisation, the participants were able to construct their musical and social agency. Although the study was conducted in the context of adults, the results support the inclusion of free improvisation with versatile use of the voice and body in music education, due to its potential for both social and musical agency and learning. Based on the results, the study calls for supporting the experience of safety and an experienced freedom in music education from normative claims of aesthetic quality for the voice, sounds or movement, which was found to be elementary for the participants in free improvisation with the voice (Siljamäki, 2021a; Siljamäki, 2021b).

Group Improvisation as Transdisciplinary Dialogue Offering Participatory Creativity in Secondary School (Lage-Gómez & Cremades-Andreu, Spain)

Musical improvisation first emerged as a creative procedure in the Spanish Secondary Education curriculum during the 1990s. Since the first decade of the twenty-first century, improvisation has been emphasised and clarified in the curriculum, alongside composition and musical performance. This aspect favours a wide variety of possible approaches to musical creation in the classroom but, at the same time, blurs the specific didactic approach to improvisation. Its limited presence in the literature (Siljamäki & Kanellopoulos, 2020), makes it pertinent to deepen its understanding and its didactic applications in the field of secondary education. In this sense, Lage-Gómez & Cremades (2019) have highlighted the perspective of group improvisation as a dialogical practice, framed in the music creative space and determined by a series of interconnected aspects, such as student participation, motivation, positive emotions, class environment / well-being and group identity.

In a recent study in the field of secondary education (ages 16–17), an approach to group improvisation was proposed within the framework of a transdisciplinary, curricular integration project. Group improvisation was conceived as an emerging, reflexive and creative practice, based on experimentation with sound in relation to different areas. The aim was to analyse different forms of dialogue through group improvisation, together with the aspects that have characterised participatory creativity in learning processes. It highlighted transdisciplinary integration for the understanding and deepening of group improvisation as a form of multidimensional dialogue, acting as an abstract tool for the integration of knowledge. Three forms of participation were identified during the creative process: (i) students' active participation in the creative process; (ii) student participation in a shared goal, in turn leading to a group sense of identity, and finally (iii) participation through the cultural background of the participants.

The Meaning of Jazz Improvisation for Teachers in German Wind and Big Band Classes (Schunter, Austria)

Jazz improvisation in schools had already been discussed in Germany sixty years ago (Rauhe, 1962) and, through the following decades, a related need for instrumental skills was identified and problematized (Eckhardt, 1995). In contemporary German secondary schools such skills are taught systematically in an increasing number of different instrumental teaching formats. These include wind classes – a common setting in which wind instruments are learned and played together in the classroom within general music education (mostly ages 10–12), and big band classes – which are comparable, but with a clear orientation towards jazz (Siedenburg & Harbig, 2018). There is a lack of research about the teaching of jazz within such pedagogical settings.

An ongoing grounded theory study (Strauss & Corbin, 1990) examines the meaning of jazz and related concepts such as improvisation for teachers in wind and big band

classes at different secondary school types and the consequences for their teaching. First results of interview analysis showed that the individual backgrounds and preferences of the teachers played a big role in how improvisation was understood and taught. It was mostly conceptualised as instrumental improvisation within given tonal, formal and rhythmic structures, sometimes related to certain compositions. While varying given tonal material (from one note up to a five or seven tone scale) over harmonic vamps and the playing back and forth of small phrases were described as frequent practices, there were differences in the focus which was given to interaction between improvising students. Jazz improvisation was often seen as something demanding in performance and teaching, and a lack of adequate teaching material published for the classroom was identified. In some cases, improvisation was additionally practised as free or conducted improvisation, with participants able to start at a very early stage, using conduction signs for the variation of basic musical parameters. Important goals seemed to be the introduction of students to improvisation as an alternative approach to music and their guidance towards participation in a certain musical culture and (school big band) community.

Group Improvisation in Secondary Music Classrooms as a Didactic Challenge with High Educational Potential (Treß, Germany)

Even though group improvisation has a long tradition in German-speaking music education (Friedemann, 1964), in secondary schools improvisation is rarely used in teaching practice (Fiedler & Handschick, 2014). While the vast majority of German secondary school curricula attach central importance to "inventing music" (Sachsse, 2019, p. 864), which includes composition and improvisation, there is a lack of clear delineation and empirically based differentiation of the intended goals of improvisation in secondary music classrooms (Sachsse, 2019). The lack of didactic knowledge on how to approach improvisation is also cited by teachers as a reason for their reluctance to use it in their own work (Seidl, 2016).

A recent study (Treß, 2021) addressed these desiderata by combining Design-based Research (Bakker, 2018) with a reconstructive analysis. To this end, a group improvisation workshop for secondary school students (ages 12–14) was developed and conducted in four iterative cycles. Video sequences of vocal and physical group improvisations were analysed using the documentary method (Bohnsack, 2018) following each intervention. The empirical results of the analysis informed the iterative research process to further develop improvisation workshop designs. The study revealed that, especially at the beginning of the interventions, different forms of role distance (Goffman, 1961) became evident. Through the course of the workshops, diverse playful and tentative creative practices led to manifold constructions of meaning. In the third reconstructed phase, rhythmic entrainment (Clayton, 2012) and tonal attunement processes came to the fore, indicating the student's diverse implicit knowledge (Treß, 2020). In order to provide an adequate didactic framework for these three equally relevant phases, the active guidance of the group improvisations was

key. The didactic framework was decisive for successful improvisation practice, which was individually adapted to the respective group and, in particular, spontaneous decisions during the workshops about the group size and composition, the impulses brought in and the flexible handling of the classroom space. The results of the study show that teachers ideally act as facilitators by drawing on a diverse, methodical repertoire. This primarily serves to establish an atmosphere of trust, in which the individual practices of the students are not only acknowledged but also repeatedly brought into a fruitful conjunction with the subject-specific requirements.

Comparing the Five Studies

Having presented the individual projects and their key features, we now provide an overall comparison of the five studies. We use a thematic framework drawn from several pre-conference meetings and the discussion section of the symposium to inform the following four categories: conceptualisation of improvisation, didactic approaches, the institutional context and curricular anchoring – as well as the respective chosen research format.

Conceptualisations of Improvisation

Contemporary research often characterises musical improvisation by its multifaceted nature. Siljamäki and Kanellopoulos propose that the term improvisation encompasses very different "conceptualisations" or "prevailing visions" (2020, p. 125) of improvisation in music educational contexts. In this respect, four of the five studies presented here focus especially on the creative and social dimension of group improvisation, including visions of openness and emancipation. Johansen et al. (2019, p. 1–2) argue that improvisation in the field of music education has been studied primarily in terms of jazz-specific practices; however, among the available studies, only Schunter's pursues an emphasis on style-related (jazz) improvisation whereby the focus is on the development of skills and stylistic expertise on the instrument. Further, the studies by MacGlone, Lage-Gómez & Cremades-Andreu, Siljamäki and Treß are dedicated to a broad concept of musical material, allowing for largely unrestricted experimentation with voice, body, objects or instruments and spontaneous musical expressions.

Didactic Approaches for Nurturing Improvisation

The different conceptualisations of improvisation presented in this chapter have implications for guiding improvisation practice and lesson designs. These in turn, can form starting points and fulcrums for planning and facilitating improvisational practice. The didactic approaches of the five studies showed implicit or explicit tensions between guidance (e. g. conducting, selection of discrete musical parameters or materials, jointly developed

rules) and openness (e. g. musical interaction, creativity, co-construction, spontaneity). The degree of didactic guidance and restriction of improvisational freedom varied depending on the institutional context and research design of the studies, but the actual practice was always seen as an interactive and co-constructive process in which all participants were involved. Moreover, very different forms of improvisational impulses can be found in the studies and transformative methods and impulses are frequently used (e. g. sound to movement, theatrical games, graphics and images, gestural conduct, etc.).

Although the studies represent different approaches to improvisation and peda-gogical means, they all indicated a particular importance when considering the role of the teacher. This is manifested in the responsibility of enabling a safe space for musical and sonic experimentation, nurturing a group sense of identity and connecting to both students' and teachers' experiential spaces. It became clear that sensitivity towards the learners and learning can be established as a holistic and dialogical process based, to a greater or lesser extent, on stylistic or even ensemble-specific tradition and vocabulary. With respect to agency, as constructed through participation in social activities, both social (DeNora, 2000) and musical agency (Karlsen, 2011) are recognised as being constructed in improvisation. In improvisation the activity and the process – "what people do" – are central, as the participants respond and react to each other's impulses in the social and musical process unfolding through time, as a specific form of social action.

Institutional Contexts and Curricular Anchoring

When considering international research on improvisation in general music educational contexts, Larsson & Georgii-Hemming (2019) note that improvisation in primary school has received the most attention so far. Consequently, it is precisely this area that is not covered by the studies presented here. This chapter offers additional insight from lesser-known settings: from kindergarten (MacGlone, 3–5 years old) to secondary schools (Lage-Gómez & Cremades-Andreu, Schunter, Treß, 10–17 years old) and non-institutional, recreational ensembles (Siljamäki, adults). The five settings vary in the curricular framework present for practitioners to reference or work within. For example, in Scotland, musical improvisa-tion can be seen to be anchored in the pre-school curricula, even though there is a gap in teacher knowledge and skills (MacGlone). In Spain (Lage-Gómez & Cremades-Andreu) and Germany (Treß), improvisation is also mentioned in the curricula, but it is evident in both countries that a conceptual vagueness and lack of didactic guiding principles are believed to hinder the implementation of improvisational teaching. Often, a mixed and unclear demarcation of musical terms – such as (group) creativity, composition and im-provisation – were found. In the context of jazz improvisation, the teachers justified their own teaching commitment to jazz-specific improvisation more with personal conviction than with curricular obligation (Schunter), even if the curricula of individual federal states

suggest dealing with style-related improvisation, especially in connection with jazz and blues (Sachsse, 2019).

When considering the theme of this book, "Music is what people do", curricular anchoring is not the only important issue when considering the implementation of improvisational practices in classrooms. Johansen et al. (2019) point out a possible conflict between standardisation – often accompanying processes of curricular anchoring and assessment on one hand – and the contingent character of creative action on the other:

> Musical activities in general, and specifically creative ones, which potentially have open ends and unpredictable, individual results, do not necessarily conform to assessment based on predefined criteria of learning outcomes. This feature, which might be seen as improvisation's main force, may nevertheless lead to an exclusion from curricula. (p. 3)

Overall, different inhibiting factors can prevent a broad implementation of improvisation in music classrooms in all the represented countries. Teachers often feel that they have too little experience and training to actually teach improvisation themselves and wish for clearer methodical guidance. The inherent nature of improvisation as a process often contradicts the institutionally justified need for outcomes and products (which in turn can be presented in front of an audience and possibly assessed). Research on the dissemination of improvisation in music classrooms in general also varies considerably, depending on the national context. Especially in Germany and Spain, there is still a need for empirical clarification in this regard.

Research Formats

As indicated in the introduction, musical improvisation is receiving increasing attention in music education research and, by comparing the different research approaches of the studies, this chapter further contributes to this growth. Four out of five studies feature practice-oriented research formats – Action Research (MacGlone), Practitioners Research (Lage-Gómez & Cremades-Andreu), Insider Research (Siljamäki) and Design-based Research (Treß) – are characterised by the active participation of the researchers in the field. Three of the five studies focus on qualitative-reconstructive methods (Siljamäki, Schunter, Treß), while MacGlone and Lage-Gómez & Cremades-Andreu use mixed-methods designs. Overall, a variety of data collection methods are represented: in addition to video and audio-based methods, questionnaires, interviews and participatory observation protocols are also utilised. The respective research focus ranges from teachers' perspectives (Schunter) to all of those involved in improvisational practice (Lage-Gómez & Cremades-Andreu, MacGlone, Siljamäki, Treß). One study also considers teachers' and parents' beliefs about children's creativity (MacGlone). The interventions of the respective studies range from workshop formats lasting several weeks in the respective educational institutions (MacGlone, Treß) to the consideration of longer periods of time – over one to two years – in the respective

research field (Lage-Gómez & Cremades-Andreu, Siljamäki, Schunter). Depending on the respective research format, active influence on the didactic structuring and design of the workshops also plays an important role in the research process (MacGlone, Treß).

Key Themes from the Panel Discussion

For the panel discussion during the symposium, we opened our discourse to include the entire audience after individual presentations. Accordingly, the questions, issues and perspectives that came up in this setting were extensive and a comprehensive report is not possible within the scope of this chapter. Nevertheless, in the following section, we highlight the main aspects of the discussion. These aspects are also directly related to the above comparison of the studies and to the conference's overarching title "music is what people do".

Improvisation as Social Action

All researchers concurred that the social and collaborative dimension of musical improvisation was of great importance in their work. This could be manifested as 1) participatory constitution of meaning and significance through shared experimentation; 2) improvisation and performing with sounds, noises and musical or interdisciplinary artistic practices; 3) playing back and forth inventing motifs (as in call/response and imitation techniques) and 4) enabling participation in a specific, stylistically oriented musical culture through improvisation. At this point, the discussion made it clear that musical improvisation can be understood in a particular sense as something that "people do". What emerged here can be understood as being linked to the broad concept of "musicking" (Small, 1998), where participation is emphasised and the meaning in the act of musicking is drawn from the relationships in the group.

Providing Space for Musical Improvisation

Questions arose out of this, such as how can opportunities for improvising be possible for learners, both within and outside of the institutionalised music education context. For example, in jazz pedagogy it is common to learn and practise improvisation also alone, using play-along-recordings, which is somewhat different from the social and interactive aspect of live interaction with other musicians. To ensure the accessibility of musical improvisation as a social practice, it would be appropriate – or even necessary – in formally organised and institutionalised contexts (such as general music education or instrumental lessons in music schools) to create open spaces for joint musical activities in which students can improvise together. Appropriate approaches have recently been proposed in German instrumental music education (e. g. Doerne, 2019).

Guiding and Encouraging Improvisation

Further questions can be posed regarding the integration of improvisational practice and the teaching of a specific didactic, instructional repertoire for improvisation within the framework of teacher training; issues which were considered particularly relevant at the symposium. The question of why improvisation still accounts for such a small proportion of music teaching was answered with a lack of expertise, understanding or experience in improvisation. This also seems to result in the need for a pragmatic view of improvisation as something that all people can learn. Additionally, in this context the importance of constructing safe learning environments has been emphasised; for example, through appropriate awareness tasks. Despite all the differences in terms of conceptualisations of improvisation, institutional contexts and personal experiences in improvisation, all authors agreed, that a set of specific conditions needs to be in place for improvisation to be experienced as a space for learning, making music and being oneself in all the different music educational contexts and situations.

Improvisation as Creative Practice

Another pertinent issue that came up was that different understandings of musical creativity can influence improvisation practice (MacGlone in press). During the discussion it became evident that musical creativity is seen by all participants as an essential driving force for musical improvisations in their studies. Thus, improvisational and creative practice cannot be clearly distinguished from one another or evaluated on the basis of whether or not new or innovative material has to be produced. Instead, improvisation was approached as a creative practice, as action in real-time, which also makes it a particularly challenging phenomenon to study. In this way, improvisation as a creative practice was the focus of those studies researching improvisation practice in situ (Lage-Gómez, MacGlone, Siljamäki, Treß) more as an experiential process which unfolds over time (DeNora, 2013). This contrasts views from other creative paradigms, e. g., Koutsoupidou and Hargreaves (2009), where the main goal was to increase children's creative thinking in music, as measured by Webster's Measure of Creative Thinking in Music (Webster, 1987, 1994). Such a strict understanding of creativity all too soon leads towards stage development theories and rigid guidelines for teaching that can seemingly be clearly derived from them (Kratus, 1991). As different understandings of creativity have an impact on activities and pedagogical processes, the discussion revealed the high importance of transparency for researchers and practitioners to make their influences and conceptions visible, as there is also great diversity in the term creativity.

Conclusion

With our contribution, we have demonstrated that musical improvisation is currently receiving broad empirical support in a wide variety of music education contexts. In line with current international literature (Biasutti, 2017; Heble & Laver, 2016; Johansen et al. 2019; MacDonald & Wilson, 2020), improvisation also proves in all our studies to be a particularly fertile ground for the field of music education as a whole. Its high degree of interactive construction of meaning, its enormous creative potential and the participation-oriented perspective that opens up with the different conceptualizations, make improvisation actually a music education practice par excellence; something which cannot be replaced by other musical activities. However, these positive and promising findings are countered by a widespread underrepresentation in the respective national music classrooms. Our proposal for the future is that, considering the plurality and diversity of improvisation and the multidisciplinary construction of music education, it is of utmost importance to develop new conceptual and pedagogical frameworks that encompass the diverse, social and inherently uncertain nature of improvisation. Moreover, in order to deepen its understanding and to support wider inclusion of a variety of improvisation practices in classroom teaching, instrumental tutoring and music teacher training, improvisation within the field of music education should continuously be exposed to further empirical investigation.

Whether improvisation finds its way into music education or not highly depends on the teachers' positive personal experience. The contributors involved in the symposium have all had a formative experience with improvisation at some point in their learning biography, which they intend to share with others. Therefore, we should not wait for curricula changes; but rather, we should integrate improvisation in music classrooms and music teacher training contexts wherever we can, right now.

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David Holland

Fostering Sound-Based Creativity in Primary Schools

How to Empower Teachers

Introduction

Past research has indicated that primary school teachers lack confidence in teaching music, partly due to a belief that they are not musically talented or cannot play an instrument (see Biasutti, Hennessy & de Vugt-Jansen, 2014; Seddon & Biasutti, 2008). Additionally, a crucial question when teaching music is how creative engagement with sound for pupils of all levels of experience and ability can be fostered. The research project presented in this chapter is concerned with how to effectively support teachers foster sound-based creativity in primary schools through the development of a unit of lessons and pedagogical resources.

The term sound-based music (sbm) was conceived by Leigh Landy (2007) as an umbrella term to decidedly include a range of musical practices where sound is the main unit rather than the musical note. This includes forms of electroacoustic music that usually involve real-world material, such as environmental recordings. These are edited and manipulated to different levels of abstraction using various processing tools and this type of sbm is the form referred to in this chapter. As has previously been argued in relation to experimental forms of music (Paynter, 2008), one of the key pedagogical benefits of sbm is that it facilitates creative engagement with sound for pupils of all levels of experience and ability as it does not depend on previous musical learning (Holland & Chapman, 2019; Wolf & Younie, 2019). Therefore, it might be claimed to be a democratic approach to music education where practice, or 'doing', is central. It is through such a 'praxial' approach that pupils can open up to the possibilities presented by sbm (Regelski, 2002).

The democracy and inclusivity offered by sbm could also apply to teachers, as it could be that generalist teachers have more confidence delivering sbm lessons than conventional music lessons. However, there could be other barriers that cause anxiety, such

as a lack of knowledge of sbm or the technology used for making it (Wolf & Younie, 2018). Therefore, the key aim of the project is to investigate how the early development of creative digital skills through engagement with sbm can be fostered by non-specialist primary teachers without previous knowledge of sbm or the technology involved. This overall aim can be broken down into the following objectives:

(1) To create resources for teachers to deliver a sound-based creativity unit of lessons (without prior knowledge or experience of sound-based music.
(2) To test these resources by working with and observing teachers in Leicestershire as they deliver the unit.
(3) To design and deliver training for teachers to successfully teach the unit.
(4) To investigate pupil response to the unit and test engagement levels.

In the chapter, I will provide an overview of the state of research in this field followed by a presentation of the teaching materials developed for the research project, as well as an evaluation of the empirical data collected.

Background: Sound-based Resources in Primary Schools

As noted by Wolf & Younie (2019), the national curriculum for schools in the UK offers limited reference to contemporary forms of music or music technology, meaning it is unlikely pupils will encounter sbm during their school education. However, the growing body of research from De Montfort University (DMU), which is reviewed in the following section, suggests that sbm is not difficult to appreciate by non-specialists, especially if it is accompanied by sufficient guidance and involves creative participation.

This new DMU research initiative was conducted in partnership with the Leicestershire Schools Music Service (LSMS) and funded by the Midlands4Cities Creative Economy Engagement Fellowship (CEEF) programme. A model devised by LSMS for delivering other music technology units in schools was used as a template for developing resources to support teachers to deliver lessons on sound-based creativity at primary level. This model provides the teacher with training and a range of resources (such as Powerpoint-slides, instructional videos and lesson plans) that the teacher can use to guide pupils through the unit. The project uses free software in the lessons, to enable a wide range of children to actively engage with sbm through composition. Although sbm resources have been developed at DMU as part of the EARS 2 project (Landy, 2019) for Key Stage 3 pupils (11–14-year-olds in England and Wales) and teachers, no such materials had been created

for Key Stage 2 (7–11-year-olds)[1]. It is this gap in resources that this project aims to address. In the UK pupils begin secondary school at the start of KS3, so it is intended that this project can begin the process of creatively learning about sbm in primary school at the end of KS2. This learning can then be continued, through the EARS 2 project (see the following section), in secondary school where pupils can start to develop a more sophisticated understanding of sbm and its associated concepts. Before introducing the lesson plans and resources designed for this research, the following section will explore the context surrounding the project in terms of the key previous research.

Key Pedagogical Research on Sound-based Music

The project outlined in this chapter builds on the EU Interfaces project (see Landy, 2019; Holland & Chapman, 2019) and other research conducted at the Music, Technology and Innovation – Institute of Sonic Creativity (MTI[2]) at DMU (Holland, 2016; Wolf & Younie, 2018; Wolf, 2013; Therapontos, 2013;) concerned with increasing access to sbm in pedagogical contexts. In particular, the author's PhD research (Holland, 2016) and the Interfaces project provided workshop templates from which a whole unit of lessons on sound-based creativity could be developed for Key Stage 2 pupils. Data from these projects demonstrated that pupils can find such workshops to be highly engaging and that the opportunity to be creative with sound is the key driver of this. In the following section, some of the key past initiatives and literature will be briefly outlined. This is to demonstrate how these previous projects influenced the research project with LSMS, particularly in the development of the teaching materials and in understanding the knowledge that teachers need to deliver lessons on sbm.

Interfaces and EARS2

The Interfaces project was a Creative Europe project with the key aim of bringing new music to new audiences. In the project, new music was defined as "original innovative works of music, including the sonic arts, which largely reside outside the commercial sector" (Landy, 2019, p. 225). As part of this, workshops on sound-based creativity using EARS2 (see below) were delivered by artists/specialists in educational and community settings with a wide range of age groups. A series of four workshops were delivered in some schools and these became the template for the unit of ten lessons devised with LSMS for this research which followed the Interfaces project.

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[1]   In England and Wales, the national curriculum is divided into different key stages that each include particular year groups. These key stages are as follows: Early Years Foundation Stage (ages 3–5), Key Stage 1 (Years 1–2, ages 5–7), Key Stage 2 (Years 3–6, ages 7–11), Key Stage 3 (Years 7–9, ages 11–14), Key Stage 4 (Years 10–11, ages 14–16).

EARS2 was first developed as part of Motje Wolf's PhD research (Wolf, 2013) and aims to introduce young people not only to the concepts and repertoire of electroacoustic music, but also to creative practice, through the use of the sbm software *Compose with Sounds* which has been developed at DMU for use in education. However, the view in this research concerning the LSMS primary unit is that once pupils have creatively experienced sbm, conceptual understanding is something that can be developed in the future when entering Key Stage 3, which was also the perspective taken in the HL2 project that built on the EARS2 initiative.

HL2 Doctoral Project

This PhD research (Holland, 2016) investigated whether engagement with sbm for Key Stage 2 pupils can be supported by creative practice through the development of heightened listening skills. Case studies were run in eight schools with 241 children, conducted from 2013 to 2015. These case studies included a series of sbm workshops exploring listening skills, recording and composition. The findings from the HL2 project suggested that the positive engagement with sbm during the workshops was driven by creative practice and that such activities were supported by heightened listening training. Along with previous projects run by the composer Duncan Chapman with the Birmingham Contemporary Music Group (Chapman & BCMG, 2013), the emphasis of the HL2 sessions on listening, recording and composing provided the foundation for the Interfaces workshops and therefore the lessons developed for this research project with LSMS.

Developing Knowledge for Teaching sbm

One key issue that emerged from EARS 2, the HL2 project and the Interfaces project was how best to support teachers with delivering lessons on sbm. In order to address this, Wolf & Younie's study in 2018 investigated if teacher packs designed for EARS2 "could bridge the gap between the teacher's current knowledge and the knowledge that was provided in the resources on sound-based music given to the teacher" (Wolf & Younie, 2018, p. 83). They conducted their study with a teacher in a secondary school using the EARS 2 lesson plans. When a minor technical problem occurred during a lesson, meaning that an example piece would not play, the teacher decided to withdraw from the teaching trial after losing confidence. After analysing the data, Wolf & Younie concluded that the teacher did not have sufficient 'subject content knowledge', which would have enabled the teacher to choose a different piece of music (ibid, p. 91). This example relates to research mentioned earlier (Biasutti et al, 2014; Seddon & Biasutti, 2008), suggesting that generalist teachers lack confidence to teach music as they do not believe they have the required knowledge. It demonstrates that a similar lack of confidence can appear in experienced music teachers when dealing with an unfamiliar form of music such as sbm. It also builds on Shulman's (1986) theory of knowledge types required for teaching.

Shulman identified seven types of knowledge that teachers need to teach effectively. Wolf & Younie identify "subject content knowledge", "pedagogic content knowledge" and "general pedagogic knowledge", as well as "technology pedagogic content knowledge" (Wolf & Younie, 2019) as being important for teaching sbm. "Subject content knowledge" refers to what a teacher needs to know about a subject to teach it, while "pedagogic content knowledge" is concerned with how to teach something. Mishra & Koehler (2006) extended Shulman's model to include subdomains related to technology, including "technology pedagogy content knowledge" (see Wolf & Younie, 2019 for a more detailed explanation of these domains in relation to sbm).

Although Wolf & Younie's work is based on a small sample, it is founded on strong theoretical foundations provided by Shulman's model that are firmly established in educational research. Building on this work, the training and resources designed for this project with LSMS aim to enable teachers to develop these different types of knowledge and also give them confidence to deliver the lessons effectively through the support of the resources. The next section will provide a more detailed overview of the resources that have been created.

Lesson Design and Teaching Resources for the LSMS Unit

As with the workshops designed for the Interfaces project, the unit designed with LSMS is divided into the themes of listening, recording and composing. As part of this, the unit also introduces pupils to examples from the sound-based repertoire to act as inspiration for their own compositions. As discussed in the previous section, the activities devised for the lessons built on previous successful projects (for example, see Holland & Chapman, 2019) but use the model adopted by LSMS. In this model, lesson plans, PowerPoint slides, instructional videos and sound examples are all provided for the teacher along with equipment including digital recorders (see Fig. 1), headphones and portable speakers.

Fig. 1: Recording devices supplied as part of the unit

This model has been successfully used by LSMS for other music technology units, such as a unit on 'Turntablism' that teaches pupils to develop their own DJ and scratching skills using turntables (see Leicestershire Music, 2021).

Fig. 2: Example from a slide in lesson 3

To deliver the lessons, teachers follow through the slides provided, which also include links to instructional videos and other resources (see Fig. 2). As this unit is offered to schools to help them improve and expand their music curriculum, it is important for the content to enable pupils to achieve some of the key aims of the primary music curriculum. For example, the lessons aim to develop understanding of different musical dimensions such as pitch, dynamics, duration, tempo and timbre through listening to, performing and creating music (see DfE, 2021). Ten lessons (each lasting one hour) have been designed and what follows is a brief outline of each.

Lesson 1: Listening Practice

The first lesson focuses on listening with the intention that the children will begin to open their ears to the sounds around them through elementary listening exercises. The intention is to do more than raise aural awareness; it is also intended that children will begin to make qualitative judgements about the sounds around them and understand their different qualities. Therefore, listening practice is viewed as the foundation of sound-based compositional practice. The exercises used in this lesson are influenced by the work of the Canadian composer and educator R. Murray Schafer as part of the World Soundscape Project (WSP) (see Schafer, 1986; Schafer, 1977; Cumberland, 2001).

Following some collaborative listening exercises in the classroom, a soundwalk is conducted around the school (see Fig. 3). The pupils are provided with a soundwalk instruction sheet on which they write down the sounds they hear. They are encouraged to

categorise sounds according to their characteristics (such as pitch, duration and volume), and also make qualitative judgements about the sounds that they hear.

Fig. 3: Listening on a Soundwalk

Lesson 2: Soundmapping

Lesson 2 involves the pupils going on another soundwalk but this time with the intention of developing a soundmap. In this activity the pupils develop maps of their soundwalks on shared pieces of paper where they mark particular sounds. Part of the intention of this activity is for the children to develop greater spatial awareness in relation to sound. Such attention to spatialisation is an important feature of much sound-based music. It also involves the pupils thinking about how to represent sounds according to their qualities – using words, symbols and drawings on the maps.

Lesson 3: Recording

This lesson focuses on collecting sounds and involves learning to use a simple digital recorder provided as part of the resources for the unit. It is intended that in this lesson the pupils develop their listening skills and use them to make choices about which sounds to record (see Fig. 4). They are encouraged to find sounds with a range of properties such as pitch, volume and duration.

Fig. 4: Recording metal chains outside

Lesson 4: Developing Skills in Soundplant

In lesson 4 pupils begin to work creatively with the sounds recorded in the previous lesson in the software Soundplant (http://soundplant.org). The aim of this lesson is for the children to become familiar with the functions of Soundplant in preparation for devising a collaborative performance piece in lesson 5. Soundplant allows users to drag and drop sound files onto keys assigned to the computer keyboard so that they can be played in combination. Instructional videos, that are embedded in the slides, introduce the children to the basic functions and then they are allowed time to play and experiment freely with the sounds, which previous studies have identified as important in facilitating engagement when using technology for compositional activities (Holland & Chapman, 2019; Holland, 2016; Nilsson & Folkestad, 2005; Savage & Challis, 2002). It is important to give the pupils the opportunity for exploration and experimentation, helping the pupils to develop a sense of autonomy and ownership.

Lesson 5: Conducting with Soundplant

In this lesson the pupils use their skills developed in the previous lesson to create short pieces (one to two minutes) that can be performed live in groups. This involves one member of the group conducting the others using cards with symbols on (see Fig. 5). These

cards indicate which sound to play, as well as changes in pitch or dynamics. This lesson ends with performances by the groups to the rest of the class.

Fig. 5: Using the conducting cards with Soundplant

Lesson 6 and 7 – Learning Audacity Skills

In the remainder of the unit pupils work towards devising individual fixed media pieces using the software Audacity, which is a piece of free audio editing software. In lessons 6 and 7 the pupils are shown how to do basic edits and use a range of effects such as reverse (the sound is played backwards), delay (where the sound is repeated at different intervals or volumes controlled by the user) and transposition (where the pitch of the sound is changed according to a chromatic scale). As in lesson 4, once the pupils learn these skills the emphasis is on experimentation and sharing work, meaning that while the pupils are working individually, the social aspects of learning are still important in leading development.

Lessons 8 and 9 – Developing Compositional Ideas by Drawing Sounds and Devising Scores

In these lessons, one of the aims is to equip the pupils with tools that help them develop their compositional ideas and provide models or strategies for composition. Once initial

ideas have been devised, these can be given further structure through reference to example models and the development of graphic scores. The pupils are first encouraged to draw the sounds they have created and then develop graphic scores to help guide (rather than fix) the structure of their compositions. Building on the model suggested by Savage & Challis (2002), pupils are encouraged to think of composition as a recursive process of evaluation and revision. Suggestions and examples are provided to help scaffold their understanding.
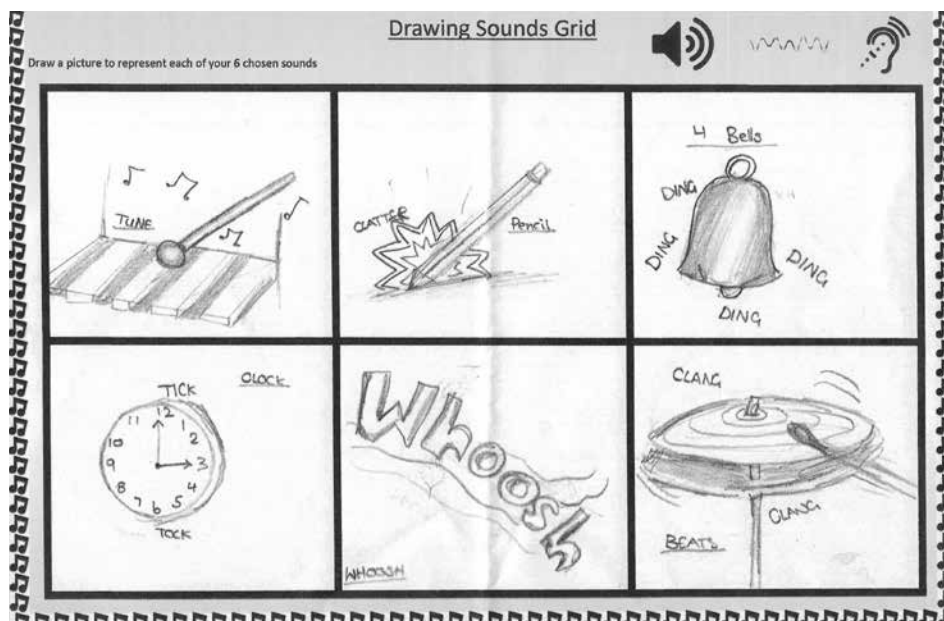
Fig. 6: Examples from the drawing sounds exercise

Lesson 10 – Finishing Compositions and Sharing Work

The final lesson involves the pupils finishing their compositions. These are then shared in the class and the opportunity for peer-to-peer constructive feedback is provided.

Research Approach: Methodology

The key aim of the study was to investigate how the early development of creative digital skills through engagement with sbm can be fostered by non-specialist teachers. A subsidiary research question was:

- What resources and training are needed to provide non-specialist teachers with the knowledge and confidence to deliver a whole unit of lessons on sound-based creativity?

In order to answer this question and fulfil the key aim, a mixed methods, multi-site case study approach was used to collect qualitative and some quantitative data through questionnaires, classroom observations, interviews, lesson recordings and pupils' work as well as feedback from LSMS. Mixed methods research is an approach where, rather than the researcher aligning themselves with either quantitative or qualitative approaches, methods from each paradigm can be combined in one research project (Cohen, Manion & Morrison, 2011). In this research, the multi-site case study approach meant that case studies were initially conducted in two different schools with some extra data collected from other participating schools after the COVID-19 pandemic. The advantage of using multiple case studies is that it can indicate if results might be replicated in different situations that have some common characteristics, such as UK primary schools (Yin 2009, p. 15).

The resources outlined in the previous section were developed in order to enable the teacher to have easy access to the different types of knowledge (as identified by Wolf & Younie, 2019 in reference to Shulman, 1987) needed for the teacher to effectively deliver the unit. Teachers are also given a training day where they work through each lesson with an experienced instructor and are also introduced to the technology that is used. However, guidance for this is also included in the slides, meaning the teacher has a safety net if they lose confidence during the lessons.

The unit was run in two schools during the summer and autumn terms of 2019 with data collected from 92 pupils and 3 different teachers. Two of these teachers are generalist class teachers, whereas teacher 3, who taught the unit during the autumn term of 2019 is a music teacher but with little experience of using music technology. Running the unit over these 2 terms, provided an opportunity to test the resources and gather feedback from teachers and pupils. Based on this the resources were then refined and enhanced for use in the future. The research ran until December 2019, but the unit is still being offered by LSMS (following a break due to the COVID-19 pandemic) with a number of schools running it during the spring, summer, and autumn terms of 2021. Questionnaire data was also collected from two teachers who delivered the unit in the 2021 summer term and some of their responses have been included as part of the qualitative data.

Data Collection

Three short questionnaires were given to teachers at different times during the process. The first was issued after the training, to test how confident the teachers felt before embarking on teaching the unit but after having received the training. Then questionnaires were also issued after lesson 5 and the final lesson to test how they felt during and at the end of the experience. Semi-structured interviews were also conducted with teacher in 2019 at the end of the unit for a more detailed exploration of the teachers' thoughts and feelings. In order to ensure greater rigour as part of data triangulation, lessons in 2019 were observed

by the researcher and audio recordings were made. Additionally, the pupils who took the unit in 2019 completed a questionnaire at the end to test their engagement with it.

Analysis of the Data

Thematic analysis was used to analyse the data in order to evaluate teachers' level of confidence in delivering the unit and the pupils' engagement with the lessons. Responses from the participating teachers have been very positive, indicating that the materials, training, and resources provide effective support and that the teachers would recommend the unit to other schools.

Data Collected from Teachers

All the participating teachers said in their responses to the questionnaire that they felt confident delivering the unit and would be happy to teach it again. This was the key theme identified in the teachers' responses. Additionally, there was recognition among the teachers that creativity is *'hugely important'* (teacher 2) but that there are not many opportunities for this in the current UK curriculum. Teacher 2 remarked that a key benefit of the unit is that it allows regular slots for creative activity over a period of time.

> *'I would certainly recommend this project to every primary school teacher, both specialist and non-specialist. Either you will learn lots about teaching digital music or if you are already technically capable, you will receive a purposeful, well thought out scheme of work in which musical skills are taught in a progressive way.'*

The quote above from teacher 3, underlines her faith in the project but also identifies the type of knowledge that teachers will hope to gain by delivering this unit. The implication of this is that it is possible for teachers to acquire pedagogic content knowledge and technological pedagogical knowledge by participating in the project. Additionally, a teacher will also receive the resources and lessons, meaning that the stress of designing the lessons and activities themselves is taken away.

Teacher 4 noted this after the training:

> *'The training was extremely detailed and having the PowerPoints means it is going to be so easy to deliver.'*

She also mentioned *'getting to try out the software'* when answering a question about what was useful about the training. Therefore, it seems from these responses that it was useful to learn the necessary technological knowledge while doing the training, and that the slides meant she felt confident to deliver it without an expert in the room. This teacher's

responses in the final questionnaire indicate that she still had the same opinion at the end of the unit (this was true of all the teachers).

Teacher 1 acknowledged that it is not necessary to be a specialist in music technology (which also emerged as a significant theme in the responses) to deliver the lessons, as the required knowledge is provided in the training and through the support of the resources. Teacher 2 underlined the democratic nature of learning sbm as argued in previous research (Holland, 2016; Holland & Chapman, 2019; Wolf & Youine, 2019):

> *'It's usually just the musical ones who excel in instrument lessons, but this is more for everyone really.'*

Teacher 3, who is a music teacher, recognized how the unit meets the requirements of the national curriculum:

> *'Listening skills are developed at every stage of the project and vocabulary such as pitch, dynamics, duration, texture etc., are used throughout, as pupils have to consider all of these elements of music as they are manipulating their sounds. The final outcome is a piece of original music, composed by the pupils on audacity. This ticks a large section of the National Curriculum for music.'*

Pupil Responses to Questionnaire

The data from the pupil questionnaire collected at the end of unit, indicates high levels of engagement from participating pupils. Nearly 77 % (n = 70) of the 92 pupils surveyed indicated that they enjoyed or enjoyed very much these lessons, as is shown in the graph in Fig. 7, where 1 means did not enjoy at all and 5 means enjoyed very much.
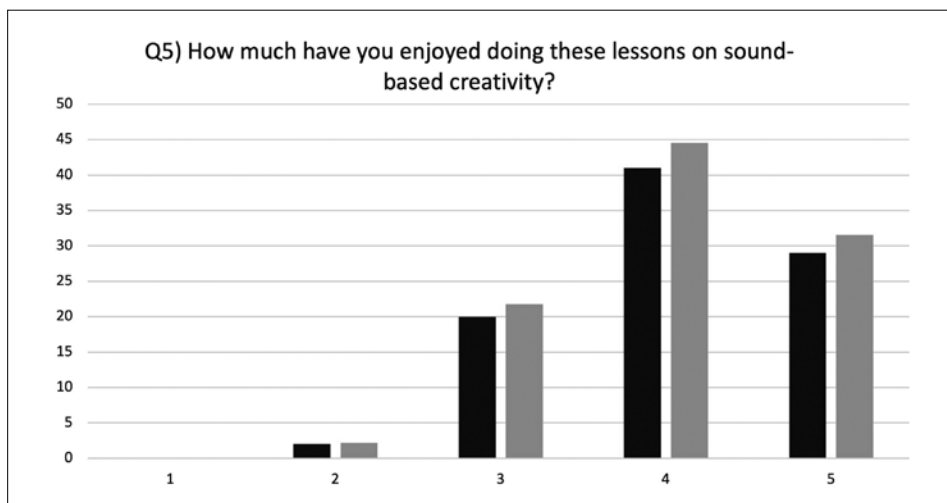
Fig. 7: Graph of pupil responses to Question 5

Positive responses to Q8 (*'Would you like to make your own Sbm composition again?'*), were slightly lower (60 % responded positively) than to a similar question posed in the Interfaces and HL2 projects, although responses to Q9 (*'Would you like to listen to a Sbm composition again?'*) were higher (83 % responded positively). The reason for many of the negative responses to Q8 seem to relate to a feeling that making a composition was too hard or complicated. Some of the feedback from both teachers and pupils suggested that the later lessons involving Audacity included too much content, meaning some pupils lost concentration. This was also noted in the lesson observations. The result of this was that there was less time in these lessons for the pupils to engage in free play and experimentation with the sounds and effects. Therefore, feelings of autonomy would have been reduced and the activities might have been interpreted as less creative. As has been shown in previous studies (Holland, 2016; Holland & Chapman, 2019; Savage & Challis, 2002), these are important factors in engagement. Since then, in order to improve engagement further, these lessons have been simplified by reducing the number of activities using Audacity in order to focus on experimenting with some core effects.

The importance of autonomy and creativity are further supported by comments 1, 2, 4, and 5 shown in Tab. 3. These were the common themes in the positive responses, as the pupils could create their own sbm pieces using sounds they had recorded, which many found highly engaging.

	Pupil comments:
Comment 1	*'I liked how we could be creative and express ourselves'*
Comment 2	*'I have learnt a lot and I have become more creative'*
Comment 3	*'I learnt a new thing about music every lesson!'*
Comment 4	*'I like how we got to use our own sounds'*
Comment 5	*'You get the freedom to make your own music'*

Tab. 3: Examples of pupil comments related to positive responses to Q8

Discussion and Implications

As a result of the success of the unit, LSMS are continuing to offer it to schools in Leicestershire, with the aim for the unit to be a key demonstrator project to other music hubs in the UK. The data suggests that both music teachers and generalist teachers feel the resources and training provided allow them to develop the confidence to deliver the lessons effectively and fulfil the requirements of the national curriculum. As has been argued elsewhere

(Regelski, 2002), the sound-based skills fostered in this unit can promote engagement with all music and therefore can enrich the whole music curriculum. Additionally, the democratic potential of sbm, recognised in previous projects (Holland & Chapman, 2019; Wolf & Younie, 2018) has been underlined by both teacher and pupil responses. Thus, as this project provides a model for enabling teachers to conduct lessons on sbm, there is much more potential for these types of lessons to reach many more pupils. The results also support previous research discussed earlier in the article (such as Holland & Chapman, 2019; Holland, 2016; Wolf, 2013; Therapontos, 2013) that found non-specialist groups can actually engage with sbm and that enabling some degree of autonomous creative participation with sbm seems to increase engagement with it.

Although issues were identified with the complexity of the work in later lessons, these problems are being addressed through revisions to the resources. Overall, the data suggests that the unit allows teachers and pupils to simplify the process of composing sbm through participation or "doing". This means that the pupils are allowed to learn about and experience sbm from within the music. The accessible nature of the technology enables pupils of different levels of musical experience to creatively engage with sounds without having to have lots of prior knowledge. Despite the unit consisting of a series of lessons with prescribed activities, one of the intentions when designing the unit was that space should be allowed in the lessons for pupils to experiment and play with sounds. In other words, to engage with the material creatively and actively. This is to give pupils autonomy over their work and foster creativity, which are two of the factors that appear to be significant in increasing engagement with sbm (Holland, 2016). The commitment of LSMS ensures that this research project will have some legacy. Additionally, links with the EARS2 project mean that there is the possibility for learning about sbm to continue for pupils into Key Stage 3.

The relatively small sample of teachers who have taken part in the research is an obvious limitation of the study. However, the unit is being experienced by increasing numbers of teachers and pupils through the LSMS and feedback from schools continues to be very positive. The data support the argument that sbm can be taught by teachers without previous experience of this type of music as long as the right type of support and resources are provided. If, based on this evidence, more hubs are prepared to offer the unit to schools, this will also contribute greatly to the dissemination of the repertoire, practices and resources needed for sbm beyond their current, relatively narrow reach. I believe this will contribute not only to raising the profile of sbm generally, but also help to develop the listening and creative skills that complement – and are transferable to – other more conventional forms of music making included in the curriculum.

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II. MUSIC IS WHAT *PEOPLE* DO: DIVERSITY IN MUSIC MAKING, LEARNING AND TEACHING

Emily A. Akuno

I Call It Music

Validating Diverse Music Expressions in the Classroom in Kenya

Introduction

This chapter[1] proposes the integration of learners' community music activities with the classroom experiences, by articulating the social significance of the music of learners' experience. Informed by the author's experiences as a performer-educator, it presents the need to conceptualise music from the consumer-learner's perspective, with a view to bridging the community-classroom divide and contributing to a meaningful music classroom experience for learners and teachers alike.

Zake (1986) advises that Africa's cultures have music for every event of life, an indication of an abundance of musical moments and works. This ubiquity may not be to the advantage of the music learner, because it makes music something that everybody does. The challenge for the organisation of teaching in this context arises out of the diversity of musical expressions in the learners' environment, and their distinct elements that endear them to the learner on the one hand, and the requirements of a set curriculum on the other hand. A negotiation of this rift may lead to more productive music learning programmes, culminating in a more musically literate and culturally aware (intelligent) society. This article postulates that this can be achieved through a process of communal value acquisition (CVA), where the symbiotic relationship between the musician and his/her music leads to social recognition based on the value that their music is accorded by society. This recognition is a consequence of the cultural value and significance of the communal functions that the music graces and facilitates.

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[1] An earlier format of this paper was first presented as a Keynote address for the 28th EAS / ISME online Regional Conference in Freiburg, Germany, March 26th 2021

Background Information

Situated on the eastern coast of the continent of Africa, Kenya boasts a population of forty-three (43) cultural communities with distinct languages, some of which have several associated dialects and cultural activities. This results in diverse music-propelled cultural expressions and activities, which play a significant role in the culturally identifiable activities of the people of Kenya.

Having inherited a Western formal education system at independence in 1963, the successive governments in Kenya have articulated what education should entail to enable them to achieve their development agenda. These have not adequately articulated the place of culture in education, besides the indication that education is to broadly enhance culture (Kenya Institute of Education, 2002). However, government development plans, and especially the Vision 2030 (Government of Kenya, 2007) – with its three pillars of development that include the social pillar, and the 2010 constitution (Government of Kenya, 2010) that establishes culture as the foundation for the constitution – provide scope for music education planners to incorporate culturally relevant issues, procedures and content into the learning process.

Kenya's education system provides for the study of music at all levels of education. Music is presented as part of a larger arts programme in primary school that is not offered for examinations. At secondary school, it is an elective subject that learners may choose, leading to the possibility of pursuing it at post-secondary training. There are schools that, though they do not offer music as a curricular subject, provide opportunities for learners to engage with music in the overall school curriculum, often through participation in choral, instrumental and dance performance activities. One can say, therefore, that there is provision for learners to engage with music while at school and that the school system has the potential to influence the musical culture of the nation, thanks to the diversity of experiences availed to learners.

Song has traditionally been an engaging avenue for passing knowledge to children in Kenya (Zake, 1986). There is music that would accompany an individual through the various stages of intellectual, emotional and social development (Zake, 1986; Nketia, 1992). This abundance of music, pertinent to cultural events that mark transitions from childhood into adulthood and create communal cohesion, has survived social change brought about by adoption of formal learning and resultant forms of social and economic engagement.

The migration to urban centres and to regions occupied by people of different linguistic and hence cultural orientations has not only resulted in displaced populations, i. e., people removed from the security of the familiar. It has also created environments and communities of mixed-cultural heritage. These have people who may do the same thing in different ways and for different reasons, or do different things to serve a common purpose, and thus the diversity of culture. The individuals have, in these new spaces, found ways of

adapting so that they can retain something of significance to them in order to retain their identity. The performance of music continues to characterise this identity. This is evident in the day-to-day engagements of the people in mixed-cultural settings, where, for example, they import musicians from the village for important socio-cultural ceremonies in the city – like weddings – or engage a group that performs music from their mother linguistic and cultural communities.

The Kenyan soundscape, as observed by the author, has become, especially over the past ten years or so, a melange of musical expressions of diverse types, forms, origins and contexts of application. Whereas there are opportunities for music making in the community, the church and the school are prominent spaces for collective artistic development through music performance. Much of the learning is often activity or project focussed, such as an ensemble preparing to perform at a concert. Despite the specific objectives of such training, music knowledge and skills are transmitted through the experience of mastering musical works.

The music classroom's activities that follow a strict curriculum of, heavily, music-literacy-oriented activities, are often removed from these day-to-day applications of music. The school community music activities include choir, club, talent evenings and similar co-curricular learner-focused or initiated programmes. They capture numerous talented, passionate, and willing learners: the student musicians. Those who select music as a subject of study (towards examination), the music students, are often fewer. This contrast is starker at the upper levels of school where learners choose whether to study music towards their high school qualification or not. It is not uncommon to hear an acknowledged performer strongly opposing any suggestions that they should study music, with interesting reasons, one of which is often *'music is hard'*. This points to the fact that something happens in the classroom that does not resonate with the community's concept or practice of music and thus the need to understand how the community music concepts and experiences can colour the classroom music concepts and experiences.

Conceptual Position

The musical arts as practised in African communities are a significant component of human existence (Zake, 1986; Nketia, 1992). They involve humans in activities that rely on and foster interaction with others. They are shared experiences out of which there are common benefits, depending on the individual's engagement, participation, and immersion in the communal event that the musical arts grace. These benefits include socialisation and collaboration.

The participatory (Oehrle, 1993) and communal (Akuno, 2019) nature of the musical cultural expression leads to learning in, of, and through music by doing it alongside others.

It is the nature of the subject that it provides clues as to how it ought to be learnt, how the knowledge that it contains ought to be disseminated and assimilated; in other words, teaching and learning. In ensemble performance, for example, Agawu (2016) indicates that the success of the master drummer is tied to the solid and cohesive atmosphere created by the rest of the ensemble. Similarly, Nzewi (2019) explains how the solo finds anchor in the chorus in the call-and-response structured folk songs. The meaning and value of an individual part in an ensemble is dependent and hinged on the overall success of the others in the ensemble. The value of their role in the performance is tied to the value of their role in creating the ensemble. In isolation, they are of no communal significance. It is only when they are part of the community, part of the ensemble, that they contribute to creating, and are thus valuable to, the community. This imbues them with communal value. The musicians find credence as they occupy a social space, through what we shall call communal value acquisition (CVA). The music-making that facilitates CVA is a process that is important in defining the learners' lived music environment. It colours their concept of music.

CVA's implication and application are explained here below.

- It implies a social status imbued with an entity on account of their function in the socio-cultural structure of the community.
  The value of the music, musician or music resource is tied to their role in the community. Should they contribute to and be significant to the processes of the community, their value will be commensurate to that role.
- In terms of application, it is the process and act of becoming valuable as a consequence of integration in, and interaction with, the community.
  Communal value is acquired progressively as one engages with the community. Engagement with – and participation in – communal events happens at different levels. Whereas some of these engagements are age-specific, others may be related to one's professional or economic activities[2]. Participation in communal events leads to CVA for individuals.

As a communal activity, music is an avenue for developing CVA in societies where there is music for all the stages of life and accompanying socio-cultural activities (Zake, 1986; Nketia, 1992), be they ritual, work or entertainment events (Agawu, 2016). Music facilitates its makers' engagement with the community in a culturally significant and meaningful way

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[2] Growing up, I remember the way my grandparents held teachers with awe and respect, as those vested with authority in the community, whose opinion was always sought on matters that affected the village. Their value was associated with their profession as custodians of knowledge and shapers of minds, which is the way in which society perceived (valued) the teaching profession.

to the satisfaction of the community and the individual participant. As a context for communal value acquisition, it is significant to the individual whose value it enhances. Further, it is a sonic environment that enables individuals to learn, i. e., to acquire various sensibilities, sensitivities and abilities that constitute cherished values in society.

The meaning of music is jointly defined and created. It takes those who engage in it to gain meaning from its experience. This experience validates the music-makers' individually derived values. Participation in music is therefore a complete goal or objective of making the music. Participation is also, therefore, a valid aim of music education. In this way, music education becomes an avenue for creating social cohesion, because those who participate in it engage in a communal or group event that allows them to see each other's life and existence.

This communal-participatory nature of music gives rise to teaching and learning by engaging with music, effectively participating in it communally. It is supported by the structure of Kenyan communities' music-making endeavours and provides a point of departure for working towards validating the learners' music expressions. Once validated, these expressions become legitimate material for music instruction.

Problem

The focus of this article is the challenge for music education to enable learners to acquire communal value as a culturally significant outcome of formal music education. The selection of music content, the delivery of the articulated syllabus and learners' preferred music as they enable communal value acquisition are matters to ponder in order to ensure a socially significant music education.

Premise

This article starts from the premise that arts and culture are a basic literacy (Akuno, 2016a) that should be availed to everyone, because they facilitate an existence that is meaningful and fulfilling (Reimer, 1989). That there is a vast diversity and quantity of artistic expressions in the Kenyan learners' environment is both a blessing and a challenge because one may not see the need to study it if it can be readily accessed and experienced. Successful education requires that decision-makers be aware of the central humanising role that the experience of the arts plays in creating the social fabric of society (Nzewi, 2019).

The second premise is that the learner is a consumer of music and may already have established preferences before stepping into the music classroom. The author recalls instances where a learner has walked into class and clearly articulated why they wanted

to learn music. In individual performance instruction, it has often sounded like a desire to sound like their icons but camouflaged as a need to be able to perform a particular piece of music or in a named style. Though not all learners state what music they want to learn, that revelation is often encased in the *'why learn music'* statement. Educators should be keen to heed this because their appreciation of the why statement, or lack thereof, may mean the retention of a talented learner or could influence the school music programme in totality.

Educators' response to learners' expectations often determines whether, or not, they widen the learners' horizon in terms of engagement with the depth of what music entails. Engaging learners in ways that validate their experiences results in trust that can help us to meet both their needs and expectations. The author's observation is that engaged learners are also more likely to meet the requirements of the curriculum, as they find motivation in their successful learning activities.

Learners' Music

The following analysis of learners' selected music involvement and material is designed to provide a glimpse into what they call music. It is limited to high school learners in Kenya, with a time span of five years (2016–2020). High school learners are young people with a continually active creative life. In and out of school, they consume and generate music based on their understanding of the art and their need for the artistic expression with respect to the social activities in which they are involved.

The analysis below covers two common events in which young people participate that have a music component. From these, the style and type of music that is preferred by learners becomes evident.

The Talent Show – Community Music
One of the cultural activities that takes place in schools and colleges in Kenya is the talent show or talent night. On this occasion, learners display their artistic abilities, a large percentage of which represents song and dance. In this category, talent – good mastery of the instrument such as the use of the vocal apparatus, and evidence of serious rehearsal – is displayed. They demonstrate the amount of time and other resources invested in preparation for participation in the activity. A typical event will parade musicians, some of whom are budding or experienced song writers and cover artists.

Media houses, in a bid to cater for the youth and improve their ratings, host programmes that are shot and curated in schools. The programmes accommodate artistic expressions including poetry, dance and music, as well as a display of learners' school

academic activities. Two television shows come to mind, namely Kasuku Talent Show and Kubash[3].

Zilizopendwa at the Kenya Music Festival

The Kenya Music Festival's annual competitions include categories of performance that draw large numbers of entries and large audiences. One of these classes is an adaptation of popular music – referred to as *zilizopendwa*[4]. This category of songs covers secular and sacred pieces, by local (from Kenya) and international artists, arranged for and performed by female, male and mixed choirs. The entries for this class of presentation are open to learners from primary, secondary and post-secondary educational institutions.[5]

A look at the characteristics of the songs above provides insight into the learners' preferred music content:

Movement: In these pieces, the rhythmic body response to the music stimulus, dance, is prominent. Movement is an almost subconscious response to music in African cultures, where music and dance are constituent components of a musical act or object. The sampled recordings show a set of active, energetic individuals, whose creative energy finds outlet in dance. It is apparent that music which lends itself to movement ranks high on their preference list.

As visual stimuli, movement and choreography invite active participation in music, especially in communities where music-making is participatory. The stage shows herein described are activities of such a community. They attract a creative use of gestures and movements in interpreting the songs' music and text messages. Audience appreciation and pleasure often results in applause and joining the performance through dance.[6]

Harmonies: There is an attraction to harmonious sounds that does not escape the youth. In these songs, the organisation of sounds, both sung and played, results in a harmonic organisation that has categorised popular music in Kenya since the post-World War II era (Okumu, 1998), a date that marks the beginnings of Kenyan popular music genres as we know them today. The harmonic types and progressions are typical of contemporary popular music, sounds that have been in the Kenyan soundscapes since the days of

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[3] Some presentations below demonstrate the learners' choice: https://www.youtube.com/watch?v=P4eXrM_f60o [20.02.2021].

[4] This Kiswahili term translates literally to "those that were loved".

[5] Below are a few such performances. Note the audience's response to certain movements and sounds in each of the performances in the excerpts below:
https://www.youtube.com/watch?v=M1smsl9izQk; https://www.youtube.com/watch?v=fE1479TL1Bc https://www.youtube.com/watch?v=t8LGQV2mjGc; https://www.youtube.com/watch?v=nfY2D3sHoXw [20.02.2021].

[6] On June 1 2021, the President of Kenya joined a performance by standing up and dancing as the team sang. https://www.youtube.com/watch?v=OmjkpODvb6g (see from 0.44 where the president dances) [20.02.2021].

gramophone recordings in East Africa with the works of Daudi Kabaka, Fadhili Williams, Fundi Konde and their contemporaries (Ondieki, 2010).

A conservative parallel thirds or consecutive 1st inversion vocal arrangement is common, with use of predominantly primary chords. These harmonies have ruled the airwaves from the mid-twentieth century days of the sole national broadcaster, the Kenya Broadcasting Corporation (Ondieki, 2010).

Melodies: With predominantly major tonality, conjunct melodies, small leaps and moderate range, the melodies render the songs easy to follow or engage with. The melodies are aligned to the lyrics by conforming to the tonal demands of the text. Where there are tonal languages, the accents and tonal inflection of the individual words are appropriately set to coincide with strong beats and high and low tones respectively. The songs in Lingala (a language from Congo in Central Africa that the author finds musical, to say the least) are popular in the *Zilizopendwa* classes.

The melodies are aesthetically engaging, even in their simplicity as described above. When we consider that the melody, with its tonal and rhythmic configurations are crucial to the making of a song, the beauty of a melody may be the song-maker in this cultural setting. A beautiful melody makes a song attractive and can hold a listener's attention. That beauty is one more ingredient which compels audiences to participate.

Structure: The popular song form – usually stanza, refrain, stanza, refrain, bridge, refrain – is characteristic of these songs; it is a form that is common in the *zilizopendwa* songs, as well as contemporary popular songs. Within this broad structure, the communal-participatory format of call-and-response that characterises indigenous music-making can be found even in the instrumental sections of songs, where there seems to be a call and answer or repetition of whole sections. This form ensures that the audience is not confined to a spectator role. Through these song structures, the indigenous African and Western classical forms merge at the micro and macro levels; so that, for example, the refrain is the response to the stanza that is the call.

The music of learners' preference can be deduced from the genres that they present at these events. The learner is exposed to popular music styles from the mass media, thanks to the numerous FM stations. These are rehearsed and presented at every available oppor-tunity, as seen in the talent show excerpts above, and it has an appeal that draws learners to it. From the brief analysis above, the common traits are aesthetics and access. These pieces conform to the learners' sense of beauty due predominantly to learners' socialisation or familiarity. Their accessibility makes them amenable to participation through singing along or dancing.

Both instances above demonstrate the songs' role in facilitating learners' communal value acquisition, and hence their philosophical and psychosocial significance. These songs' appeal is not just their beauty and danceable nature. Since music is an emblem of the community, the songs are emblems of the community of the performers. In the schools'

co-curricular setting, schools that have a music performance tradition stand out and give participating learners an importance that is associated with the community's value for the music. This CVA role of the music is of a fundamental value to educators because of the songs' inherent capacity to influence learners' decisions and attitudes. This has potential to affect learners' engagement with music – and the type of works that they generate as music – a potential that should be explored as we build formal music education structures.

Much of the music discussed above occurs in the context of competition and entertainment. For intra and inter schools' competitions, there are art songs, folk songs, popular song arrangements for choirs, small ensembles and solo performers as well as folk or cultural dances from Kenya and beyond. There are also instrumental classes for solo and ensemble performance (Musungu, 2014). For entertainment, learners present music that tends to be of a popular genre. Such songs are familiar because they are the sounds in the learners' social environment. The learners' activities in the process of generating this music range from general reproduction to specialised creation and production. These roles require and utilise different sets of knowledge and the skills to use that knowledge, notably a general, common set of skills for reproduction, and a more specialised, focused, high level-thinking set for creation.[7]

School Music

In contrast to the music experienced above, the music that is either explicitly mentioned or implied in the Kenyan secondary school curriculum is presented as concepts, skills and literature (Kenya Institute of Education, 2002). Learners are expected to engage with these through the listening to and analysing of African (Kenyan), Western and Asian music. The practice content of the curriculum is labelled basic skills, which is interpreted as music literacy and aural skills development. The development of these skills is frequently approached through a repertoire of a classical Western type (Mushira, 2010 & Owino, 2010), giving the impression that they are Western classical music-making concepts and skills. As presented in a recently concluded study, the study of music of a popular genre that characterises the learners' sound environment is not accommodated in the current curriculum (Otieno, 2021). However, this is the learners' music vocabulary.

Because of the continuing reliance on the inherited ways of formal music education and its materials, the syllabus is "skewed towards the Western classical traditions […]; students learn to play and sing the music of Western composers, memorise and use Italian

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[7]   This might already be a pointer to the understood practice of a general music education towards a level of music literacy for the general consumer, while maintaining a specialised, professional training for a more elitist artist.

music terms and signs […] the bulk of resources […] being of western classical genres and types" (Monte & Mochere, 2019, p. 144). Similar concerns have been raised by Owino and Akuno (2019), situating this practice in the final decades of the twentieth century and the early years of the twenty-first century. With this inclination towards a music that is not in the learners' tradition and community of most learners, music education – as practised in the school – does not contribute to facilitating all the learners' communal value acquisition; something that indigenous music and its learning and practice has done in the past. This further alienates formal music education from the role commonly played by music in the community, that of enhancing participants' involvement in the activities of the society and thus assuring their value within the society. The author finds a rift and lack of continuity in music education's socio-cultural role. The author considers it crucial that learners are empowered and resourced sonically to experience music in ways that allow the music to play its socialising role in their lives.

The content labelled 'African music' in the syllabus focuses on traditional music styles, that is folk and cultural music and instruments. It is "limited to description and general survey, being based on viewing and listening to recorded materials" (Monte & Mochere, 2019, p. 144), and is reported to suffer from inconsistent practice and inadequate provision of time, only taught for examination purposes. This compromises skills development and mastery of techniques necessary for engaging appropriately with the African music genres and leads to an "imbalance of African cultural education, growth and development because the content of the music training is immersed in Western cultural idioms and practices" (Owino & Akuno, 2019, pp. 149–150). It also results in a time-bound alienation of learners whose study of music is historical and not current. Classroom music then appears irrelevant to their immediate needs of CVA, because the music studied in class does not have communal value to the learners.

Beyond the fact that "foreign culture is more accessible" (Olorunsogo, 2019, p. 164) – because it often comes already packaged for consumption – Western music has a broader documented history and is, from years of application in formal education, better packaged for the classroom. The challenges of creating legitimate resources and strategies for the utilisation of indigenous African sound sources in the formal educational setting is real. Since "what a society values will be depicted in their music" (Owino & Akuno, 2019, p. 151) – as seen in their language, instruments and dance – the use of African resources should result in statements of cultural value and significance of cultural expressions to the society. These start from definitions, where musicianship is perceived as the ability to behave musically (Akuno, 2016b), in order to enable educators to recast their teaching and learning activities towards a cultural grounding that embraces "modes of perception that ground learning and skills development" (Owino & Akuno, 2019, p. 153). If this music is valued by learners, a growing trend as seen in the *Zilizopendwa* account, it has a role in CVA, and may draw learners to the music classroom and learning experience.

In earlier decades of the twentieth century, the introduction of Western music and theory in the school lead to culture shock and questions on the appropriateness of the melodies (Mattar, 2019, p. 119). Teaching and learning this music is deficient in the context of African musical arts, indicated as "a composite cultural expression that comprises sound, movement and visuals" (Owino & Akuno, 2019, p. 149). Therefore, the rift between the learners' music and the school music persists due, primarily, to the cultural signifiers that the two spaces employ, and the resultant music that is an expression of those cultures.

Music literature that allows for participatory engagement is likely to draw learners into the music classroom. Participatory engagement in class is likely to engender a situation where the learner is empowered to take ownership for the learning process through practical work. This allows them to develop skills for a healthy engagement with music. Whether training is of a general or specialist type, the teaching practice of immersing learners in how music works reduces the alienation that many student-musicians experience when choosing to study school music.

This concern may not be specific to Africa and Kenya. If so, the decolonisation movement would be specific to Africa. Besides that, there are migrants the world over whose home-of-origin musical expressions remain relevant to their community activities. Over and above the cultural heritage, there is an active culture in which youth participate that has its particular language and expressions. The learners' vocabulary of experiences, and the expressions used for and with these experiences, remain significant contributors to their uptake of the teaching and learning profered by the school. The school's role in creating space for CVA is important for music education.

Conclusion – I Call it Music

The sounds, sound systems and sound structures that emanate from human action carry within them meanings that can be deciphered at various levels. The meanings render them valuable to various members of society, depending on the associations that are made with the sounds. In everyday living, sound accompanies people, often helping them negotiate the events of the day, that Nketia (1992) refers to as crises of life. People identify with sound systems and structures because of their presence in the environment, or due to the significance of the events whose negotiation they facilitate.

In the classroom – where knowledge and skills are developed, reinforced and/or disseminated, the complex combination of aural, visual and kinaesthetic emblems that people call music – become the more useful as they assist in the transfer of information and facilitate making meaning of experiences. A learner coming into class to study music needs to engage with these meaningful emblems as they make sense of other similar or different emblems, and thus build new knowledge on what is already known.

Often, groups of learners from multiple cultural backgrounds may not easily decipher the communication contained in each other's music. The classroom in Kenya's contemporary multicultural settings is a microcosm of experiences and expressions, i.e. cultural diversity. In reading the syllabus, the author is impressed that the focus of music teaching is not to teach them a particular type of music, because that is only a means to an end. It is a pathway to training the individual, the perceptions, the attitudes, the sensations and the memories. It is a means of imparting knowledge, building skills and developing a self-image. What better way of doing this than through the expressions that contain this information? This is the learners' music material, i.e. resources that the learner recognises as music. Such music would be of greater significance to the education agenda if it were of emotional and social value to the learner, and if it was part of the community's repertoire of significant emblems.

To do so, it is important to consider what Mattar (2019) refers to as a social function model of music instruction. The focus of social function model is on society. The social processes, the functions and problems are at the centre of the design of the curriculum. In this regard, CVA – as an integral process and outcome of music education – fits into the social function model of music education. The social function model reflects the concept of music as being aesthetically acceptable when it fulfils appropriate social functions, where a piece of music is acceptable in so far as it is good for a function, appropriate, culturally appealing, and not just beautiful.

Olorunsogo (2019, p. 171) advocates for learners to be exposed to music material from diverse cultures, calling for the acceptance and application of elements of multiculturalism and multidisciplinary practices. In recognition that the experience of music, a body of information of a cultural and linguistic nature, is a learning experience, it is necessary to ensure continuity of learning by reinforcing concepts with diverse materials. Learning that is facilitated by what learners call music is a building block on which to layer further music learning in the music classroom, and will be reinforced by utilising this music as a starting point. CVA fulfils the social function of music education.

So, can and should teachers validate learners' own music choices in the classroom? Perhaps that is not the question, but rather, how can teachers validate diverse music expressions in the classroom? They do this in order to legitimise the school as a place for learning music and learning through music for diversely attracted learners. They should do this by knowing what and how to bring music from the learners' environment as a valid tool for achieving the goals of music education. They should do this by setting more global goals for music education, goals that ensure that learning is focused on the holistic development of the individual, and in so doing, create continuity with indigenous goals of education. They need to do this to ensure that music education facilitates communal value acquisition through the selection of resources that are of communal value to learners and through the application of participatory approaches in teaching and learning. They would do this

in line with the social function model of music education, and because there is a body of sounds that learners call music. Out of this body of sounds, learners grow to understand and appreciate other bodies of sounds. They (teachers) should do this to unlock learners' learning by engaging them in learning through the music literature with which they are familiar, thereby moving from the known to the unknown.

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Thade Buchborn, Eva-Maria Tralle & Jonas Völker

How Teachers and Students Construct Ethnic Differences in the Music Classroom

Reconstructive Insights into Practices of Intercultural Music Education

Introduction

With regard to its theme *Music is What People Do* this book asks how music education can connect with learners' expertise in music and how the rich musical diversity of our times can be supported in the music classroom (p. 7, in this volume). The discourse on intercultural music education is looking for answers to these currently relevant questions. In this chapter, we want to take a closer look at what people do when they approach interculturality in the music classroom. To this end, we are analysing data from three research projects located in the field of intercultural music education. In these studies, we aim to extend the knowledge of the conditions and circumstances of intercultural learning by reconstructing teachers' and learners' perspectives. We will show that the construction of ethnic differences is a common practice in dealing with topics of cultural diversity. Furthermore, teachers as well as students tend to associate cultural affiliations with national-ethnic belongings in the context of intercultural learning in the music classroom. As a result, ethnicity becomes a determining factor in the context of intercultural music education.

Theoretical Background and Research Question

The role of ethnicity in music learning and teaching is a contested topic in the discourse on music education (e.g., Honnens 2017). Lately, ethnicity as well as race has been discussed with regard to concepts such as critical whiteness, multiculturalism and cultural appropriation, primarily in the context of power relations and discrimination in particular (e.g., Lehmann-Wermser, 2019; Hess, 2017; Bradley, 2015). However, in our chapter we

move away from these approaches and instead explore ethnicity by looking at how ethnic differences are produced by teachers and learners in the context of music lessons.

Our theoretical starting point is a social constructivist understanding of differences "as an ongoing interactional accomplishment" (West & Fenstermaker, 1995, p. 8). In this regard, social situations are not so revealing because of "the expression of natural differences as for the production of [those] difference[s themselves]" (Goffman, 1977, p. 72, cited after West & Fenstermaker 1995, p. 31). With Brubaker (2002) and Hirschauer (2014) we therefore follow an understanding of ethnic difference which is socially practiced. We are interested in the processes of "doing ethnicity"[1] (Geier, 2015) in which individuals (in our case students and teachers) are not actors but mediators of a social practice:

> This means thinking of ethnicity, race and nation not in terms of substantial groups or entities but in terms of *practical categories, cultural idioms, cognitive schemas, discursive frames, organizational routines, institutional forms, political projects* and *contingent events*. It means thinking of *ethnicization, racialization* and *nationalization* as political, social, cultural and psychological processes. And it means taking as a basic analytical category not the 'group' as an entity but *groupness* as a contextually fluctuating conceptual variable. (Brubaker, 2002, p. 167, highlights in the original)

Especially in intercultural education, processes of doing ethnicity seem to be a common practice. Geier (2015, p. 134) worked out that curricula do not only state ethnically coded differences but even produce them by focusing on them in the context of intercultural learning. This is contradictory to the original intention behind these educational goal descriptions as they aim to foster tolerance and recognition regarding ethnic diversity. This points to a pivotal dilemma in intercultural learning (Mecheril & Plößer, 2009; Diehm, 2000): by emphasizing cultural and ethnic differences with the aim of dealing with them pedagogically, they are introduced and loaded with meaning and thus constructed in educational settings.

This issue is also reflected and discussed in the German discourse in music education. Johann Honnens points out that while an "appreciative-affirming perspective on ethno-cultural identities" (2018, p. 5, translated by the authors) still prevailed in the 1980s and 1990s, there is currently a tendency to "level or avoid ethnicity constructions […] due to their essentializing and exclusionary character" (Honnens, 2013, para. 1, translated by the authors). Among others, Honnens names Dorothee Barth as a representative of a deconstructive approach. Barth considers ethnic attributions as an "obstacle both to successful integration into society and to a stable and balanced identity formation of young migrants" (Barth, 2013, p. 46, translated by the authors) and concludes that "ethnically connoted

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[1] Following Geier (2015) and others we use the expression 'doing ethnicity' parallel to the concept of "doing gender" introduced by West & Zimmermann (1987) further developed by West & Fenstermaker (1995) with regard to "doing difference".

projections, ethnic attributions, and exclusions [should have] no place in an interculturally oriented music education" (ibid., p. 51, translated by the authors). According to Honnens (2018), however, an exclusively deconstructive approach would not meet the complex phenomenon of ethnic attributions. With regard to the identity constructions of students with a so-called migration background[2] and the communication about identities, they would be existentially necessary (2018, p. 7). Accordingly, Honnens pleads for a "constant balancing between positive-affirming and deconstructive ways of dealing" (p. 10, translated by the authors) with ethnic attributions. In contrast, Olivier Blanchard criticizes music education's understanding of cultural identity as the "ideal of a stable and balanced personality" (2019, p. 49, translated by the authors). This, he argues, leads to homogenizing cultures and results in the notion that each culture "can only provide one offer of identity" (p. 51, translated by the authors). Instead, he argues for a continuous deconstruction of 'the own' in music lessons. Even though these aspects are discussed, empirical insights into everyday practice in the music classroom with attention to processes of intercultural learning are missing. In order to shed some light on the actual practices in the music classroom, we aimed to reconstruct actors' perspectives as well as concrete teaching-learning situations in this field. Therefore, we have analysed how ethnic differences are implicitly and explicitly constructed by teachers and learners.

Sample and Method

In our study, findings arose from data collected within group discussions (Bohnsack, 2010) and biographical-narrative interviews with music teachers from different secondary schools (type: *Gymnasium* [higher secondary institution]) in Germany. We used classroom videos in order to reconstruct learners' perspectives and the knowledge that guides everyday classroom practices. All data was collected in 2017 and 2018 in the research project *KoMuF* (Cooperative Music Teacher Education Freiburg).

With the Documentary Method (Bohnsack, 2013), we have chosen a method of qualitative social research that aims to reconstruct the shared norms and common-sense theories as well as the "implicit knowledge that underlies everyday practice and gives an orientation to habitualized actions" (Bohnsack, Pfaff & Weller, 2010, p. 20). This method is already well established in classroom research (Asbrand & Martens 2018) and recently applied to studies in music education (Buchborn i. pr.; Buchborn, Theisohn & Treß, 2019; Lessing, 2017; Tralle, 2020; Völker, 2020; Bons et. al. in this book). Our interpretation process

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2   Originally used as an official term of the federal statistical office in order to indicate experiences of migration in the family histories of citizens of Germany, the term 'migration background' has come under increasing criticism due to its essentializing and discriminatory tendencies of use (e. g., El -Mafaalani 2016).

followed the typical steps of documentary research. First, data was transcribed and, in the next steps, we analysed the thematic structure of our data material in order to get an overview. Sampling sequences for a closer interpretation followed two strategies. On the one hand, we looked for excerpts that were thematically relevant for our research questions; on the other hand, we searched for passages where the interaction was dense. Such passages gave us direct insights into practice situations and their underlying knowledge. The sequences were interpreted in two steps: in the formulating interpretation we examined the content of the interview, discussion or interaction. In short, we asked what was said. In the following step – the reflective interpretation – we looked at how things were said or done in practice. The relation of what and how things were said or done gave us insights into the explicit knowledge or norms and the implicit knowledge that guided the analysed practice. Especially in the field of intercultural learning, it was of further interest to analyse the relationship of norm and habitus, as both types of knowledge are often inconsistent (e.g., Buchborn & Tralle, 2021). The following presentation of our results is the product of this elaborate and detailed interpretation process. Furthermore, the case-external comparison of different research contexts allowed us to abstract from the individual case and to typify general orientations of the actors.

Results

During our reconstructions, we observed that ethnicity is a determining factor in the context of intercultural music education. By giving examples from our data, we illustrate how teachers and learners are doing ethnicity by talking about their profession or acting in the classroom.

Ethnic Attributions of Teachers

Given our methodological premise that orientations which guide action in pedagogical practice can be reconstructed in narratives about this practice, the following interview excerpts shed light on music teachers' roles in processes of doing ethnicity in the music classroom. The narratives are taken from two different studies: the individual interviews were collected within the framework of a study on music teachers' where they were asked to share their biographical experience with cultural diversity. The group discussions were conducted with the intention to reconstruct the shared orientations that guide members of the music staff working together at the same school when dealing with cultural diversity and migration in their everyday teaching practice. Thus, as a first result it can be noted that the topic of cultural diversity obviously provided the ground on which construction of ethnic differences unfolded.

One of the interviewed music teachers (*1956) refers to a curriculum requirement that prescribes the topic of *Musik verschiedener Kulturen* (music of different cultures) when she talks about her everyday practice:

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447     Also the older uh students are very open to African music; I
448     have (2) mh they are curious I also have a girl in my class,
449     she comes from Ethiopia; she will give us a presentation on
450     Ethiopian music and her musical roots in the next week; oh so,
451     that comes to my mind @as well now@, especially in the fourth
452     semester each time I teach the fourth semester, (…) I offer the
453     students because we simply do have students from very different
454     or with very different roots (and) the grandparents uhm: come
455     from (.) mh:: yes: uh: from other countries they were born here
456     but I feel indeed: they try at home to continue to live this
457     culture
```
Transcript 1: Girl from Ethiopia (Hf)

Due to the keyword *'African music'* the respondee directly relates to the ethno-national origin of one of her students in the classroom. It seems as if the ethno-national origin from Ethiopia is a resource for the music classroom when it comes to music titled with the second largest continent in the world. The generalizing use of *'African music'* runs the risk of becoming a rallying point for exoticizing projections in which racist-prone juxtapositions of a white "civilized us/self" (Weule, Jansen, Kaufmann & Dulko, 2013, p. 6, translated by the authors) and a black "primitive other" (ibid.) threaten to be reproduced. The equation made here of the student's nationality with her musical cultural belonging is possibly already the consequence of such inherited European projections and constructs them as given realities in the music classroom. However, in this case it remains open if the girl was addressed by the teacher or decided by herself to present Ethiopian music as her *'musical roots'*. In any case, her presentation in the following week would foster the production of ethnic determination in an institutional framing as she was attributed as an expert in Ethiopian music. Further, the example shows how cultural belonging is equalized with national-ethnic belonging. As this is taking place implicitly, Mecheril (2008) calls this phenomenon a "creeping equalization" (p. 109, translated by the authors) and states that it would dominate intercultural learning in theory and practice. Equalizations like this take place not only creepingly, but also explicitly, as can be observed in the following interview excerpt. The music teacher directly addressed students with a so-called migration background as experts in a specific national music culture. In the context of the above-mentioned curriculum requirement he stated:

```
134        I also try to respond to the cultural backgrounds of the
135        students, and then perhaps also to address them, yes, how is it
136        for you, do you have any cultural experience (.) in discussions
137        and then also to ask specifically, yes, which composer or which
138        songs do you actually have in Vietnamese culture //mhm// I
139        don't know anything about it
```

Transcript 2: Vietnamese culture (Hm)

'Cultural background' serves here as an equivalent for the ethno-national origin of a student and reveals an ethno-national understanding of culture. In positioning himself as *'not know[ing] anything on Vietnamese culture'* he implicitly addressed the students as knowing something, and thus addressed them in an educational setting as *'experts'* for an ascribed national music culture. Without knowing whether this classroom interaction effectively took place, this and similar interview excerpts reveal logics of address in intercultural music instruction that inform the question of doing ethnicity in the music classroom.

The following excerpt from one of our group discussions shows how resistant these orientations are in educational practice.

```
768    Bf: But the interesting thing is that two of my course
769        who ask me actually right from the beginning, they
770        absolutely want towards Asian music somehow, although
771        they don't have a [migration] context themselves (.)
772        I think somehow *Yasha and Sören they have some kind of
773    Af:    └ yes but they are attracted by that, aren't they? ┘
774    Bf: I think that they, to some extent, listen to something like
775        Korean pop and japanese whatever and so on, and they both even
776        learn japanese at the moment and no idea
777    Af: yes or we do manga in film music right now
778    Bf:    └ I mean they already ask me now (2) └ right they- but
779        it is, they might have understood that
780        a little wrong-
781        even if we'll do japanese music then I don't know
782        if I @intended to do japanese pop or something like that@
783    Dm:                              └ @3@ ┘
784    Af:                         └ mhm ┘
```

Transcript 3: Asian music (#3, 768–84)

The teachers observed students dealing with global (pop) music practices that are not related to their geographical origin or country of birth. This experience should point to a meaning-orientated concept of culture instead of a static, ethnic-holistic understanding

of culture and again an equalization of cultural and national-ethnic belonging. However, the way the teachers discussed this point shows that this observation does not fit to their habitualised expectations. It seems to be unusual that students are attracted to pop culture from Asia without having a so-called migration background. The habitualised link between the ethnic background and a holistic, static understanding of culture is underpinning the discussion. This shows that processes of constructing differences related to ethnicity are strong even when they do not fit the experience in everyday practice.

A clear differentiation regarding this orientation can be observed in one school in our sample. It is a special music school which offers a program that combines school education with studying at the music university.

```
169   Af:   well, if You talk about your profile course(.)there You teach
170         Gregorian Music and how it was in Central Europe, and not
171   Cf:                                           └ @(.)@ ┘
172   Af:   somehow that happend in Asia in this time.
173   Bm:   that's right. exactly. And of the German, students, no one has
174         a clue about this.
175   Af:   yeah yeah;
176   Bm:   so. that means to most of the the my well so called German-
177         borns from here it is just as foreign (.) uhm well as if I uhm
178         Gamelan well ok not entirly. @(.)@ okay. There are still
179         differences. But(.)of course I have a strong argument when I
180         say that this is the fundament from which also the music we
181         play today has developed to a great extent. no? that is the
182         strong argument I have. on the other hand the Koreans I have in
183         class; (.) they don't make traditional Korean music they make
184         they also play their Brahms. And therefore they also want to
185         know what's the fundament of that.
```

Transcript 4: They also play their Brahms (#2, 169–85)

The example still shows a demarcation in relation to the ethnic backgrounds of the learners. However, the teacher refers to the shared music practices and interests of the learners regardless of their country of birth. All students at the school participate in the culture of Western art music. This points to an orientation towards a meaning-orientated concept of culture that underpins the practice at that school. This reveals an interesting aspect regarding the focus of that chapter. This rare example shows that the narrow focus on Western art music that comes along with the special school profile leads to practices that point out what the students have in common and therefore might prevent or even diminish the construction of difference.

Ethnic Attributions of Learners: 'Why do We Listen to Arabic Music?'
Unlike the data from the teachers' perspective, the observations of learners doing ethnicity in the music classroom were not based on interviews/group discussions but on video

data. While our verbal data showed us how teachers talk about their teaching experience, this data provided direct insights into music classroom practices in situ. The following sequence took place in an eighth-grade class at a *Gymnasium* (higher secondary school) in Baden-Württemberg, Germany. The students sit at group tables and listen to the Arabic song *Bint el Shalabiya* (The girl from Shalabiya) for the first time. The teacher has informed the students about the origin of the song in advance. Sm1 is the only boy at the focused group table, Sf1 is the only student in the class who wears a headscarf and is thus visibly recognizable as Muslim. The transcript below illustrates the spoken as well as the incorporated parts of the interaction. The exemplary selected photograms show the classroom setting and the positions of the actors.

	Transcript with integrated performative parts	Photograms
1	Sf1: moves both forearms parallel to each other, vertically up and down. The	
2	outstretched insides of the hands hit the table to the rhythm of the beat.	Sm1 / Sf1
3	Sm1: brings his right hand to his forehead. The hand covers his eyes, the elbow	L. 5-6
4	remains on the table `Why do we listen to Arabic music?`	
5	Sf1: interrupts her movement, turns her head to the left, nods slightly, raises her	
6	eyebrows and closes her eyes for a brief moment `I'll explain it to`	
7	`you later`	
8	Sm1: runs his right hand through his hair `There is nothing to explain.`	
9	Hits the table with his right fist	
10	Sf1: `Yes, there is a reason.`	
11	Sm1: `Why do we listen to Arabic music? Arabs don't listen`	
12	`to German music either.`	
	[…]	
34	Sm1: `Ey Sf1, Sf1, Sf1, Sf1. I'm not racist, but what I`	Sf2
35	`don't like is that-`	L. 34
36	Sf1: brings the left hand with extended index finger to the closed lips `Shhhhh:`	
37	Sm1: `in school we learn about Arab religions, but in`	
38	`Arabia-`	
39	Sf2: ∟`Saudi Arabia`	
40	Sf1: turns her head towards Sf2, nods and then back towards Sm1 `That`	
41	`exists. But no Arabia exists.`	
42	Sm1: `They don't learn German-they don't learn these things`	
43	Sf1: *ironically* `No they don't learn.` stretches her head forwards	
44	`There are only a thousand courses in Libya in general`	L. 48
45	`where people learn German.`	
46	Sm1: leans back `But not at school, but not at school.`	
47	Sf1: *shouts* `Definitely. At school.`	
48	Sm1: bends over `No.`	
49	Sf1: `I know much better than you.`	

Transcript 5: Why do we listen to Arabic music?

Sf1's movements at the beginning of the sequence show her joy and familiarity with the music. Possibly her representation on the incorporated level causes the action of Sm1. He articulates his obvious anger towards the music by asking Sf1 why they have to listen to Arabic music in class. It turns out that this is a rhetorical question since he rejects Sf1's announcement to explain it to him. Instead, he presents his own view that it is unfair because Arabs do not listen to German music either. Sf1's offer to explain to Sm1 why they listen to Arabic music in music lessons shows their self-perception as an expert in this field.

During the sequence, Sm1 repeatedly addresses Sf1 to make his point. He is obviously aware of the controversial connotation of his statement. Therefore, he introduces his recent opposition to the lesson topic (starting at line 34) by advancing that he is not a racist. However, his following statement *'they have to learn about Arab religions, but in Arabia nobody learns German stuff'* aims to make a global attribution to an ethno-national group. Sf1 contradicts her classmate in content, but in her argumentation also aims at an ethnic collective. By taking sides with Arabs and using Libya as an example, Sf1 again presents herself as an expert on Arab issues (*'I know much better than you'*). Sm1 does not concede this self-interpretation to Sf1. Although he cannot know it, he repeatedly contradicts her statements (*'But not at school'*). He delegitimizes the narratives of his classmate with the intention of defending his own interpretive authority.

A significant conflict between the two protagonists Sf1 and Sm1 is revealed in the discursive struggle for interpretive sovereignty: Sm1 highlights the (in his opinion) de-legitimacy of listening to Arab music in music lessons by presenting the music as ethnically foreign and thus irrelevant. Through his undifferentiated approach, Sm1 separates himself and the class community (*'we'*) from the collective of *'Arabs'*. Sf1, on the other hand, identifies with the music precisely because of her Arab background. She understands her migration background as a resource and willingly assumes the role of an expert (*'I'll explain it to you later'*).

Based on the music they are listening to the students negotiate their ethnic belongings. This sequence clearly shows the bipolarity of the dimension of ethnicity, which on the one hand can shape people's inner self-image and on the other hand can serve as an external attribution. At the same time, different strategies of constructing ethnic differences become visible: thus, Sm1 addresses both Arabs as an ethno-national collective (*'Arabs don't listen to German music'*) and Sf1 as a representative of Arabs (*'Ey Sf1'*). Sf1 also argues with an ethno-holistic understanding of culture that limits the discussion to origin and cultural boundaries. At the same time, she relates the topic to herself and acts as an expert (*'I know much better than you'*). Accordingly, ethnic self-attributions and attributions to others are both generalized and person specific. It becomes apparent that ethnicity functions as a constitutive reference dimension for both patterns of argumentation and thus as a common frame of orientation.

Attribution	Sf1		Sm1	
	Adressing		Adressing	
	Individual	Collective	Individual	Collective
Ethnic self-attribution	I know much better than you.			Why do we listen to Arabic music?
Ethnic attributions to others		(ironically) No they don't learn. There are only a thousand courses in Libya in general where people learn German.	Ey Sf1, Sf1, Sf1, Sf1. I'm not racist, but what I don't like is that-	Arabs don't listen to German music either.

Tab. 1: Individual and collective ethnic self-attributions and attributions to others

As for the question of dealing with ethnicities in the music classroom, this sequence offers interesting insights. Sm1 actualises stereotypical and essentialist ideas and thus distances himself from the subject matter of the lesson by collectively locating the piece of music in the ethno-cultural space of the others. In contrast, Sf2 experiences the thematization of Arabic music as a rare recognition of her roots in her culture of origin. In this sequence (and throughout the entire lesson), she acts as an expert and attaches much importance and meaning to the music. Therefore, the topic of the lesson has an identity-strengthening effect. In the data material, this guiding difference in the reception of the song *Bint el Shalabiya* (The Girl from Shalabiya) occurs in many places, depending on whether the students see themselves as migrants or as members of the majority society. In this way, the chosen topic both risks actualising and reinforcing students' culturally essentialist ideas and, at the same time, holds the potential to play an identity-forming and meaning-making role for students.

Summary and Discussion

Our findings confirm what is already discussed in the discourse on intercultural music education on a theoretical level (see above): Ethnic differences are constructed in school practices by teachers and students. Particularly when cultural diversity is addressed in the classroom, students are attributed as *'Ethiopian'*, *'German'* or *'the Koreans'* both as individuals and as a collective by teachers. For example, our data show that teachers automatically assume that students have a certain knowledge of a foreign country's music based on their so-called migration background. Further, we could demonstrate the same practices on the peer level as students address each other as *'Arabs'* or *'Germans'*. Also, self-attributions could be observed: one teacher attributes to himself a *'European understanding of music'* (251, #2), another one neglects her expertise in Gamelan music because she is *'not a real Indonesian'* (262, #2). Both examples show that the ethnic attributions in the music classroom are often connected to notions of expertise or non-expertise. On the student's level this

became clear too, especially in the example of the girl attributing to herself an expertise in Arabic music on account of her country of birth.

All these examples show how ethnicity and cultural belonging are associated with one other in the orientations of teachers and learners. Explicitly and implicitly, processes of equalization take place (Mecheril, 2008, p. 109). Furthermore, both teachers and students share a static and ethnic-holistic understanding of culture, even in the example of the students interested in K-Pop *'although they don't have a [migration] context themselves'* (#3, 775–776). We could show how this observation in everyday practice was not in line with these teachers' implicit knowledge of interculturality. In contrast to this, the (mostly theoretical) discussion in German-speaking, intercultural music education points to a meaning-orientated concept of culture where cultural belonging is not interconnected with ethnicity (Barth, 2007). An exception to this logic could be reconstructed in the school with a music focus where *'the Koreans […] in class […] don't make traditional Korean music […] they also play their Brahms'* (#3, 782). It seems to be habitualised knowledge as well as common-sense theory that students, regardless of their so-called migration background, are playing Western classical music.

The problems linked to our findings seem to be obvious. In the knowledge of teachers and learners that underpins acting in practice on an everyday level culture is interconnected with ethnicity. This indicates a dilemma in intercultural music education: intended goals – like mutual understanding, curiosity, and interest about the unknown and new; an appreciation for, as well as an experience of culture as fluid and meaning-orientated – not only fail but are turned into the opposite. Culture is constructed as ethnic holistic and static; ethnic stereotypes are updated, repeated, fostered and co-constructed; the foreign and unknown stays foreign.

However, looking at our data, it appears that doing ethnicity also has a productive function in the context of music education. Students are presented as supposed experts on national music cultures and position themselves as such. While in the academic discourse in music education, there is an awareness of the interwoven risks of essentialising and exclusionary attributions of self and others (Honnens, 2013, p. 1), in everyday practice an orientation towards ethno-national homogeneity and thus a dichotomous division into 'us' and 'them' nevertheless seems to remain dominant. This orientation towards ethno-national homogeneity in schools is also referred to as a historical "gene pool" (Amos, 2016) of schools, given the national heritage in which school is always involved. Yet, it stands in a fundamental tension with the "plural life designs and migration histories of the people living in this society" (Hummrich & Terstegen, 2020, p. 1). Since ethnicity can play a central role in students' identity constructions and communication about identities, our empirical findings show that it is important to consider both the identity-constraining and identity-promoting aspects of ethnicity when designing guidelines for music lessons and teacher training education.

From the perspective of classroom research, a central finding is that a thematization of ethnoculturally connoted lesson content is needed which permanently questions clear attributions. For this purpose, intercultural music lessons should present content that offers multiple options for (ethnic) affiliations (Mecheril, Castro Varela, Dirim, Kalpaka & Melter, 2010). In our globalised and networked world, music has numerous points of connection between various cultural reference systems. Moreover, artists no longer operate in just one place, but are active worldwide. The representation of multiple affiliations therefore allows both positive-affirming and deconstructive ways of dealing with ethnicities in the (intercultural) classroom (Völker, 2021). For example, K-Pop as a global music practice, allows students from all around the world to attribute meaning to a Pop culture that has its origins in a nationally defined context. The hybridity of cultural influences can also be illustrated by the example of the musician Samir Mansour. Born and raised in Damascus/ Syria, Mansour studied the classical orchestral instrument tuba and then played for three years in the Syrian Symphony Orchestra. In addition, he performed as an oud player in the Syrian Orchestra for Arabic Music. Mansour has now been living in Stuttgart/Germany for 23 years. He works as a musician, singer, as music educator in various projects and as a lecturer for oud at the *Popakademie Baden-Württemberg* (pop-academy Baden-Württemberg). Such multiple affiliations enable an identification with the counterpart without falling into essentialist images of the other (Völker, 2021).

The examples of K-Pop and Mansour both show that music is what people do and is not confined to countries or regions. We hope that our empirical findings will provide an impetus for designing and integrating such opportunities for ethno-culturally sensitive music education in the future.

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Marek Sedláček & Judita Kučerová

Folk Music in the Czech Music Classroom

Introduction

This chapter presents the results of music sociological studies conducted at the Department of Music at Masaryk University from 2019 to 2021 as a part of university-specific research projects. The starting point was the premise that folk music, in particular folk songs, in addition to art, jazz and popular music, forms one of the main areas of the curriculum. With online questionnaires we investigated the attitudes of teachers to folk music and the extent to which folk music is used in music lessons at primary schools (students aged 6–11), secondary schools (students aged 11–14/15), grammar schools (students aged 15–18) and secondary pedagogical schools (15–18).[1] Our results show that teachers see great educational potential in folk music but the extent of its use in music education varies considerably.

Research Background

Folk song and instrumental music form an organic part of every national culture (Hostinský, 1906; Helfert, 1925; Helfert, 1930; Holý, 1979). Both aspects of the folk tradition have influenced the field of music education in Czechia. In the last decades of the nineteenth

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[1]   Music education in the Czech Republic is a part of general education. There are three different levels of music education depending on the type of school: a) general music education in regular primary and secondary schools; b) more intensive music education in specialised music primary and secondary schools; and c) music education for future professionals at conservatories, musical academies and universities.

century, the first textbooks and songbooks with Czech, Moravian and Silesian folk songs were produced (Bartoš, 1874; Bartoš & Janáček, 1890). At the beginning of the twentieth century, studies by musicologists and educators were published (Hostinský, 1906; Čáda, 1914; Helfert, 1925) pointing to the importance of national folk songs in the music classroom, especially with regard to the development of children's and young people's music skills and knowledge. During the twentieth century, folk music – and folk song in particular – became the basis for teaching musical concepts (Sedlák, Kolář & Herden, 1977).

For the creators of the music education curricula in the Czech Republic, the folk song repertoire represents an important methodical starting point. It includes folk music units (from simple melodies to richly developed folk song melodies) explicitly mentioned in connection with specific themes for music education activities (rhythm, intonation, musical forms, dance, etc.). At present, the writings of František Sedlák and several other researchers play a crucial role, and many have become university textbooks that have yet to be surpassed (Sedlák, 1979; Sedlák & Sieber, 1985; Váňová & Skopal, 2007). These authors proposed systematically developed techniques for incorporating the folk music repertoire – including performance – into children's musical education. Examples include singing, rhythm-work, rhythmic-movement, dance and instrumental activities based on folk music, and these can foster students' interpretive abilities, develop children's listening skills, improve their senses of rhythm, tonality and harmony, and significantly contribute to the development of their musical memory and creativity. By using folk songs, it is possible to develop musical thinking, aesthetic perception and evaluation of musical structures. The authors of music textbooks (e. g., Sedlák & Sieber, 1985) also consider songs' broader contexts, mentioning interdisciplinary relationships between music and non-musical areas such as literature, history, fine arts and geography. They also highlight the importance of cultivating in students an understanding of the contents and expression of folk songs, as well as the cultural and historical context of these songs.

An analysis of the methods and modes of engagement proposed in these music textbooks shows that folk songs are used most often on the interpretive level (for singing songs, playing instruments, moving to music or dancing). Listening to folk songs is the least common activity proposed. Sometimes the folk song repertoire is used for creative musical activities (from the simplest variations of musical folklore elements to setting folk lyrics to music, etc.).

According to the main curricular document for regular primary and secondary schools, the *Framework Educational Programme for Basic Education* (FEP BE), music education falls within the subject field of "Art and Culture" (Jeřábek & Tupý, 2007). It prescribes four musical activity components – vocal, instrumental, musical-movement and listening activities – which are described very briefly in general terms. No specific musical genres are suggested within the prescribed learning outcomes and procedures. However, another related document, the *Standards for Basic Education* – which is based on the FEP BE and

serves as a guideline for pedagogical practice – suggests more specific educational content to help realise learning outcomes. In the FEP BE, which is of an advisory nature, there is only one explicit recommendation to use folk songs; it is contained in the expected outcomes for the fifth year of primary school. The only other music-related references to the inclusion of folk traditions are in relation to dance (historical, modern ballroom and folk) in the second and ninth grades.

The FEP BE also covers several cross-curricular topics "Language and Language Communication", "Man and Society", "Information and Communication Technologies", "Art and Culture" and "Man and Health" (Jeřábek & Tupý, 2007). These cross-curricular themes permeate all spheres of education. While the use of folk culture offers significant potential for the teaching of these topics, folk culture in general – and folk music in particular – receives only a cursory mention.

One such example is multicultural education which "familiarises pupils with the diversity of various cultures and their traditions and values […] helps pupils know their own cultural anchorage and to understand different cultures […] develops a sense for justice, solidarity and tolerance, and guides pupils towards understanding and respecting the constantly increasing level of sociocultural diversity" (Jeřábek & Tupý, 2007, p. 102). By incorporating Czech folk music and folk songs into music lessons, together with fostering the understanding of the wider historical and cultural contexts of this music, students will not only develop musical knowledge, skills and abilities but also a greater awareness and appreciation of their own cultural identity. In addition, engaging with the folk music and culture of minority groups will enable students to learn about and understand these ethnic groups. Using this information, students will ultimately develop tolerance of and respect for different socio-cultural groups, become aware of and reflect on their own socio-cultural background; they will appreciate that cultural differences are an opportunity for spiritual enrichment for them and not a source of conflict. They can learn to better orient themselves in a pluralistic society.

According to the main curricular document the *Framework Educational Programme for Grammar Schools* from 2007, the subject of music education is again defined in the chapter "Art and Culture" (Jeřábek, Krčková & Slejšková, 2007). As in the FEP BE, the goals and contents of the curriculum here are expressed in general terms. Recommendations and suggestions for the use of folk culture and folk music are not explicitly addressed, neither within the music subject specifications nor in relation to cross-curricular subjects. As in the FEP BE, national cultural heritage, which also includes folk traditions, is described in cross-curricular subjects.

The Framework Educational Programme for Secondary Pedagogical Schools (schools that prepare future teachers for work in kindergartens) includes music education within the educational area of "Aesthetic Education" (Ministerstvo školství, mládeže a tělovýchovy České republiky, 2009). However, musical activities and education are not specified in this

area. Aesthetic education should contribute to the cultivation of humanity and aim to help students apply aesthetic criteria, recognise the importance of art in people's lives, obtain an overview of cultural events and so forth. The document states that, when creating school programmes, care should be taken to integrate aesthetic education into as many subject areas as possible.

Research Aim

The literature review showed that folk songs and instrumental music are an important part of Czech national culture and, despite changes in cultural and social life, still constitute an important basis in school music education. They permeate music education activities in primary and partly also secondary schools. In the process of transmitting the values of folk music and the songs of our ancestors to children and youth, the personality of the teacher plays an important role (Sedlák, Kolář & Herden, 1977; Kučerová, 2003; Kučerová, 2016). It depends not only on the professional and pedagogical education and knowledge of the teacher but, above all, on his or her approach to the given genre of music and his or her skill in motivating students' interest in this music – in this case folk music – which may not be among contemporary youths' musical preferences. Although this premise is still important in Czech music education (Sedláček, 1999), it should be noted that the extent to which folk music is used in the music classroom has changed over the last century and to some extent, reflects the cultural and historical development in society (Sirovátka, 1973; Frolec, 1989).

It was this premise that prompted Masaryk University to conduct nationwide music-educational research in 2019. The main goals of this study were to investigate, first, the extent to which folk music and folk songs are used in music lessons at primary and secondary schools; and, second, the ways in which this genre is incorporated into lessons. This was the first time that research into this topic was carried out on this scale in the Czech Republic (Kučerová et al., 2019); although previous research studies focused on young people's attitudes towards folk music, mostly in Moravian regions. This 2019 study was, in part, motivated by previous findings about shortcomings (inconsistency, disunity) in current school practice (Kučerová, 2003; Kučerová, 2016). These two previous studies indicated that in music lessons, young people – a priori – express negative attitudes towards folk music. They reject it and teachers are often clueless about how to work with folk songs at school, so they prefer to ignore folk music and replace it with popular music.

In 2019, the research hypotheses verified in the evaluation and interpretation of research results were based on knowledge from music-pedagogical and ethnomusico-logical literature, stimuli from family, the local or educational environment, and experience gained from teaching practice. The hypotheses underpinning this research project focused on the attitudes of teachers towards the music and folklore repertoire, the extent and ways

of using folk songs in teaching and, especially, the influences that may affect individual aspects of local cultural traditions (the degree of vitality of the folk tradition in the given region and the type of the teachers' musical activity in their free time):

(1) Teachers of music education are aware of the importance of Czech folk music and folklore heritage for the development of their students, cultural and social life and pedagogical activities.
(2) How teachers approach folk music and engage with it in music classes is influenced by the type of musical activities they do in their free time.
(3) Teachers' attitudes towards, and approaches to, teaching folk music are impacted by the richness and depth of their birthplace's traditional culture or the culture of the school's locality.

Research Methods and Techniques

The research, which investigated the attitudes of teachers to folk music and the extent to which folk music is used in music lessons at primary, grammar and secondary pedagogical schools, was conducted via online questionnaires distributed to respondents by e-mail.

The electronic questionnaire was created on the Google Forms platform, with which our department had good experience from previous research. The questionnaire consisted of eleven questions: seven closed (dichotomous, multiple-choice questions, rating scales) and four open ones. In closed questions, respondents indicated which musical genres and types of musical activities they used in their teaching, and also their own activities and interests in the field of folk music in their leisure time (singing folk songs, listening to folk music, occasions on which they deal with folk music and to what extent). Open questions focused on working with textbooks and songbooks, teachers' experience with folklore material, possibilities for its integration into lessons, interdisciplinary overlaps, the importance of the use of folk music in school teaching, and teachers' experience with presenting this type of music to today's children and recommendations for how to do so. The questionnaire also gathered data about the respondents themselves (e. g., their age, teacher qualifications, length of teaching experience, place of work, musical activities in their leisure time), which were used when organising, analysing and interpreting the data. The questionnaire was e-mailed to music teachers at 5,948 primary schools, grammar schools and secondary pedagogical schools in the Czech Republic. A total of 579 teachers responded to it.

The empirical findings were analysed using comparative and synthetic-analytical methods. For statistical purposes, the relative frequency of individual phenomena were recorded and, where possible, the interrelationships between them.

During the analysis, the data were evaluated both for all teachers and for different groups of teachers; for example, the type of school in which they taught or their teaching qualifications. Teachers were divided into five groups: (1) primary school teachers, (2) teachers of the Czech language and music education (at secondary schools, secondary pedagogical schools and grammar schools), (3) teachers of foreign languages and music education (at secondary schools, secondary pedagogical schools and grammar schools), (4) teachers not qualified for music education (all types of schools), and (5) teachers who are graduates from conservatories and music academies.

When interpreting the acquired data, we also categorised the teachers based on certain factors, such as the cultural environment of the locality in which the school is located and the teacher's birthplace, type of professional qualification and musical leisure-time activities. These data were mainly used to search for stimuli and influences that could be reflected in how these teachers approach folk music and its pedagogical application.

The Outcomes of the Research

To ascertain how frequently teachers used folk music in the classroom, they were asked to rank in order how often they used a variety of genres within their teaching. As evident from Fig. 1, folk music appears in second place behind modern popular music. There were not large differences across the five categories of teachers. Classical music was in third place, and jazz music received the least amount of curricular time.
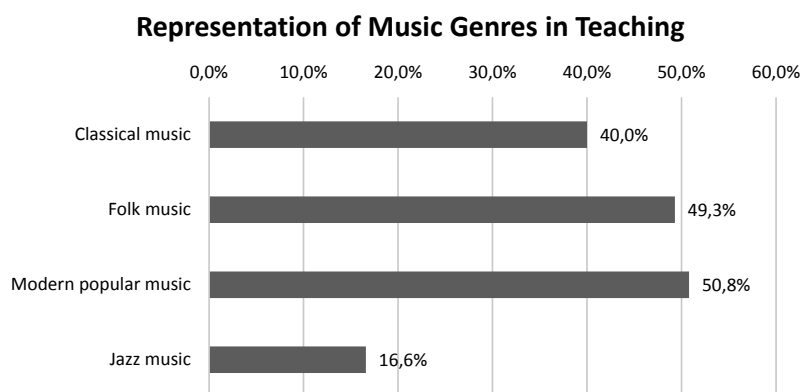
Fig. 1: Representation of music genres in teaching

The findings show that the most common way of engaging with folk music in the music classroom is in the form of practical music-making – through both singing and playing instruments. Listening activities related to folk music were much less popular. These patterns were similar across all groups of teachers – regardless of the vitality of the local tradition in the given region, the type of musical activity of the teachers in their leisure time or their teaching qualifications.

Activities in the Field of Folk Music
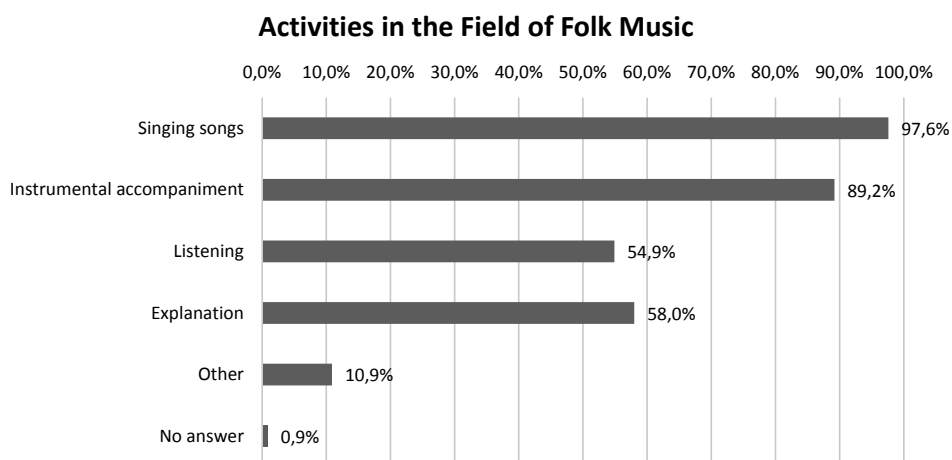
Fig. 2: Activities in the field of folk music

Singing was considered to be the most effective method for incorporating folk songs in lessons by all respondents, regardless of their teaching qualifications (Fig. 2 and Tab. 1).

The research team was interested in the wider application of folklore material. Teachers' recommendations for engaging with folk music in the classroom involved a stable range of activities.

		Primary school	Czech language – music education	Uncertified for music education	Foreign languages – music education	Conservatory / Academy of Music
Teachers' recommendations	**Singing**	**32.8 %**	22 %	31 %	31 %	29 %
	Content of song (working with lyrics)	21.5 %	15 %	12.6 %	13.9 %	**26 %**
	Activity concept of work with a folk song	17.4 %	9.7 %	11.5 %	15.6 %	**19.4 %**
	Experience form (folklore concerts, competitions, projects, etc.)	11.8 %	16.6 %	**23 %**	13 %	9.7 %
	Modernisation (multimedia technologies pop music arrangement, etc.)	-	**6.9 %**	2.3 %	3.9 %	-
Impact	**Influence of family, kindergarten**	13.9 %	18.6 %	20.7 %	13.9 %	**22.6 %**
	Teacher as a role model	**15.9 %**	4 %	8 %	6.5 %	6.5 %

Tab. 1: Teachers' recommendations for engaging with folk music and factors that affect the use of folk music in the classroom – according to the type of their teaching qualification

Most teachers in all categories thought that it is necessary to sing folk songs as often as possible; many of them stated that it was most appropriate to do this activity at primary school. One-third of teachers teaching younger children (32.8 %) emphasised the importance of this activity. In addition, primary school teachers reported that their students liked to sing folk songs. Furthermore, teachers recommended focusing more on the content of the songs, their meanings and working with the lyrics of folk songs (e.g., rhythmical arrangement, dramatisation, creative activities with lyrics, comparing them with modern songs, etc.). This was mentioned most often by respondents who graduated from a conservatory or music academy. Encouraging children through cultural experiences – for example, visiting a traditional folk music festival, participating in a competition or engaging in project work – was recommended most often by non-certified teachers (23 %). On the other hand, such activities were least often mentioned by music teachers who graduated from a conservatory or music academy (9.7 %). Teachers of the Czech language and music education also mentioned the importance of making folk music accessible in the media

and public cultural programmes for young people, using the influence of famous singers, popularising folk music and so forth.

We also considered significant factors affecting students' openness and receptivity to engaging with and listening to folk music, as well as the regularity with which folk music is incorporated into the classroom. One such factor, mainly highlighted by teachers who graduated from music academies and conservatories (22.6 %), is the importance of a student's family background and early childhood influences. A second important factor – highlighted principally by primary school teachers (15.8 %) – is the role of the teacher, particularly with regard to his or her attitude towards folk music and familiarity with it. Interestingly, only four percent of teachers of the Czech language and music education considered this an important factor.

Teachers' attitudes towards traditional folk culture and their interest in folk songs or traditions are an important starting point for the pedagogical application of these phenomena in teaching. Answers to the question *'Do you think that folk songs are a suitable part of current music education?'* were generally positive; 94.8 % of teachers expressed the opinion that including folk culture in music education is important. Only 2.9 % of respondents believe that folk songs are outdated, uninteresting or inappropriate for students.

The research results showed evidence of a strong correlation between teachers' use of folk music in the classroom and their musical activities in their free time. It was found that 42 % of teachers were active musicians, 24 % engaged in choral singing (as singers or choirmasters) and 23.8 % play instruments (in folk music ensembles, orchestras, rock or pop bands, etc.). In the classroom, 97.6 % of teachers-choirmasters had students sing folk songs and 61 % of teachers-instrumentalists in folk ensembles preferred a high proportion of folk songs in teaching.

An analysis of the data comparing the use of modern popular songs and folk songs in the classroom revealed that while more than one-third of teachers (36.6 %) engaged students primarily in popular music, only 20.4 % of teachers focused predominantly on using folk songs in lessons (Fig. 3). This finding is not surprising given the interest of today's young people in popular music. However, it is interesting to note that a greater number of teachers (41.3 %) strived for a balance between both genres.
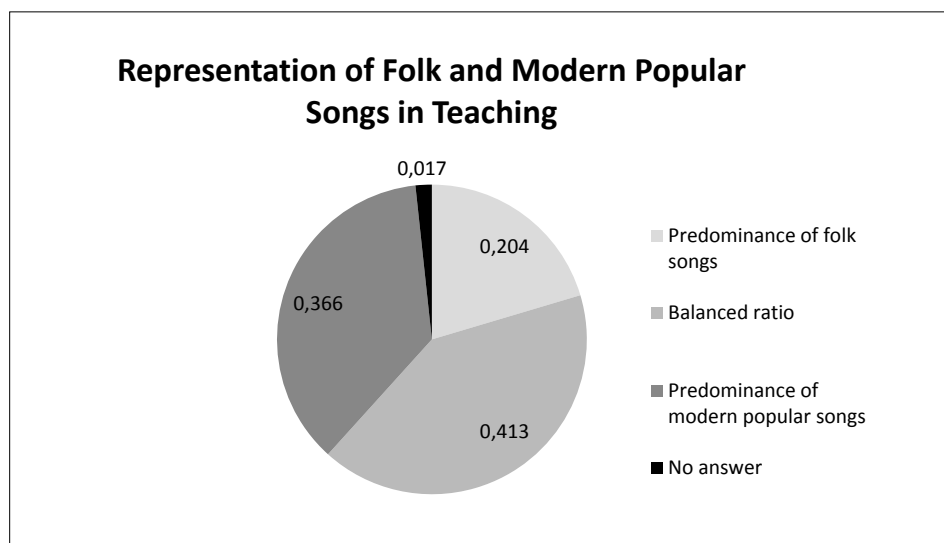
Fig. 3: Representation of folk and modern popular songs in teaching

Discussion

This survey confirmed two of our three hypotheses: first, teachers of music education are aware of the importance of Czech folk music and folklore heritage for the development of their students' cultural and social life, and their pedagogical activities; they are convinced of its cultural values and educational potential. Second, how teachers approach folk music and engage with it in music classes is influenced by their musical activities in their leisure time.

It was not unequivocally confirmed or refuted that teachers' attitudes and approaches towards teaching folk music are affected by the depth and richness of their birthplace's traditional culture or the culture of the school's locality.

Although most teachers consider folk songs to be a suitable part of music education, school practice often does not reflect this idea – folk music is frequently replaced by pop music, as previous research has noted (Kučerová, 2016).

At a time when young people are predominantly interested in modern popular music, an individual teacher's motivation to include folk music and the pedagogical methods used are crucial. The precondition of successful implementation of this task is primarily the teacher's approach to the topic and the connection of the educational goal with the needs of students.

However, folk culture and music can be applied more broadly within the educational sphere; not only to serve music education goals but also to help children and adolescents

better understand human behaviour and basic human values. The results of this research show that the most common means of incorporating folk songs in lessons focus on performance, but the broader cultural and educational potential of folk music is left untapped (e. g., a ceremonial song may be sung in class, but its cultural context is not explained). It can be difficult to motivate students, especially in regions where folk culture and folklore traditions are not strong or where there is an absence of native folk traditions. In these cases, teachers lack ideas, not only about how to evoke an emotional attachment to the song, but also about how to present folklore materials in the music classroom.

We are convinced that it is necessary to use integrative methods for working with folk music. One way to motivate young people's interest in folk culture is to find connections between folk traditions and other areas of human endeavour, such as music, literature, history, art, drama and dance education, as well as in subjects focused on cultural history, geography, philosophy, ethics, and so forth. The wide scope of the spiritual value of folk culture is made possible by the syncretism of individual expressions. However, this educational strategy (teaching in context), which is also recommended by the official educational documents for primary and secondary schools in the Czech Republic, presupposes that teachers have well-thought-out pedagogical procedures arising from their professional and methodological expertise and knowledge and continued interest in education. Students need to learn to discern the musical and non-musical contents of songs: with the sensitive and expert guidance of the teacher, they can be enabled to learn to perceive the aesthetic, ethical and philosophical values of folk songs and their significance in the history of their own nation. This method of education contributes to a more comprehensive view of folk music – as an expression of national cultural heritage – and it also helps to consolidate cultural identity within the nation and within cultural and social coexistence on a global scale.

School music education should introduce students to diverse genres and styles to help them orient themselves in the various musical cultural offerings of our time. Although the research findings show a relatively good balance between the teaching of folk music and modern popular music, respondents' answers to open questions indicate students lack interest in folk music and therefore some teachers replace it with modern popular music. Findings from pedagogical practice, past research and the current survey point to the relatively frequent predominance of modern popular songs in teaching over folk songs, especially among older students (aged 13–16). This phenomenon was described by some teachers as an unfavourable starting point for their own effective application of folk music (Kučerová et al., 2019, p. 122).

We share the same view and are convinced that folk music needs to be strengthened in school education. In addition to the fact that the folk song is an excellent tool for demonstrating basic musical structures, melody, harmony, form and so forth, Czech classical music of the nineteenth century – the period of Romanticism (Smetana, Dvořák,

Fibich) and the Neo-folklorism of the twentieth century (Janáček, Martinů) – builds on folk culture and the characteristics of folk music. It is about maintaining a national musical identity, so that this music would not sound foreign to Czech listeners in the future. In the context of globalisation, it can potentially be a general problem for every nation if it does not sufficiently maintain and develop its own traditional culture.

Connecting folk music with various manifestations of musical culture in different nations is a good prerequisite for learning about musical expression as a part of global cultural heritage. Music teachers must primarily pursue musical goals but, by teaching about the cultural, historical, aesthetic and ethical aspects of music, they can contribute to developing young people's cultural awareness. In conclusion, we can paraphrase the theme of this book *Music is what young people do*. The teacher should be a qualified music guide and objective advisor who helps children and youth learn about different cultural values.

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Martin Fautley & Victoria Kinsella

Cultural Capital and Secondary School Music Education in England, Featuring the 'Stormzy vs Mozart' Furore

Introduction

The phrase "cultural capital" has come to assume significance in the education system in England. There are a number of reasons for this, but chief amongst these is the fact the Ofsted, the Office for Standards in Education, which is England's arms-length governmental inspection body, have said they will be inspecting schools for how this is delivered:

> Inspectors will make a judgement on the quality of education by evaluating the extent to which […] leaders take on or construct a curriculum that is ambitious and designed to give all learners, particularly the most disadvantaged and those with special educational needs and/or disabilities (SEND) or high needs, the knowledge and cultural capital they need to succeed in life […] (Ofsted, 2021)

What this means is that school inspectors will be looking at how schools "give" – Ofsted's word – cultural capital to children and young people in schools. Why this matters, at least in England, is that the theme of this EAS book is "Music is what people do"; however, the ways in which the phrase "cultural capital" is interpreted could mean that some musics that some people do would seem to matter more than others. In other words, there are perceptions that some music has more cultural capital implicit within it than others. This is clearly problematic, and so in this chapter we wish to try and deconstruct this matter, discuss a number of aspects thereof, and tease out what some of the implications might be for an international audience.

Context

Cultural capital as a notion is derived directly from the writings of Bourdieu, this is discussed in more detail below. However, what seems to have happened is that three separate notions have been somehow conjoined together in the minds of the politicians in England who devised the policies, formatted curricula directions, and then transferred these to Ofsted, who are charged with inspecting schools for carrying out these plans. The three ideas that seem to have somehow become elided are:

- Arnold's notion of "the best that has been thought and said"
- Bourdieu's writings on cultural capital
- Hirsch's description of cultural literacy

Each of these will be addressed separately, and then we will endeavour to show how they have somehow become merged into a sort of portmanteau construct, which creates problems and issues for schools to address and deal with, generally, and with the particularity of the case of music education, where these terms can assume an almost battle-like positionality in the ways they need to be dealt with by music teachers in their classrooms.

Arnold

The conservative party politician Michael Gove, who served as Secretary of State for Education from 2010 to 2014, was influenced by the writings of the nineteenth century English poet and cultural critic Matthew Arnold. Arnold worked as an inspector of schools for thirty-five years and had a significant role in that regard. He was the son of Thomas Arnold, the famous headmaster of the independent fee-paying Rugby School in the English Midlands. Gove said of Matthew Arnold:

> The Eminent Victorian, and muscular liberal, Matthew Arnold encapsulated what liberal learning should be. He wanted to introduce young minds to the best that had been thought and written. His was a cause which was subsequently embraced by leaders of Victorian opinion as a civilizing mission which it was their moral duty to discharge. (Gove, 2011)

The part of Arnold's writing that had impressed Gove so much is to be found in his 1896 publication *Culture and Anarchy* (Arnold, 1896/1993), where Arnold had written that "[culture is] the best which has been thought and said". This version of culture clearly has appeal to a right-wing thinker, as it elevates culture above the humdrum and everyday, and places it onto an important higher plane. Whilst this sounds noble in itself, a closer reading of Arnold's work shows that he was not thinking so much about the elevation of the masses to a higher level and a democratisation of culture, but rather the opposite:

> The highly instructed few, and not the scantily instructed many, will ever be the organ to the human race of knowledge and truth. Knowledge and truth in the full sense of the words, are not attainable by the great mass of the human race at all. (Arnold, 1863/1962, p. 43–44)

This is quite a long way from the intention that Ofsted expressed in the work cited earlier, for a "curriculum that is ambitious and designed to give all learners, particularly the most disadvantaged and those with special educational needs and/or disabilities (SEND) or high needs, the knowledge and cultural capital" (Ofsted 2021). What Arnold is saying is that none of the young people that Ofsted were referring to, with their clear agenda for inclusion, would be able to either benefit from, or indeed come anywhere close to finding worthwhile, any sort of cultural programme which might be provided by schools. Indeed, this aspect of the thinking of Arnold, which Gove had either chosen to ignore, or skimmed over, has been described by others as highly problematic. It was encapsulated by Allison (2006), when he observed "I found him [Arnold] entirely repugnant, more fully embracing intellectual and ethical positions which I regard as mad, bad and dangerous to espouse than any writer I know". In the current time, even for an avowed right-wing politician, it would be problematic to say that none of the populace should be participating in any form of cultural activity, and yet that is what Arnold seems to be saying. The idea of "best that has been thought and said" is beguiling in its simplicity, but far more complex in its execution, as we shall explain. "Whose best?" is the most obvious question that springs to mind and, for the busy classroom music teacher juggling many activities simultaneously, can be extremely difficult.

Bourdieu

The source of the terminology "cultural capital" comes from the work of Bourdieu. In his 1986 essay *The Forms of Capital*, Bourdieu observed that

> capital can present itself in three fundamental guises: as economic capital, which is immediately and directly convertible into money and may be institutionalized in the form of property rights; as cultural capital, which is convertible, in certain conditions, into economic capital and may be institutionalized in the form of educational qualifications; and as social capital, made up of social obligations ('connections'), which is convertible, in certain conditions, into economic capital (Bourdieu, 1986, p. 242).

It is this viewpoint, that culture exists as a part of the makeup of an individual within society, alongside other more tangible forms of the more usual monetary capital, that is a significant contribution to discussions of the sociology of education. One of the purposes of Bourdieu's description was to account for the lasting effects of an unequal society, or, as Edgerton and Roberts phrase it:

> Bourdieu's theory of social and cultural reproduction is one of the most prominent attempts to explain the intergenerational persistence of social inequality. Bourdieu contended that the formal education system is a primary mechanism in the perpetuation of socioeconomic inequality, as it serves to legitimate the existing social hierarchy by transforming it into an apparent hierarchy of gifts or merit (2014, p. 193)

As was the case with the misappropriation of Arnold, Bourdieu's work has also been misunderstood, either accidentally or wilfully, and instead of being used as a means of accounting for why society is unequal, and privilege is vested within a select few, the notion of cultural capital has been appropriated and reified into a thing which is somehow in the gift of schools to give, impart, or teach their pupils. This, too, is a long way from Bourdieu's original intentions.

Hirsch

The third element of the triumvirate, in the misunderstanding of the notion of cultural capital as found in the English government's and Ofsted's use of the term, can be found in the writings of the American academic E. D. Hirsch, particularly in his 1987 publication *Cultural Literacy* (Hirsch, 1987), and in *The schools we need: And why we don't have them* (Hirsch, 1996). Hirsch deliberately uses the term "Cultural Literacy", which is distinct and separate from Bourdieu's notion of "Cultural Capital". However, the two ideas seem to have become elided in the minds of some policy makers, possibly as they both begin with the word "cultural". For example, Michael Gove signalled his enthusiasm for Hirsch in a speech he gave in 2009:

> Shared access to the intellectual capital we have built up over the years helps bind society together. The American thinker E. D. Hirsch has highlighted this crucial aspect of educational policy in his work on Cultural Literacy. A society in which there is a widespread understanding of the nation's past, a shared appreciation of cultural reference points, a common stock of knowledge on which all can draw, and trade, is a society in which we all understand each other better (Gove, 2009)

In *Cultural Literacy* Hirsch stated that "to be culturally literate is to possess the basic information needed to thrive in the modern world" (Hirsch, 1987, p. xiii). It was this phrase that so endeared him to the Conservative government ministers in England we have been discussing. As the right-wing thinktank *Policy Exchange* noted:

> The influence of E. D. Hirsch on educational thinking has been profound, and most of the curriculum changes in recent years can be attributed to his work. At its heart is the idea that returning to a traditional, academic curriculum built on shared knowledge is the best way to achieve social justice in society. His work has also encouraged schools to focus on the concept of building cultural capital as a way to close the attainment gap (Simons & Porter, 2015, p. 82).

Hirsch's book contained a list of, as the subtitle says, *what every literate American needs to know*. This list has been critiqued in many ways; here, for example is one such:

> From this definition of what cultural literacy consists of, Hirsch proceeds […] to enumerate several thousand of the components that comprise cultural literacy. The list is an odd conglomeration that includes (but is not restricted to) a few dates […] an assortment of Latin or other foreign terms used in English […] some geographic locations […] names of literary, historical and sporting figures […] a sprinkling of scientific terms […] some seemingly random expressions […] a dash of names drawn from classical mythology […] and the titles of a few literary works (Kliebard, 1989, p. 61).

What Hirsch was advocating was for a curriculum in which knowledge was central; in his case he enumerated this knowledge in his list of what should be known. In England this stance has come to be known as the knowledge-rich approach. This itself has become something of a battleground, as it heralded a division in educational thinking between what has become known as the skills versus knowledge dichotomy. The flames of this division were stoked by the conservative party politician and former school standards minister Nick Gibb when he observed that, in his opinion, the National Curriculum that was operating from 2007 in England:

> was a curriculum which was actively hostile to teaching prescribed knowledge, and sought to minimise the importance of subject content wherever it could. In the conception of the 2007 national curriculum, knowledge was simply a means of acquiring the far more valuable skills (Gibb, 2015, p. 16).

In music education we have long known that teaching and learning need to entail both skills and knowledge, so this dichotomy is yet another cause for concern for music educators.

In England, at least, general music education in schools is not clear in its purpose. As Toyne notes, "[i]n short, provision for music is inadequate and the understanding of what constitutes it is muddled. And a lack of consensus on its purpose has created a disconcerting arbitrariness in terms of what music education pupils receive in school" (2021, p. 105). One of the areas of lack of consensus is what musical knowledge pupils in schools should learn. What Hirsch's work did was to give rise to the question, taken up by the politician Nick Gibb in the quotation above, to the matter of what should be on the list of appropriate knowledge. This could be rephrased into the form asked by Michael Apple:

> 'What knowledge is of most worth?' The question is a deceptively simple one, however, since the conflicts over what should be taught have been sharp and deep. The issue is not only an educational one, but also an inherently ideological and political one. (Apple, 1990, p. 526)

England is not alone in having debates concerning what music should be taught and learned. In Germany, similar debates have been taking place. For example, concerned with the publication of musical canon which seemed to look back to a bygone age, Kaiser (2006) said,

> the fear that developments in music education, which had taken place since 1968, are now being pushed back to the level of 1968. The canon presented here tries to musically secure something that no longer exists, namely a uniform and universal image of music. It tries to restore a model of school in terms of educational policy, which from its origins at the beginning of the 19th century had a human function. Its restoration today, on the other hand, would be wrong, as the conditions have changed fundamentally (Kaiser, 2006, translation by the authors).

These examples from Germany and England are cited to frame the fact that these discussions are happening in various places, but with similar issues being raised, and it is to a discussion concerning such ideological and political issues for music education that we now turn.

Implications for Music Education

As was alluded to above, in music education we have the perennial issue of what a musical education is, and what it should be. There are significant differences in the ways in which music education is both conceptualised and enacted, not only across the various European countries that are the constituency of the European Association for Music in Schools, but around the globe too. In describing the sorts of music education which appertain in Europe, Hoskyns (2001 p. 52–53), drawing on the work of Paynter (1982), utilised three descriptors, music education; musical education; and education through music, which she described in this fashion:

(1) Music education is the overarching member of the trio. It is the way an individual gains understanding of the nature of music. It may be acquired by formal tuition or absorbed informally through listening to and participating in musical activities. It is the process by which one gains knowledge of music, in its broadest sense. This category masks divisions, which occur between a number of concepts of what music education really is …

(2) Musical education develops musical knowledge and understanding through concentrated tuition and experience. It involves induction into the world of performing, composing, arranging and directing and can lead to a highly developed professional understanding of what it means to be a musician (Paynter 1982:91) It is the main preserve of specialist music schools, conservatoires, musikhochschulen

and university music faculties, and it encompasses the passing on of the accepted cultural heritage in that particular area of music.

(3) Education through music. Paynter (1982: 89) refers to the process where music is used as the tool for educating, but the results may not be evident in a musical form. Using music as a tool to educate the emotions or to facilitate thinking or movement are examples of education through music. The expected outcome is someone who has a greater sense of well-being through understanding or knowing about music, rather than through being a high-level executant performer or analyst. This area forms the basis for music in the primary school curriculum in the UK, some parts of Germany, Holland and Spain.

The wide variations in the musical teaching and learning situations that Hoskyns describes are reflected in the sorts of music that are deemed to be important in each. For example, a performer being trained for what might be considered as the highest levels of performance in Western Classical music is unlikely to spend much time improvising in dance bands, although there are some who might argue that maybe they should! Likewise for students taking music as a generalist subject in the classroom, which is the situation appertaining in England (and elsewhere, but this chapter is focussing on England), reaching the levels of performance required to be a concert pianist is unlikely to happen by exposure to classroom music alone. When the whole gamut of musical styles, types, and genres is considered, it clearly becomes an impossible task to even scratch the surface of this in classroom music, for example the popular platform for streaming music, Spotify. com, reports that it hosts over 70 million music tracks (Spotify, n.d.). What the classroom music teacher has to do is to decide which of the 70 million available tracks are going to be suitable and appropriate for the curriculum they are operationalising with the pupils in their schools. This inevitably means that more music will be excluded than the curriculum has time available to include. This curriculum choice is impacted, however, by the notions of cultural capital described above. The reasons for this are that music education has for many years been a battleground for matters of choice, taste, and musical selection. As Brocklehurst observed caustically back in 1962:

> The primary purpose of musical appreciation is to inculcate a love and understanding of good music. It is surely the duty of teachers to do all they can to prevent young people falling ready prey to the purveyors of commercialised 'popular' music, for these slick, high-pressure salesmen have developed the exploitation of teenagers into a fine art. (Brocklehurst, p. 205)

Whilst this view may have been common back in the 1960s, it also has echoes today in that the teachers of music will be wanting to choose music that not only fulfils the curricula needs of the pupils, but also appeases school senior leadership teams (SLT), who, worried regarding what Ofsted will think of their curriculum, will be looking closely to see what

aspects they feel are not fulfilling the cultural capital requirements – at least insofar as they are understood by Ofsted – in sufficient depth to be deemed worthy enough for the school inspectorate. As one teacher observed:

> *'I recall one temporary head [school principal] brought in to "turn the school around" who […] questioned why I was allowing pupils to play the keyboard when I hadn't taught them to read notation or about Mozart and Beethoven'* (personal communication)

This displays a clear stance that the cultural capital of classical era composers far outweighs any other notions that the music teacher had for what would be appropriate for teaching and learning in their classroom. A similar view can be seen in the words of a school head-teacher, who observed that *'we teach proper music here, Mozart and Beethoven, none of that make up a soundscape about the sea nonsense'* (a headteacher, cited in Fautley, 2021, p.?).

The same two classical composers are clearly evidenced in both of these head-teacher statements as embodying cultural capital and, therefore, involving what might be termed politically correct music suitable for teaching and learning in the secondary schools involved.

Indeed, it is one of these composers, Mozart, who forms a case study for a significant and controversial recent moment in music education in England in which the authors of this present chapter were involved, this being the so-called Stormzy versus Mozart furore (Lawlor, 2021).

Stormzy vs Mozart

The Stormzy vs Mozart debacle arose from a published piece of music education research, which, intriguingly, mentioned neither Stormzy nor Mozart. This research, described in more detail in Kinsella, Fautley & Whittaker (2019) was concerned with the evaluation of a four-year action research programme entitled *Exchanging Notes*, funded and operated by the organisation Youth Music, the aim of which was to "ensure that young musicians at risk of low attainment, disengagement or educational exclusion achieved the best musical, educational and wider outcomes through participation in a pioneering music education project; and to develop new models of effective partnership working between schools and out-of-school music providers" (Kinsella et al., 2019, p. 12).

What the Exchanging Notes project involved was working with children and young people who were in danger of dropping out of school, or of having very low engagement with education. This involved a partnership between schools and music organisations, often based in the informal and non-formal learning sectors of music education (Folkestad, 2006). One of the music leaders, the term given to those working in the informal and

non-formal music organisations who were working with the children and young people concerned, described the young people they were working with:

> They had been at risk of all forms of exclusion. Nor had they been in education for about seven or eight years. They were just not engaged. What we did have at the very start of the project was a very healthy interest in grime music. That was all they would listen to. So that was our starting point. (Kinsella et al., 2019, p. 88)

The effects of working in this way for the young people involved was significant, as one the teachers involved observed:

> Through the music engagement they are now almost on the full timetable and in other forms of education. When we knew that they were attending something, that was massive, they were getting out of bed and actually going to the music sessions. That was about a year ago and now. Their engagement has grown out of the music. This is major progress. (ibid.)

The mention of grime music was probably as near as the report got to Stormzy. But this was sufficient to generate what Lawlor referred to as a moral panic in mainstream media:

> The 'Stormzy vs Mozart' moral panic emerged from the charity Youth Music publishing a report on their project 'Exchanging Notes.' […] Youth Music CEO Matt Griffiths wrote an open letter to Nick Gibb MP after the report was published, calling for 'a music curriculum which reflect[s] [the students'] diverse interests and existing lives in music' (Griffiths, 2019). There is no explicit mention of Stormzy or Mozart in the report or letter, but there is frequent allusion to the idea that current music curricula taught in UK state schools do not sufficiently represent musics with which young people engage. (Lawlor, 2021)

The cultural capital aspects of this moral panic are clear to see in some of the comments that were promulgated in the media, as Lawlor goes on to observe:

> [T]he extensive coverage of this story throughout 2019 was 'out of proportion' to the actual 'threat offered' (i. e., diversifying curricula, rather than full elimination of classical music from the classroom) […] The 'experts' who offered their opinions in extensive responses were mostly not associated with grime or the UK music industry, but based their opinions on broad-brushstroke stereotypes surrounding rap music by taking the headlines at face value. Although media responses varied, many spoke 'with one voice' about the 'threat' of Stormzy replacing Mozart. Moreover, the responses which perceived Youth Music's report negatively appeared threatened by the 'novelty' of Black music on the curriculum, and implied there would be a 'sudden and dramatic increase' of deplorable behavior in school (despite 'Exchanging Notes' conveying the opposite). (Lawlor, 2021)

What this episode displays is that a perceived threat to the social order that a change in the music curriculum in English schools could engender was significant enough to provoke a moral panic in the media. What examination of this furore shows is that the contents of

classroom music lessons are sufficient to give concern to the media. With impact like this, the effects on individual music teachers, who might have chosen to include some Stormzy in their classrooms, would be sufficient to give them more than pause for thought, it seems more likely they would revert to simpler, safer, and less controversial content, like Mozart and Beethoven.

Impact on Music Teachers

All of this discussion of the Stormzy vs Mozart debacle brings us back to the issue of cultural capital, and its reception in schools. It shows that although there may be pupil interest in contemporary popular music, this, in England at least, can be deemed as being problematic enough to warrant its potential exclusion from the music classroom, as there can be very few teachers willing to provoke the wrath of the media, or the unwelcome attention of their school management concerned about an impending Ofsted inspection, and that music teacher being brave enough to continue. This issue takes us to an ongoing concern in curriculum, again in England at least, and that is the continuing view that western classical music is superior to all other varieties, as Spruce and Matthews observe, "the musical values inherent in western art music continue to be promoted as self-evidently defining 'good' music and consequently 'high status' musical knowledge, resulting in the alienation of many pupils from the formal curriculum" (2012, p. 119).

What is taking place in discussions of music curriculum content can be viewed as another outbreak of the culture wars, where high art musical works are valued by right wing politicians and the media as being more worthy than the music enjoyed by many young people. This also has resonances in terms of generational differences, as the politicians and mainstream media voices in favour of high art music will normally be older than young people, and the music they listen to. But this is more complex than just generational differences, as there are social class aspects to this too. As Beadle (2020b) observes, "In terms of music, cultural capital exalts the classical over the modern or the popular." Beadle goes on to say:

> [W]hat Ofsted is trying to do, if one is feeling generous, is to democratise 'high' or 'refined' (or 'legitimate') culture and to bring a greater exposure to this for children so that they might have 'an appreciation of human creativity and achievement'.
> (If one wasn't feeling generous, one might point out that this is really just elevation of the old over the new, and the white tradition as above all others) (ibid.)

If, as this EAS book states, "music is what people do", then questions need to be asked about which people, doing what, and why. The music that they do is not innocent of political imperatives, it is affected by, and influenced by values of politicians. As this chapter has shown, in England much of this emphasis on cultural capital has been driven by

a misreading of a number of texts, and conflating three disparate ideas together, and treating them as though schools can overcome these problematic areas simply by teaching the right sort of music. This misunderstanding does itself, however, have the potential to add to the confusion. After all, "[w]hat if the little that Ofsted knew about cultural capital was entirely wrong, confused with another concept, based on an utterly inadequate reading of the area" (Beadle, 2020a, p. 11). To bundle these disparate areas together is creating problems for the classroom music teacher, hemmed in on one side by the political imperatives coming from Government in Westminster, enforced by Ofsted, and on the other side by the wants, needs, and enthusiasms of their pupils, whose keenness to create, play, and perform music in a wide variety of styles, types, and genres, will probably be one of the main reasons they entered the music education profession in the first instance.

Concluding Remarks

> [N]either the Government nor OFSTED appear to understand the meaning of the term 'cultural capital', a concept introduced in the 1970s by the French Sociologist, Pierre Bourdieu.
> For Bourdieu, cultural capital was not a description of what the curriculum should offer, but an explanation of the persistence of social inequalities. Though it included the school curriculum, it referred more widely to the society in which schools are located and what pupils bring to school as much as what they can acquire at school. On their own, changes in the curriculum will not reduce inequalities and if they are expected to do so, some teachers could be discouraged to the point of leaving the profession. (Young, 2019)

For an international audience, this chapter may seem like a report on a peculiarly English local squabble, but this is not the case. Similar concerns are also noted, as we have seen for example in Germany. Along with the German concerns mentioned earlier in this chapter regarding the notion of an appropriate canon, Buchborn, Schmauder, Tralle & Völker (2021, p. 36) write about musical stratification in German curricula practices where they "note an underrepresentation of jazz and popular music in comparison to curriculum content focusing on Western art music and its history" (ibid., p. 54). Further, the results of Buchborn and Bons show a "gap between students' musical interests and practices in everyday life and school music education which focuses on the Western art music canon as well as on cognitive learning in the music lessons" (2020, p. 31).

Privileging western art music is evidenced in the ways that cultural capital has been discussed earlier in this chapter. As Wright noted regarding England, "The language of the National Curriculum, for example, is based entirely in the Western Art Music world" (2008, p. 389). Indeed, in a later piece Wright went on to observe:

> The National Curriculum for Music was influenced by the dying throes of the Thatcher era and an attempt to cling to the vestiges of an education system governed by twentieth-century, British, upper-middle-class values. Within this value system, the habitus of the dominant group was largely framed by public-school education and musically by the western art-music canon. (Wright & Davies, 2010, p. 48)

The framing of the past as key to the present seems to be a recurring feature in some strands of European thought, although not necessarily in the Nordic countries, where Wright observed:

> If higher music education were to have adapted to social change therefore, one might expect corresponding changes to appear in the form of broader repertoires and forms of pedagogy to reflect a general societal expansion of cultural taste. In compulsory education in many countries, other than the Nordic countries, however one sees a higher music education that still reflects an uncritical assumption of the superiority of western art music and reifies musics and musicians, languages and literatures, to reproduce an outdated cultural hegemony. (Wright, 2018, p. 18)

Along with the Nordic countries described by Ruth Wright, in other European countries the inclusion of all sorts of music in the school curriculum is hardly worth a mention, and if the children and young people concerned choose to engage themselves in pop, rock, grime, or whatever style they choose, then that is all fine, and their musical activities will be encouraged and promoted. But in England, and possibly in other jurisdictions too, political interference in the curriculum is normalised. As the Norwegian music educator Magne Espeland wisely observed:

> Knowledge is the basis for power and power produces knowledge. Curricular reforms are […] examples of a process where there is a close connection between the production of knowledge and power. (Espeland, 1999, p. 177).

As Espeland observed, for politicians, tinkering with the curriculum is a way of controlling both knowledge and power. To do this, policy decisions are made and enacted which bring the political ideas and ideals of party in power into realisation in the school classrooms:

> [P]olicy is a key pathway through which varied and often divergent educational ideas are made manifest in practice. Simply stated, policy is the realm in which educational vision is actualized. (Schmidt, 2020, p. ix)

But political educational visions, especially when its actors have been educated themselves in the often rarefied upper echelons of the fee-paying independent school sector, may not be grounded in the realities of day-to-day life in the complex music classrooms of the inner city. It is the classroom music teacher who has to negotiate this complex ontology on a daily basis, and it is the music teacher for whom the real problems of curriculum choice

will have been created by a distant politicians' misinterpretation and conflation of a number of educational texts. As Buchborn and Bons observe:

> [O]ur research has clarified the powerful position music teachers have in the educational system. Their choices of the repertoire for music lessons contribute to reproducing a structural social injustice in the educational system parallel to the thematic focus in schoolbooks and lesson material (Buchborn & Bons, 2021, p. 32).

It would be a shame if music teachers in England were making these curricula content decisions based on what they thought Government ministers and their Ofsted enforcers wanted, rather than what would be in the best interests of the pupils that they teach on a daily basis.

Questions for an International Audience

What this brings us to finally is posing a series of questions concerning music, curriculum, and content, and these are likely to be of relevance wherever music education is taking place.

The first of these questions is that of "who it is that gets to decide what music should be included in school music lessons?". Is it the teacher, the pupils, the parents of the pupils at the schools, the school leadership team, the inspectorate (if there is one), or the government? The follow-up question to this is one of "Why is this the case?". Why should whoever decides what music should be taught be making that decision, who is it designed to benefit, and what are the reasons behind it?

The second question relates to the first, and asks if there is a hierarchy of musical types appertaining systemically. In other words, are some musical styles given more credence and value than others, and are there musical genres which are deemed more worthy of inclusion in the school curriculum than others? As with the first question, there are supplementary questions about why this should be the case, and who gets to decide. Relating to this question are issues of pupil voice, and how much say, if any, the children and young people concerned can and should have in the contents of their music learning programmes.

The final question is a locational one. How much any of this matters or not, given that the individual jurisdictions in which readers are based will vary considerably. It may well be the case that all of these arguments are a non-issue, and that music education is impervious to political intervention. Or it may be the case that all musical teaching and learning is predicated on a western classical modality, and there is little point thinking about introducing non-classical styles into the curriculum. Perhaps it is the opposite of

this, and all musical learning arises solely from what the young people themselves want to do, and that any attempts to introduce formal musical tuition will be doomed to failure.

Whatever the case, it is to be hoped that this account and discussion of cultural capital in the English music education system has interest internationally, and that there are lessons to be taken from it in terms of both policy and practice.

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III. MUSIC IS WHAT PEOPLE *DO*: PRAXEOLOGICAL PERSPECTIVES ON MUSIC EDUCATION

Marissa Silverman

Practice to Theory and Back Again

Music Matters (2nd Edition)

Invitation

The impulse to write this article emerged from an invitation. Paraphrasing the call to participate, I was asked to consider my first contributions to praxialism in music education through my collaboration with one of the leaders in this area of theory-practice scholarship, David Elliott. So, I considered the best way to approach this: for my own self-reflection; to present some background, rationale, and clarity on my investment and involvement with the thinking-and-doing of praxis in/for music education; and to provide some insight into our culminating project, *Music Matters* (2nd edition). I realised something crucial upon this reflection: long before I considered myself dedicated to the praxis of my music making and music teaching and learning, I already was doing the work of a praxial music educator.

However, what is meant here by praxis? Numerous scholars, past and present, have conceptualised, interrogated, and re-invigorated the concept of praxis, as it was established by Aristotle and continues to be redefined across numerous domains of scholarship including philosophy, sociology, education, and beyond. Thus, because of its usage across a long history of scholarship, praxis is a multi-dimensional concept. For me, praxis is active reflection and critically reflective action for the development of personal and community flourishing and wellbeing, the ethical care of oneself and others, and the positive transformation of people and their everyday lives (Elliott & Silverman, 2014; Elliott, 2012; see also Aristotle, 1985; Freire, 1970; Habermas, 1974; hooks, 1994). Central to praxis is careful and caring thinking-and-doing for people's fulfillment and flourishing: cognitive-emotional-bodily, social, cultural, ethical, and educational fulfillment and flourishing (Elliott & Silverman, 2012a, 2012b). I can sum this up with one word, namely eudaimonia (e.g. Silverman, 2012, 2020; Smith & Silverman, 2020).

What does praxis (and therefore eudaimonia) mean for music education? Stated briefly, praxial music education conceives teaching and learning music through musical actions in three related ways: (1) as critically reflective and informed actions that are (2) embedded in and creatively responsive to both traditional and ever-changing musical/cultural/social values and (3) understood, taught, guided, and applied ethically for the positive improvement of students' personal and musical-social-community lives (Elliott, 1995; Elliott & Silverman, 2015; Bowman, 2000; Regelski, 2005). It is important to note that some music education scholars equate praxis with a social practice (e. g. Bowman, 2000; see also Higgins, 2011, 2012); some do not (e. g. Elliott, 1995). Whether or not it is understood interchangeably as either a praxis or a social practice, music is seen potentially as a means "for exploring and developing potentials of character, identity, and selfhood" (Bowman, 2014, p. 3).

As Bowman has stated: *'What's unique to and distinctive about praxis (what distinguishes it from other ways of knowing) is phronesis, its ethical grounding […] Poiesis is knowing-in-action that is productive in nature, and its guidance system is technical in nature – in contrast to praxis, whose guidance system is fundamentally ethical'* (personal communication, 4/14/2015).[1] Therefore, to underscore the importance of the ethical component of praxis, I choose not to equate praxis and praxes with social practices. Why? Firstly, not all activities or engagements in music count as ethical, nor should they. Additionally, and within specific contexts, particular doings may seem right for one particular group, but not for others. Not all actions are ethically guided, even though they may occur within a social practice such as music making. By way of example, Elliott (2020) notes:

> In terms of unethical musical actions […] Herbert von Karajan frequently conducted the operas of Richard Wagner […] for Adolf Hitler and the Nazi elite. Indeed, Karajan made the deliberate decision to continue conducting and recording – to engage in unethical, wrong-doing – in Germany throughout the period of the Third Reich, thereby displaying his public support for Hitler and his murderous dictatorship, and feeding his egotistical needs for musical/public recognition and promotion.
>
> In contrast […] Erich Kleiber […] left Germany for Argentina during the Third Reich […] Kleiber could have continued his conducting career in Germany, but acting ethically […] Additionally, Kleiber rejected his contract with La Scala in Milan in 1939, stating: 'I hear that access to the Scala is denied to Jews. Music, like air and sunlight, should be for all. When in these hard times, this consolation is denied to a human being for reasons of race and religion, then I, both as Christian and artist, feel that I can no longer co-operate.' (Kleiber quoted in Elliott, 2020, p. 108; see also Elliott & Silverman, 2015, p. 21)

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[1] Notice Bowman draws our attention to the "ethical component" of praxis, and not a moral imperative. While beyond the scope of this article, Elliott and Silverman (2015) discuss the difference between morality and ethics (pp. 19–21). See also the work of Bernard Williams (1985, 2011).

Clearly, both von Karajan and Kleibers' conducting was right action within the social practice of Western classical music making. Further, von Karajan acted rightly according to Nazi protocols. Still, we might say that aiding and abetting Hitler's atrocities warrant further scrutiny. Indeed, whilst within the social practice of music, von Karajan was a good musician, he should not be considered a praxialist. Indeed, at the front of a praxialist music maker – and music educator – is the crucial educational question, namely: What kind of person is it good to be as a music maker, music teacher, and contributor to the profession of music education? (Bowman, 2014; Elliott & Silverman, 2015). Thus, a music education founded upon praxis is concerned with right action and critically reflective actions in pursuit of a life of flourishing, care, and more, for oneself and for others. To foreshadow some of the conclusions of *Music Matters* (2ⁿᵈ edition):

> [M]usic is, fundamentally, a socially situated human endeavor. Music is a social practice; and when music is conceived and carried out ethically, for full human flourishing and transformation, it is a social *praxis*. Put simply, music was and remains intersubjective: person- and group-centered, not an abstract, esoteric, work-centered art, but a people-centered artistic-social-cultural endeavor. Music is something people do for – and with – each other for a very wide range of human "goods," benefits, and values. Of course, music can be abused by unethical and immoral people […] For example, when music is used to torture people or as an adjunct to racist propaganda, it is not a social practice in the praxial sense; it is not a social *praxis*. (2015, p. 84; see also p. 51)

And eudaimonia? Ethical music making and educative music teaching and learning:

> have the potential to empower students to achieve more than fluent music making and concepts about music and music education, as fundamentally important as these abilities are. What supersedes these skills and concepts is the much larger concept of educating [students] to understand and develop […] full human flourishing, or […] eudaimonia. Eudaimonia includes the pursuit of 'a good life', a meaningful life, a life of friendship with others, resilience, justice for others, health and well-being, happiness (in the deepest sense), personal meaningfulness, self-knowledge, and care for oneself, others, and the positive transformations of their communities— and a good life, an ethical life (Elliott & Silverman, 2020, p. 74).

Indeed, an ethical, eudaimonic music education includes helping students develop "as people who have the 'habits of mind and heart' to make music for all forms of positive social transformation and community betterment, or […] 'artistic citizenship'" (Elliott & Silverman, 2019, p. 74; see also, Elliott, 2012; Elliott & Silverman, 2015; Elliott, Silverman & Bowman, 2016).

Regardless of this brief understanding of praxis as connected to music education, conventional wisdom cannot deny that theory is born from practice (i. e., doing). However, theory – particularly when critically reflected upon and transformed through critically reflective and transformed practice – shifts depending on the who, what, why, when, where, and how of a particular domain. Because of this, what follows is somewhat personal,

theoretical, and practical. Please note: while in 2008 I was invited to co-author the second edition of *Music Matters* – originally written solely by Elliott (1995), a book which sought to shift the philosophical discourse away from Reimer's *music education as aesthetic education* (1970) – we co-authored book chapters (e. g. 2012a, 2012b) and articles (e. g. 2014) prior to this publication.

Additionally, I was publishing as a solo author long before my connection to praxial music education seemed professionally solidified. However, I am getting ahead of myself. Actually, my journey of being able to engage in the kind of thinking needed for *Music Matters* (2nd edition) started in 2nd grade, at the age of 7.

Practice or Praxis

Miss Lounsberry was my elementary school music teacher. One day we were singing an American folk song. For some strange reason, I wanted to sing the song an octave lower than the rest of the class, though, I didn't realise that's what I was doing at the time. Ms. Lounsberry stopped playing at the piano, stopped her own singing, stopped the class's singing and said: *'Who is doing that?'* Doing what, I thought? She stared at the class as silence enveloped the room, when we began again. I didn't like singing the song so high, so down the octave I sang. She stopped everything a second time: *'Really? Who is doing that? Who is singing with us in a lower range?'* We all looked at each other not knowing what she was talking about. Then she went down the row of students, asking each student to match pitch, one by one. *'La'*, she would sing. *'Laaaaaaa'*, the students voiced after her, some more in tune than others. When my turn, she had me matching octaves, unlike the rest of the students, for a minute or two. We went back to singing the song, and I again sang it an octave lower though this time she didn't stop the class. When class ended, she asked me to remain: *'Marissa, why did you decide to change the song's starting pitch and sing it down the octave, what I mean is…'*; she went to the piano and explained what she meant. I replied, *'because I like it better that way'*. She nodded and told me to go back to class. From that moment on, Miss Lounsberry gave me extra assignments in music; she taught me recorder and I started going to her house twice per month for years, all free of charge, to sing songs, play recorder, compose music, work on breathing, and more. She made sure I sang in the three elementary school choirs; at each school concert, I always premiered one of my compositions. She brought me to the orchestra teacher to learn violin. She then brought me to the band teacher to learn flute, too. She made it possible that I could make as much music as I wanted. In other words, she was a model praxial music teacher; ethical, caring, dedicated, musically wide-reaching in scope/sequence and genre, and inspiring (Elliott & Silverman, 2015). Her classroom embraced multiple ways of being musical, embraced music making

from around the world in authentic ways; it was a place of self-other discovery and wonder (Elliott & Silverman, 2015; Campbell, 2008).

Much later, and prior to graduating secondary school I was told, first by a woodwind judge at New York State School Music Association's solo festival, and again from a judge at the Suffolk County Music Educators Association large ensemble festival, *'If you can do anything else with your life other than music, do that. Leave music for a hobby'*. Because they were adults, and because they were music teachers, I believed them. I studied literature (poetry was my second passion next to music, so that is what my undergraduate degree is in) at New York University (NYU) and thought about going to law school. However, during my second year at NYU, I missed playing. I hadn't picked up any instruments, let alone my flute, for nearly two years. On a whim, I contacted the then secretary in the Department of Music if there were any opportunities for nonmajors to make music. She said: *'You're in luck. The orchestra is holding open auditions tomorrow.'* I looked under my dorm room bed and found my flute, took it out of its case, played a few scales and went to the audition. Afterwards, Roger Mahadeen, the conductor of the orchestra, said, *'Thank you very much.'* I looked at him and said *'What does that mean?'* He said: *'I usually call all the auditionees, but since you asked you've made it. Register for orchestra. See you next Wednesday night at 6pm.'* From there, other doors opened. I started taking private lessons; something most schools of music don't allow non-majors to do. One day, my flute teacher said to me: *'You need to meet someone on the faculty. His name is Gregory Haimovsky. He's the Director of the NYU Chamber Music Society.'*

I'd heard about Professor Haimovsky. A Russian piano virtuoso who was a graduate of the Tchaikovsky Conservatory with a great pedigree, he performed with renowned musical artists of the Soviet Union; and premiered most of Messiaen's piano music for the USSR. While kind, he was serious and possessed very high standards. He taught only graduate students as part of his Chamber Society, and even though I was an undergraduate, he welcomed me into his classroom. One day when talking he asked: *'What are you doing with your life?'* *'Going to law school'*, I said. *'What?'* he exclaimed. *'You're a musician. You're not a lawyer.'* The next semester, his Assistant Director for the Chamber Music Society quit, and he asked me, in his Russian way: *'You will work with me, yes?'* And I did. Again, he was a model musician and artist; dedicated to his craft, he was, above all else, dedicated to helping his students live through the music they made (Elliott & Silverman, 2015; Silverman, 2007). He inspired me to be the musical being – as well as the musician and flutist – I wanted to be but thought I couldn't.

After my undergraduate degree, I returned to school for music performance for my masters (SUNY Purchase College Conservatory of Music) and my PhD (NYU). I performed regularly in orchestras and chamber ensembles for years. During my doctoral studies, I met another professor mid-defending my dissertation topic. While examining the nature of musical interpretation through the lens of Louise Rosenblatt's reader response theory,

quite literally mid-defense, the exam door opened. Without warning, a then stranger began intensely racing through page after page of my work and spoke, though I had no idea who he was or what he was doing there: *'I see in this you haven't read Stephen Davies (1994) on musical meaning; and you should likely read Stan Godlovitch (1998); and you should also read more of Richard Taruskin (1995), and Susan McClary (2000), and Richard Leppert (1993), and Lawrence Kramer (1990), and Peter Kivy (1980, 1990), as well as Lydia Goehr (1992), Francis Sparshott (1982, 1988), and Philip Alperson (1991). This is an amazing, never-been-done-before topic. The faculty are lucky to have such a thinker/performer. But I have to go.'* And he exited the room as quickly as he came in. I turned to Dr. Gilbert, then Director of Doctoral Studies in Music, and said: *'Who was that?'* He answered: *'Dr. David Elliott. He's our new hire in music education from the University of Toronto.'*

By that point in time, I had been teaching chamber music and private flute at NYU, and Dr. Gilbert invited me to teach a graduate research class, as well as the music education woodwind methods course. And so near graduation with my PhD now complete, David (Elliott) took me out to lunch and asked: *'What are you going to do with your life? You're an exceptional musician. But, you're a born educator. You should be teaching in a public[2] school.'* In addition to teaching in higher education, I had already been teaching chamber music and private flute at community music schools for years, but I never considered public school music teaching. Why not? Because most of my music teachers dissuaded me from considering the profession of music education; they espoused the wrongly held belief that *'musicians make music; they don't teach music'*. Yet, thanks to David, everything I began to read about the profession of music education moved beyond awful stereotypes about musicians and teachers. So, I went back for an additional graduate degree in education (Pace University) and taught at Long Island City High School in Queens, New York for 5 years. There, I taught literature, band, and general music.

All these experiences helped me teach, think, and write in, about, and through music, which led to my work on the second edition of *Music Matters*. When David asked me if I wanted to co-author this edition with him, I was honoured. At first, we discussed dividing up the work evenly. Mid-researching, I realised, as all researchers likely do, the more I learned, the more I had a lot to learn. In that moment, I asked David: *'Can you help me?'* And he did. We worked on each aspect of the book together for five years. And *Music Matters* (2nd edition) is the fruit of that labour.

Importantly, we began our work on the book when I was teaching in Queens. I had already written about the diversity I experienced in that school of 4300 students (e.g. Silverman, 2013). My first year of teaching was incredibly challenging, for all sorts of reasons. Without much support, I taught large music classes of 55 students per class. Needless to say,

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2   By "public school", David Elliott is referring to an elementary and/or secondary state-owned school that is funded through taxation and the United States government.

I was overwhelmed. By my second year, and as I was writing and publishing, I began to form a philosophical foundation of my own that was based in care ethics, relational principles of enaction, as well as the interpretive strategies I valued from literary scholars such as Louise Rosenblatt, Stanley Fish, Nicholas Karolides, and others (e. g. Silverman, 2007, 2012). The ways I transformed into the kind of teacher I thought my students needed was a process of listening and thinking, and more listening and thinking. Perhaps my students were lucky to have me as their teacher; I'm not sure. But, more importantly, I was lucky to have such students in my life, for as my students and I opened up to each other, we both grew in ways that none of us could have imagined.

Similarly, the kind of teacher I became was (and is) akin to the kind of music maker I sought (and continue to seek) to be. Namely I was disposed to right action for not only myself, but for others: for the music makers I connect(ed) with and to in the acts of music making; for the audience members I attempt(ed) to connect with through the act of music making; and for the praxis of the musical communities I hope(d) to join – the people, places, spaces, heroes, legends, traditions, and more; past, present, and future – by making, performing, creating, and co-creating musical pieces from a variety of epochs, places, and genres. Hence, many of my musical experiences, teaching experiences, dispositions, and beliefs fueled the trajectory of writing *Music Matters* (2nd edition).

Theory: Music Matters

The main goal for this book was that it would help future and practicing music teachers and professors raise questions and think more deeply about music education. We hoped that the readers of *Music Matters* (2nd edition) would take the risks necessary to transform themselves, in order to best serve the lives of their students. No small feat, but philosophy is best when it attempts to change the status quo.

As we state clearly, the book *Music Matters* is not a philosophy in the popular but mistaken sense of a canon to live and die for. It is one possible view and, therefore, should be read as a tool; as a means of helping support the efforts of music teachers (administrators, parents, and others) as they tackle the many theoretical and practical issues involved in music education. Moreover, this tool will be best if it is refined in the future with the help of those who use it. Indeed, if more pre-service and in-service teachers understand and operationalize the ethical unification of theory and practice – or praxis – then music teaching and learning could potentially become more effective and educative, potentially transformed and transformative.

So, how did we develop our particular philosophical pursuit towards the publication of *Music Matters* (2nd edition)? Consider answers to the following questions:

- What is music?
- What is musical creativity?
- How does music arouse and express human emotions?
- What is involved in musical interpretation?
- What is education?
- What is curriculum?

Often music educators, university music students, and/or professional musicians have a difficult time articulating plausible, let alone logical or researched-based answers to the above questions. However, unless music educators, in particular, and musicians/artist-teachers in general, are prepared to provide answers – for themselves and with (the help of) their students – to these very fundamental questions, they have no reasonable starting point for understanding why, what, and how to do what they could be doing as educative and ethical professionals. For example: whose music should teachers teach in the neighborhoods of Astoria and Queens in New York, Los Angeles, California, Sydney, Australia, and so on? Should we teach Mozart, West African drumming and dancing, Jay-Z, Taylor Swift, Balinese gamelan music, Philip Glass, or other kinds of music? Why? How? Where do students' desires and dreams enter the equation?

Please note: When asking such questions of pre-service and in-service music teachers and artist-teachers, I am not suggesting there is one right way to answer such queries. Instead, the pursuit of critical reflection as connected to educative teaching and learning praxis is the goal of the inquiry.

To write this book, we asked and attempted to answer – for us – the above-noted questions, in addition to many, many more questions. This meant studying and integrating research across numerous fields including (but not limited to) the philosophy of music (e. g. Alperson, 1991; Davies, 1994; Goehr, 1992; Kivy, 1990, 2001), mind and personhood (see, Noë, 2004, 2012; Chappell, 2011; Cunningham, 2000; Varela, Thompson & Rosch, 1992; Thompson, 2007); music psychology and music neuroscience (e. g. Blood & Zatorre, 2001; Juslin & Sloboda, 2001, 2010; Hallam, Cross & Thaut, 2009), sociology of music (e. g. Becker, 2004; Turino, 2008), educational philosophy (e. g. Apple, 2003; Blake et. al., 2003; Carr, 2000; Dewey, 1916; Greene, 1995; Higgins, 2011, 2012; hooks, 1994, 2000; Noddings, 1984), and music education (e. g. Abeles & Custodero, 2010; Bowman & Frega, 2012; Goble, 2003, 2010; Jorgensen, 1997, 2003). In what follows, I'll discuss only some major themes of music(s), education(s), personhood, and musical experiences as they relate to *Music Matters*.[3]

Music(s)

Notably, four basic dimensions come into play when we attempt to understand the natures and values of music. Therefore, we use the word musics: (1) People: music makers and listeners (or musicers), including dancers, fans, worshippers, recording/sound engineers, critics, sound technicians, rock-band roadies, and very importantly music therapists. All possible musical (2) processes and (3) products including all forms musicing,[4] or musical performing, improvising, composing, arranging, film scoring, participatory music making, all forms of musicing via social media and music technology, and more. All of these dimensions remind us that music is a protean art form – that can absorb, combine, present, and re-present all aspects of personal, social, cultural, political, gendered, ecological life. Fourthly (4) contexts: the social, historical, political, economic, gendered, ecological, and architectural situations in which musics were or are being made by students, amateurs, and professional music makers.

These four dimensions form a transformative system of dialectic relationships. And because the relationships formed among these domains of a specific musical praxis require the intersection of social agents and social contexts, we can expect these relationships to generate a wide range of beliefs and controversies about who counts as good, valuable, ethical and unethical musicers, processes, products, and contexts.

What does this mean for music teaching and learning? To take just one example: To perform, compose, remix, arrange, mash-up, or improvise expressively or creatively, music teachers and students need to think and act outside the box; outside music as the notes, the piece, and the work. Notably, each specific musical situation assumes the responsibility of students and teachers to reflect critically about and in their musicing and listening.

Education(s)

Similarly, four basic dimensions come into play when we attempt to understand the nature of education. (1) Persons: learners and teachers of all ages, kinds, abilities, and desires, as well as parents, administrators, and others educational; (2) processes: all educative and ethical forms of action and interactions – nonformal, informal, formal teaching, mentoring, coaching, and so forth – and encounters leading to the growth, development, and continued pursuit of educational and musically educational (3) outcomes and (4) values. Therefore, we use the word educations. When one takes these details and combines them with the fact that education takes many different forms in every country across the globe, it makes more sense to talk about educations, plural. This, then, brings us to understand the concept of music, education, and music education as social praxes.

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4   Musicing means: "performing, improvising, composing, arranging, conducting, recording, sampling, sound sculpting, musicing and moving, musicing and dancing, musicing and healing, musicing and worshipping, and so on, in all types of cultural situations" (Elliott & Silverman, 2015, p. 16).

Personhood and Musical Experiences

Music and education are human endeavors. Music is made by and for people. Notably, something we would recognise as music has been occurring for hundreds of thousands of years; it has morphed, transformed, and, all the while, maintained its significance (e.g. Mithen, 2005; Cross, 2011; Huron, 2006). As MacDonald states: "We are all musical. Every human being has a biological, social and cultural guarantee of musicianship" (2008, p. 39). Because music has been part of the fabric of human beings and being human (e.g. MacDonald, 2008), its stands to reason that some form of education (i.e., teaching and learning) has, too, occurred for hundreds of thousands of years. We can conclude, then, that musics and music teaching and learning have mattered deeply to individuals and social communities for hundreds of thousands of years, otherwise human beings would no longer engage with musics, educations, and the processes and products found therein.

Because of the long life of such potential praxes, at the heart of *Music Matters* (2nd edition) is a focus on helping people develop the abilities and dispositions to pursue exceedingly important human life goals and values for themselves and others (e.g. eudaimonia; see Aristotle, 1985; Silverman, 2012; Elliott & Silverman, 2014; see also Smith & Silverman, 2020). Importantly, praxial music education emphasizes the meanings, values, and purposes of any or all forms of musicing and listening "in the social, cultural contexts in which they have arisen and the unique ways in which people in those contexts experience and understand them" (Goble, 2010, p. 245). Thus, this is why personhood is an important dimension of praxial thinking-doing.

Music Matters (2nd edition) tries to convey the holistic nature of each person as greater than the sum of his or her unified dimensions, which are always in a fluid and contingent state of becoming. Our body-brain-mind, conscious-nonconscious experiences of our worlds, environments, and contexts enable our powers of attention, perception, cognition, emotion and volition, which, in turn, empower creativity, spirituality, imagination and – depending on the quality of the significant others in one's life – underpin and lay the groundwork for the development of happiness, personal growth, resilience, and more. All dimensions of personhood interweave, feedback, and feed-forward. Moreover, there is a porous, interactive continuity between persons and all dimensions of their world. Thus, and because we exist in communion with and connected to our environments, consciousness is not locked inside your head: consciousness is simultaneously in oneself and in/of one's worlds. Notably, there has been a very significant paradigm shift in the worlds of cognitive science, and other related fields, including so-called music cognition. The shift of this paradigm is coined the *4-E Concept* of body-brain-mind (e.g. Gallagher, 2017; Krueger, 2018; Thompson & Stapleton, 2009; Silverman, 2020; van der Schyff & Krueger, 2019). The thrust of this conceptualisation of body-brain-mind considers our simultaneously embodied, embedded, enacted, and extended sense of self, which is at the core of the foundational considerations in *Music Matters* (2nd edition). What does this mean?

To say we are embodied beings is to say that all aspects of our selves are completely unified. Let us get rid of any separate, dualistic conceptualisations of body and mind – instead, let us discuss and examine body-mind, body-mind-brain, and so on. The human body-brain-mind is in our entire organism which also continuously interacts and transacts with, is situated in, and is being transformed by our worlds, environments, and contexts – meaning we are embodied, embedded, and extended, like our musicing and listening. To say that we are enactive beings emphasises that persons actively bring forth and create him/her/their self by interacting (and transacting) with other persons and all aspects of his/her/their worlds, environments, and contexts.

As philosopher Noë (2009) puts it, "brain, body, and world form a process of dynamic interaction. That is where we find ourselves" (p. 95; italics added). A person and her environment bring each other into being (Varela, Thompson & Rosch, 1992): "Like two partners in a dance who bring forth each other's movements, person and environment enact each other through their social coupling" (Thompson, 2007, pp. 204–205). Because of this, we are in the world as much as the world is in us; concurrently, we co-construct the world as much as the world co-constructs us.

What does this mean for music education? Given that we are embodied, embedded, enacted, and extended, a person is not an isolated, passive information processor. And we are not brains-alone, which is today's version of Descartes' dualistic mind-body split. So when encountering music education advocacy claims about how music boosts the brain or music makes us smarter, first ask: what kinds of music and musical engagements, listening to the music of Jay-Z, Timberlake, Ewe drumming and dancing, Steve Reich, or misogynist rap, or White Power punk by The Dentists and Tragic Minds? Composing a minimalist piece that takes inspiration from Philip Glass's *Satyagraha*? Improvising over the chord changes of Neal Hefti's (for Count Basie) *Lil' Darlin*'? Or, remixing Lauryn Hill's *Can't Take My Eyes Off You*? Then ask: What does 'music boosts the brain' mean? As Ramachandran (2004) states: the brain "is the most complexly organized structure in the universe" (pp. 2–3; see also LeDoux, 2002). The brain contains one hundred billion nerve cells or neurons that engage in "something like one thousand to ten thousand contacts with other neurons" (p. 3) So, the brain is entirely capable of making and maintaining about one hundred trillion synaptic connections. Notably, "the number of possible permutations and combinations of brain activity […] exceeds the number of elementary particles in the known universe" (p. 3). Thus, "the entire history of brain science has been characterized by every new discovery being hopelessly mis/over-interpreted […] In brain science our [current] level of understanding is so [primitive that] we can be very confident any [general claim] is going to be wrong, and possibly in a serious way" (Aporic, 2013, cited in Elliott & Silverman, 2017, pp. 30–31).

Important to our discussion of our embodied, embedded, extended, and enactive personhood is the examination and distinction between emotions and feelings. Emotions arise from a combination of factors that cause an avalanche of changes in the

body-brain-mind and, therefore, across our conscious and nonconscious processes and engagements in our worlds. Feelings arise when we become conscious of our bodily feelings of one or more emotions, and our living contexts. To put it succinctly, emotions are public; feelings are private. What does this mean for our musical experiences?

Emotions are aroused by the continuous interactions of all our body-brain-mind, world, environmental, and contextual circumstances, including: brain stem responses to musical dynamics and timbres, the ways in which our personhood systems synchronise with musical beats and grooves; how music is connected with the places and spaces we hear it; the ways mirror neurons allow us to hear resemblances between musical emotions and melodic contours and music and movement; and other musical-personal-social interactions. Feelings occur when we are consciously aware of our emotional processes, and so we feel music – whether through emotional arousal, contagion, naming, or some other process – literally, metaphorically, reactively, and intersubjectively when our emotions matter to us in some particular way. Indeed, one of the many aims of a praxial music education is to assist students to connect to, with, and through musics by feeling into musicing and listening (Elliott & Silverman, 2016). Such musical feelings and engagements intimately feed into and fuel our understanding of the musics we experience.

Musical Understanding

We suggest that there are numerous types of situated, embodied/enactive musical thinking and knowings (or MTKs) that make up the musical understanding (musicianship plus listenership) that underpins the musicing and listening we do in each kind of music. Thus, a simple take-away is that if teachers are only drilling the routines or one part of procedural action knowledge, such as knowing how to properly play the notes of a particular piece of music, then they are only teaching technical know-how. To play musically requires that teachers help students understand that how to integrate many other embodied ways of knowing and feeling music (e. g. Silverman, 2020). The same applies to listening.

Because musical understanding is embodied and socially and culturally emergent, musicers and listeners of each music they encounter and learn often become invested in preserving, developing, advancing, and codifying the processes and products of their music. In terms of listening, music teachers should help listeners go beyond listening for elements and form because by doing so students can learn to hear the ways that pieces embody and communicate many layers of personal, social, and cultural meanings.

Final Thoughts

Philosophy and theory are only as good as those engaged in critically reflective action in pursuit of refining a given framework and foundation for bettering practice. Therefore, the 2nd edition of *Music Matters* is just one perspective that we hope readers may find useful as a teaching tool and a thinking tool for philosophy-building, and the creation of general guidelines for everyday music teaching and learning. Additionally, and in many ways, *Music Matters* is a composite of years of life-wide experiences, all of which provided fuel for the contents of this book as well as other publications.

Speaking solely for myself, none of my writing is intended to replace what has already been done or is being done now or will be done. For me, my work – which is inclusive of *Music Matters* – is one small step to better understand myself in relation to my praxis; to better understand why I do what I do in the hopes of being the best I can be for those I connect with as students and practitioners.

So, where might the next thirty years bring praxial music education as well as the music education profession? Only the teachers, students, and community members who visit and revisit the foundational principles of music education will know for sure.

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Bettina Fritzsche

How to Study What People Do

Praxeological Ways to Analyse Doing Music

Introduction

When we try to understand music as something that people do, this eventually means grasping the concept of music as a practice or as a set of practices. In this contribution, I would like to discuss the volume's topic from a viewpoint external to music education and to introduce practice theory, as received in educational studies and its methodological consequences in relation to a study of doing music. I will also go into the connection be-tween the variety of practices of doing music with other sets of practices like doing culture and doing youth culture and reflect their meaning for children and young people.

In relation to music education, such a focus on practices also involves not only the question of how to relate to the practices of doing music and doing youth culture in educational contexts, but also increases the awareness of the practical level of education, in other words, for practices of doing pedagogy (Earl, 2016).

What are the consequences for music educational research of the assumption that music is what people do, culture is what people do and education is what people do? Which methods are suitable for an educational analysis of practices of doing music, doing youth culture and doing pedagogy as well as the entanglement of these practices? Those questions will be the corner stones of my paper.

For a start, I will give a short insight in the central assumptions of practice theories, a theoretical approach which assumes that central features of human life are embedded in human practices. As I will further elaborate, the question of how the logic of those practices can be grasped methodically in empirical studies has been widely discussed in the field of qualitative research. I will hint at some central arguments in this debate and then discuss opportunities and challenges of an empirical study of practices in relation to a research

example on girls' fan-culture. Finally, I will conclude with some hypothesises in relation to praxeological educational research about doing music.

Assumptions in Practice Theories

Theodore Schatzki (2001, p. 3) defines the social as "a field of embodied, materially inter-woven practices centrally organized around shared practical understandings". Practice theories assume that the locus of the social is not a collective mind, a consensus of norms, or a conglomerate of texts; but rather that the social world is composed of individual and simultaneously intertwined practices. It seems more appropriate to speak of practice theories rather than practice theory, because the social aspect of practices is not covered by a monolithic body of theory, but rather by a *facettenreiches Bündel von Analyseansätzen* (multifaceted bundle of analytical approaches, Reckwitz, 2003, p. 282). This could also include pragmatism, Bourdieu's ideas about the logic of practice or post-structuralists con-ceptions regarding the performativity of language. Attempts to systemize practice theories have been undertaken by Schatzki (2012) and Andreas Reckwitz (2003).

Despite the many differences between approaches – which can be subsumed un-der the label practice theories – Schatzki (2012, pp. 13f.) hints at significant commonalities among those theories: first, the idea that important features of human life must be under-stood as forms of or as rooted in human activity; second the understanding of a practice as an organised constellation of different people's activities and third, an interest in the physical, material dimension of practices.

Also, in early reflections on the methodology of qualitative research, the importance of grasping the practical level of the social world has been emphasized. Ground breaking in this realm were considerations by ethnomethodologist Harold Garfinkel, who pleaded for an understanding of "the objective reality of social facts as an ongoing accomplishment of the concerted activities of daily life, with the ordinary, artful ways of that accomplishment being by members known, used, and taken for granted" (Garfinkel, 1967, p. vii).

The idea that phenomena which we easily regard as facts, can be looked at as results of our practices, has also been adopted in regard to social identities. Very influential in this aspect was Candace Wests and Don H. Zimmerman's paper on doing gender from 1987, in which they describe gender as an ongoing interactive achievement. The expression doing gender emphasises the role of everyday interactions in establishing and maintaining gen-der roles. In this constructionist approach, gender is not understood to be a fixed feature, but an outcome of daily activities. In a paper from 1995, Candance West – together with Sarah Fenstermaker – presented the concept of doing gender by arguing that the everyday constructions of gender were always linked to simultaneously performed constructions of other differences based, for example, on class and ethnicity.

In the last 20 years, the concept of social memberships as not naturally given, but performed in everyday practices, has influenced many educational studies; not only on the topic of doing gender (Faulstich-Wieland et al., 2004), but also e.g. on doing ethnicity (Buchborn et al., in this volume), doing adolescence (Breitenbach, 2000), doing pupil (Kampshoff, 2000), and so on. An increasing interest can be diagnosed in the performative dimension, not only of memberships and identities, but also of educational fields of action like doing pedagogy (Earl, 2016).

An important aim of praxeological approaches is therefore learning about the performative dimension of identities and the social. However, with regard to different theories focussing on practices, an analysis of practices in their relationality also allows conclusions on the maintenance and subversion of social orders. Schatzki (2001, p. 43) argues, that also social orders are generated through the relationship of social practices. In this aspect Reh, Rabenstein and Idel (2011) aim to examine pedagogical orders in classrooms. And in his conception of habitus, Pierre Bourdieu (1993) explains the reproduction of society's structures through incorporated dispositions, which originate in practices and simultaneously organise practices and the perception of practices. This means that empirical reconstructions of social practices allow implications which go beyond particular human activities, but are able to grasp characteristics of larger social orders and rules.

With regard to the practices of doing music or doing music education, this theoretical focus emphasises the performative dimension of producing music and pedagogical activities in relation to music or, as Bisshop-Boele puts it in this volume, recognizes that music is "action and agency" (p. 17, in this volume). As he also argues, it enables us to grasp the meaning of doing music for people's "musical subjectification" (p. 22ff., in this volume) and their connection to the word. In the field of music education, a focus on practices allows Herbert, Clarke & Clarke (2019) to analyse music as a corporeal and culturally embedded practice and Falkenberg (2016) to interpret bodily practices of pupils during their music class. Moreover, praxeological approaches aim at conclusions in relation to the analysed practices' function in specific social orders (like a music lesson), respectively in relation to society's structures. In this way, Buchborn et al. (in this volume) can point out that with a praxeological approach to music education, doing ethnicity has a productive function and that teachers' and learners' practices reproduce (and sometimes shift) dominant discourses in relation to ethnicity and belonging.

But how can those practices be grasped empirically? In the next section I will discuss the methodological conclusions of practice theories' conception of the social.

Understanding the Logic of Practices

According to Pierre Bourdieu (1972), there is a certain logic which underlies our practices, and he encourages scientific research, which aims to discover the logic of those practices which differs from what he calls "logic of logic" (Bourdieu, 1993, pp. 172, translated by the author). The already mentioned ethnomethodology is an approach which already in the 1960s focused the logic of practice.

Crucially influenced by ethnomethodology's interest in everyday practices is the research strategy of ethnography, with its core method of participant observation in the course of long running field work. This approach proves very suitable for analysis of the logic of practices and their meaning for the actors. Ethnographical projects undertaken in cultures which are familiar to the researchers require that they gain new insights through methodically "making the familiar strange" (Breidenstein et al., 2013, pp. 13, translated by the author). In connection with the application of video recordings, ethnography (resp. videography) offers the possibility of grasping practices in their materiality, detailedness and everyday occurences (Dinkelaker & Herrle, 2009).

Another methodological field which is inspired by both ethnomethodology and by Bourdieus praxeology is the documentary method of interpretation (Bohnsack, 2008). Inspired by Bourdieu's focus on the logic of practices and their modus operandi, this approach focusses on how practices relate to each other and explores the implicit knowledge underlying those practices. A core assumption is that the way people narrate their experiences provides clues as to their practices as well as the implicit knowledge and pattern (modus operandi) which structure those practices. Thus the documentary interpretation is suitable for analysis of verbal data like interviews and group discussions, and it can also be used in the context of video and picture analysis (Bohnsack et al., 2014).

Two contributors to this publication make clear how the documentary method can be applied in research on music education: Buchborn, Tralle and Völker introduce a reconstruction of teachers' and learners' implicit knowledge in relation to ethnic differences in intercultural music education and Bons, Borchert, Buchborn and Lessing offer insights into the connection between music and sociability in amateur wind orchestras (*Musikvereine*).

In the next section I will shortly introduce a study of my own on the subject of doing youth culture.

Reconstructions of Doing Fan Culture

The research project "Pop-Fans. Study of a Girl Culture" (Fritzsche, 2011, translated by the author) was undertaken from 1999 to 2002. It focused on female fans of boy bands like the *Backstreet Boys*, and *Caught in the Act* as well as girl bands like the *Spice Girls*; all pop groups

which were famous at the turn of the millennium. The majority of these bands' fans were female and mostly aged between 10 to 12. The starting point of the study was the idea that an enthusiasm for gender-homogeneous bands must have something to do with the fans' own transition from girlhood to womanhood and corresponding challenges. Thus, the female pop-fans' culture was analysed as a field of negotiating society's expectations in relation to their gender identity. All in all, 19 interviews and three group discussions with female fans of boy bands and girl bands aged between10 to 18 years were interpreted using the documentary method.

The results of the research project made clear that, although the activities of fans were inspired by the stars' media representations, they included numerous practices that took place beyond media reception. Far more important than a preoccupation with the chosen stars was collective fans' practices, which were pursued within a gender homogeneous peer group. This means that the analysed practices have rather to be regarded as practices of doing youth culture, than as practices of doing music or as practices of doing media reception; although, of course, they were strongly connected with media and music reception and practices like singing and dancing.

Within the peer-group, fan culture offered a forum for bodily practices that allow playful performances of one's own sex, but also of the opposite sex; and, therefore, to find one's own style of self-presentation. Fans of girl bands used the stereotype representations of femininity presented by the bands in order to playfully explore different forms of female identity; for example, by first identifying with Baby Spice and later with Scary Spice. Those performatively enacted identifications were also possible with reference to boy-band stars: for example, my sample included a group of girls who performed as Backstreet Girls and were rather successful at local street festivals. They had faithful female fans themselves who, for example, shouted *'I love you'* during their performances.

Fans who choose male stars as their first object of desire experienced a comparatively risk-free acquaintance with the subject position of a heterosexually active femininity, which could also be playfully parodied within the framework of fan culture.

In this respect, fan culture also helps in the negotiation of uncertainties, which is one reason why its practices sometimes take place on a spontaneous, non-purposeful and self-dynamic level. It can be exactly the experimental and dynamic character of fan practices that allow normative expectations to be subverted. This becomes apparent in the interview with 15-year old Julia, who retrospectively reflects on her time being a fan of the boy band *Caught in the Act*:

> Julia: '*Well, during Caught in the Act, I still had my best friend, who also was a fan. I honestly have to confess that at that time I was still playing Barbie (laughs). Well, and then we played with the Barbies, too, somehow. We had just the Kens, that, we had four Kens, that, were then just the guys of the band, and then they had wives, and blah (…)*'

> I: *'And what did they do, the Kens and the Barbies?'*
>
> Julia: *'Mh, (2) actually not much (2) we just somehow, the wives – of course – changed their clothes fifty times per day, of course, normal, the Kens, they constantly performed, the wives sat at home with the children, something like that, (1) actually, that consisted largely of, of performances and arguments, so in our game they argued a lot.'*

In remembering her former practices, Julia makes clear that nowadays she feels embarrassed about the childishness of her fan practices. During her fandom, her dealing with the boy band was interwoven with the childlike play with Barbie and Ken dolls together with her best friend, so it was very much rooted in this peer relationship. Within the girls' play, the band members – represented by the Ken dolls and the idea of a partnership with them – were not at all idealised, but rather used in order to negotiate challenges and pitfalls of heterosexual womanhood, like a housewife's syndrome. The stars and their imagined partners were not at all objects of identification, but rather of disidentification and, as such, important for negotiations of gendered expectations in a transitional phase of age.

The implicit knowledge, which structures Julia's experience of her own former fandom and which can be analysed with the method of documentary interpretation, hints at the meaningfulness of fan cultural practices for the actors themselves and makes it possible to analyse those in their autonomy beyond media references. Thus, the function of youth cultural practices in relation to important negotiations in the transitional phase between childhood and youth moves into focus – and also their potential to parody and subvert dominant discourses.

Conclusions

In my chapter, I have tried to show a research approach to what people do. It focusses on daily practices in their relationality and aims to gain insights into the performative dimension of the social and to retrace the construction of social identities and social orders. Analysing the realm of doing music involves an understanding of doing music as a set of rather different practices, connected with an occupation with music and encouraging an analysis of the intertwinement of those practices with cultural practices and their function for children and youth. As also Bisschop-Boele makes clear in his contribution to this volume, doing music includes many different practices – like also stealing a CD from a music shop or, in my example, playing with Barbie dolls. The attempt to analyse the interconnectedness of doing music with doing youth could mean looking into new developments in the area of presentation and the marketization of music and music stars, which are closely connected with the increasing importance of digital media. Nowadays, it is rather influencers – who are sometimes equally musicians, like rapper and singer Shirin David – who represent

important templates for young people's negotiations through normative expectations and the challenges of leaving childhood. Research in this field could involve a closer look at practices connected with social media – like the app TikTok – which enable young people to directly embody music they like via TikTok-dances.[1]

Praxeological educational research, which examines the connection between doing music and doing education, can focus on the maintenance, and/or subversion of the pedagogical order in classrooms with an awareness for micro-practices (Reh et al., 2011). Other approaches – which are also applied in some of the studies introduced in this volume – interpret teachers' and learners' implicit knowledge and its meaning for the maintenance and subversion of dominant orders.

Thus, the phrase "music is what people do" is potentially connected to a vital and developing field of study which allows us to explore music education's role in relation to children and young people's negotiations of identity and its relationship with society's orders and normative expectations.

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[1]   https://www.thecut.com/2020/03/tiktok-dances-to-learn.html

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Doing Music

Musikvereine and Their Concept(s) of Community

Introduction

Musikvereine (amateur wind orchestras), also known as *Blasmusikkapellen* (brass bands), have been a common musical phenomenon in Germany and Austria since the 19th century. They are volunteer-run associations in the amateur music scene that usually meet for weekly rehearsals and play on various musical and/or social occasions in their village, town, or region. Especially in rural areas, they fulfil important tasks as institutions of the musical education landscape: previous studies highlight their importance in music education in general (e.g., offering ensembles, public concerts etc.) and their educational function in providing instrumental training for individuals (Ardila-Mantilla, 2016, Berg, 2010, Deutsche Bläserjugend, 2018, Ernst, 2006, MLR, 2013, Oebelsberger, 2011, Overbeck, 2014, Röbke, 2004, Schmitz, 2012). Besides, many reports and studies emphasize the social function of *Musikvereine*: Laurisch describes them as places of socialisation, identification and sociability (2018). Oebelsberger highlights their function for networking in the (rural) community as well as their special social structure which is characterized by mixed age groups and diverse social backgrounds:

> The members of the band represent all different ages. There is, however, one other important characteristic of such village bands and that is the fact that people from all different walks of life come together to play music: blue-collar workers, white-collar workers, farmers, academics, students, pensioners, schoolchildren and many more. (Oebelsberger, 2011, p. 285)

With regard to the Youth Section of the Austrian Brass Band Association, she draws particular attention to the fact that, besides their role in supporting their members musical

development, their function in the social life of their town or village is a unique selling point for *Musikvereine* (Oebelsberger, 2011, p. 286).

However, apart from articles like this one, there is little social science research on *Musikvereine*. An important step in this perspective is taken by Ardila-Mantilla (2015) who, in her research on music school work in Austria, following Lave & Wenger (2008), works out to what extent *Musikvereine* can take on the role of a "community of practice" in the perspective of young musicians (Ardila-Mantilla, 2015, p. 435–459). Here, it is rather the interplay of different music-making practices (e. g. music school, *Musikvereine*) that is examined. However, a praxeological perspective that focuses shared everyday practices of the actors within the *Musikvereine* is missing so far.

With this paper, we would like to give more insights into the close connection between music and social relationships in the *Musikvereine* by reconstructing their everyday practice and their members' perspectives, especially with respect to social aspects. Furthermore, our results regarding the praxis of *Musikvereine* illustrate that music is what people do and music-making is closely interwoven with social processes of the individual, regional communities, and society as a whole.

Research Approach: The Documentary Method

Our chapter aims to shed light on the perspective of those who form and influence the *Musikvereine* as musical and social institutions: their active members. Our goal is to reconstruct their explicitly expressed views, norms and opinions, as well as their implicit knowledge that underpins everyday practice. To analyse *Musikvereine* as a social practice in this way and to understand its inherent logics, we use the Documentary Method (Bohnsack, 2014) as this qualitative approach aims at reconstructing the common-sense theories and the "implicit knowledge that underlies everyday practice and gives an orientation to habitualized actions" (Pfaff, Bohnsack & Weller, 2010, p. 20).

In order to give deeper insights into our research approach, we will briefly explain the methodological background of the Documentary Method and its different steps of analysis. Ralf Bohnsack adopted Karl Mannheim's concept of the Documentary Method and developed it further as an empirical approach in different sociological studies. At the same time, he reflected the methodological foundations of his empirical work and developed the *Praxeologische Wissenssoziologie* (praxeological sociology of knowledge) (Bohnsack, 2017) regarding his empirical findings. Bohnsack could show that social practice is underpinned by different types of knowledge. On the one hand, acting in practice is guided by "communicative knowledge" (ibid., p. 103) represented in explicit common-sense theories, beliefs, and norms of the interviewees. This type of knowledge follows a *propositionale Logik* (propositional logic) (ibid.). On the other hand, practice is following a *performative*

Logik (performative logic) (ibid.) that structures the *konjunktives Wissen/Habitus* (conjunctive knowledge/habitus) (ibid.) and can be approached by reconstructing the *modus operandi of practice* (ibid.). Both types of knowledge frame acting in everyday practice and are therefore described as an *Orientierungsrahmen im weiteren Sinne* (framework of orientation) or as *konjunktiver Erfahrungsraum* (conjunctive space of experience) (Bohnsack, 2017, p. 102–141). The Documentary Method allows us to reconstruct these types of knowledge, especially in social contexts, as they are shared by people who take part in a common everyday practice and have a joined or comparable horizon of experience – like musicians playing in a *Musikverein* or even in the same *Musikverein*. Reconstructing the (shared) orientations that guide acting in practice, by analysing group discussions, is a complex multistage procedure: first, the "formulating interpretation" (Bohnsack, 2010, p. 110) reveals the content and the thematic course of the discussion. The subsequent "reflective interpretation" (ibid.) analyses how the contents are processed by the group. Comparing different group discussions brings out the similarities and differences in the way the topics are dealt with. In this way, the specific *modi operandi* as well as the norms of the interviewed groups become visible. In short, the formulating interpretation reconstructs what is said, whereas the reflective interpretation analyses how it is told. In the analytical steps of formulating and reflecting interpretation, the orientation scheme – which contains the theoretical, explicit knowledge of the interviewees, and the orientation frame, which describes their atheoretical, implicit knowledge – were reconstructed.

In our study, findings arise from data collected within group discussions (Bohnsack, 2010) with members of amateur wind orchestras in the ongoing project *Musikvereine als Orte kultureller Bildung* (amateur wind orchestras as places of cultural education). For this paper, we use data from group discussions of 4–6 participants from the field of *Musikvereine*. In detail, we refer to the following groups:

Name of the group	Date/length	Description
#"Youth leaders_younger"	11 January 2020 1:28:48	Group discussion among 5 youth leaders of younger age with little experience as youth leaders
#"Youth leaders_board"	11 January 2020 1:27:42	Group discussion among 5 coordinators of the youth work in their *Musikverein*, that at the same time hold a position in the board of the Youth Section of an interregional Musikverein Association
#"Younger members_A"	8 December 2020 1:09:29	4 younger members of a *Musikverein* from a very rural region

Tab. 1: Overview over the data sample

The groups are composed in such a way that the discussants have a shared everyday practice or share comparable experiences. Conversations in groups like this are guided by shared knowledge that can be reconstructed in the research process. In order to make their "conjunctive space of experience" (Bohnsack, 2010, p. 105) accessible, we do not ask the participants specific questions, but invite them to exchange informally about their experiences and everyday practice in the *Musikverein*. After an initial impulse of the interviewer like *'What does Musikverein mean to you?'*, the participants talk freely about topics such as their personal relationship to the *Musikverein*, musical aspects, the changed situation due to the Covid-19 pandemic, and how and why they became members of the *Musikverein* etc. It is important for our approach that we are less interested in individual perspectives rather than the conjunctive knowledge of the group. We can proceed from the existence of a conjunctive knowledge because the interviewees are all either members of a specific *Musikverein* or have an identical function in different *Musikvereinen* (for example they are all coordinators of the youth work). Also, the fact that in some of the group discussions we tried to achieve a broad age homogeneity among the participants was intended to create the possibility of arguing from a bonding horizon.

Social Aspects and their Importance for the Members of *Musikvereine*

In the following we will illustrate our findings regarding the social dimension of *Musikvereine*. At first, we will give an overview of the common-sense theories, beliefs, and norms the active members have named that could be reconstructed on the explicit level of the analysed group discussions. Afterwards we will use excerpts of our data to show the logics of the actual practice with respect to the aspect of community. Comparing the norm and the habitus regarding different ways of how members discuss community and describe how they deal with community in their practice, we are able to show how the members want the *Musikvereine* to be and how they actually seem to be.

Social Dimensions of the Musikverein – Everyday Theories and Beliefs.
Looking at the explicit level of our data – the level of communicative knowledge – we can say that discussions about social aspects occur in all group discussions. Often terms such as *'community'*, *'clique'* or *'camaraderie'* indicate a thematic shift away from musical and towards social aspects. These aspects are discussed extensively and in different contexts. Some of those explicitly expressed, everyday theories and beliefs (orientation schemes) appear in different group discussions with almost the same wording. We have listed the most common of these orientation schemes concerning social aspects of the *Musikverein* and assigned them to various thematic categories, which we call social dimensions.

The Members' Perspective on the Social Dimensions of the *Musikverein*: *Common Orientation Schemes*	
Social dimensions	**Aspects: Musikverein …**
Structure	• is intergenerational • covers all social classes • is interprofessional
Individual Significance	• accompanies events of personal life (birthday, wedding, funeral) • provides a counterbalance to the job • provides social connectedness • is something like family • means to help each other • means to feel at home, to be in touch with the hometown • allows "to try out different roles", to make personal experiences • helps newcomers to find connection to the (new) hometown (-community) • allows to meet friends and to make friends • is the place where you can talk about 'everything under the sun' • is a place where you exchange experiences
Significance for the hometown and/or the region	• organises (social/musical) events • enriches social events with music • is part of the hometown traditions and community • holds up traditions (i. e., carnival) • creates links with other associations, villages, regions, etc.
Significance for the society in general	• provides social work • prevents juveniles from delinquency • provides education in democracy • helps to learn to accept/tolerate different opinions • helps to learn to take care and to overcome selfishness • helps to learn to deal with diversity • provides education in general

Tab. 2: The Members' perspective on the social dimensions of the *Musikverein*

It becomes obvious that, in the eyes of the participants, doing music is a social practice in many ways and the members attribute a high significance to *Musikvereine* with regard to different social aspects. Similar to the positions portrayed in the literature review, the members describe the *Musikverein* as an institution of high prestige that has a meaning on a personal level, as well as a significant social impact on the level of the regional community and society as a whole. *Musikvereine* are characterized not only by their great influence on everyday life and society, but also by its distinctive social structure. However, following our praxeological approach, we assume that everyday practice is also shaped by implicit knowledge, or, in a praxeological wording, by implicit, action-guiding orientations. In the

following our aim is to analyse the relationship between these explicitly expressed theories and beliefs and the level of conjunctive knowledge that influences the everyday practice of the *Musikvereine*.

A central aspect of our group discussions that encompasses several social dimensions is the thematic focus on community. Therefore, we will reconstruct *Musikverein*'s members' orientation frame concerning community.

Musikverein as a Community of Musicians: 'Society-like Community' vs. 'Homogeneous Community'

In several group discussions, the participants describe the *Musikverein* as a diverse community. By comparing the *Musikverein* with other associations or institutions, they emphasize this aspect as extraordinary. However, our research reveals contradictions between the orientation schemes and the implicit orientations. As an example, we will analyse the following excerpts that come from a group discussion with members holding a position in the board of the youth section of an interregional *Musikverein* Association.

```
Em: I'm [at the university] with these scientists; international;
    all people who did their PhD focussing on any deep question that
    are (.) very narrow, (.) I mean very very specialized and then
    in the orchestra you have this other world. where (.) well. of
    course there is not (.) does not cover society one-to-one?
    but much larger
Bm: └ but more than ┘
Af:     └ hm ┘
Cf:        └ hm ┘
Dm:              └ more than in the university context
```

Transcript 1: Academic world as counter horizon to the *Musikverein* (#Youth leaders_board)

In this excerpt, the participant Em[1] describes his own university experience as an example of the contrast between a narrow academic specialism (negative counter horizon) and the *Musikverein*. While, on an explicit level, the academic world appears as a homogenous community, the *Musikverein* is characterized as an approximate representation of society. Since the participants interrupt each other and complete each other's sentences in this excerpt of the discussion, a high degree of interaction can be assumed. This can be an indication that the thesis formulated by Em is shared by the group.

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[1]   The participants of a discussion are named alphabetically in the order of their first speech in capital letters. The letters "m" and "f" ("d" would also be possible) after the capital letter indicate the gender of the participant (masculine, feminine, diverse).

In the course of the passage, however, it becomes clear that on the level of the implicit knowledge, the *Musikverein* is associated with a homogeneous group. This can particularly be noticed when another participant (Bm) reports about a new member of his *Musikverein* who has a doctor's degree and apparently a completely different social background as most members of the *Musikverein*:

> Bm: 'We were then also with him at his wedding [...] there was vegetarian food, which is not normal in the Musikverein, and the whole Musikverein got into a different mentality, so it was totally funny.'

Although Bm intends with this passage to emphasize the ability of the *Musikverein* to integrate, the image of the *Musikverein* is implicitly clarified as a relatively homogeneous and closed world in which the members speak the regional dialect (as mentioned in another section of this passage that we have not included here), eating vegetarian food is unusual and academics are the exception. Another participant (Af) shows her approval of Bm's statement by rephrasing the narrative on a more general level: *'There are worlds clashing'*. This stereotypical topos does not emphasize the integrative power of the *Musikverein*, but also – again rather unintentionally – its closed and homogeneous social structure.

Musikverein as a Diverse Community: Narrative vs. Reality

The orientation scheme of the *Musikverein* as a diverse community exists in other group discussions, too, for example in the following passage, which comes from a group discussion with young adults:

```
Cm:           └ another interesting thing is; that
     in the Musikverein you come together with (.) all kinds
     of people because music, well, there isn't a (.) typical
Af:                    └ mhm ┘
Cm: (.) musician or something like that speaking of character or
Af:                    └ @mh@ ┘
Cm: something like that everything comes together and well,
     (.) ahm it doesn't bother you at all that you are sitting
     together with so many different people in=a room and (.)
     achieve something together at the end.
Df:          └ mhm ┘
Af:                  └ yeah that's right ┘
Bm: mhm
Cm: an: I mean otherwise you would never meet with them
     voluntarily (.) or something like that
Af:            └ @no:@                    ┘
Df:              └ mhm=yes ┘
Df: yes and even in terms of age groups; otherwise you would
Cm:  └ but with the Musikverein, ┘
Cm: yes
Df: never really have anything to do with them.
Cm:                                 └ yes and=right. you also
     get to know other; other points of view
Af:                          └ mhm. ┘
Cm: because you just have to do with those.
     with whom you normally wouldn't have anything to do anymore.
Df: yes
Bm: mh
Cm: that's actually pretty cool. yeah,
```

Transcript 2: *Musikverein* as a heterogeneous community (#Younger members_A)

In this passage, too, the participants draw the picture of the *Musikverein* as a heteroge-
neous community, which is defined by different characters, age groups and points of view.
By emphasizing that all these different people come together despite their differences,
they present the orientation scheme of the *Musikverein* as a diverse community. However,
it is revealing that the characteristic of diversity is always expressed in relation to the mem-
bers, who are not part of the actual group discussion. Diversity is not discussed among the
group members themselves. This is of course strongly related to the fact that the group
itself was put together thematically for research methodological reasons – it consists of
younger members of a *Musikverein* in a rural area. However, the course of the group dis-
cussion shows that the criterion of age is more than a presupposition by us as a research
group, but rather an aspect that can create a conjunctive space of experience for the group.
This is reflected in the fact that this criterion has the ability to form a basis that enables the
speakers to mutually assume that each individual would not meet any other age cohorts
outside of the music association.

The configuration of the group reveals that the implicit We-feeling of the interviewees, which is expressed in the frequent use of the (informal) 2nd person singular, by no means extends to the whole *Musikverein*. It remains limited to their own group which, starting from the shared age base, now addresses the other members as 'others'.

It also reveals that the added value resulting from this age diversity is formulated in an almost self-interested manner. When Cm says that he encounters different points of view through contact with other age groups, he ascribes a function to these groups, to put it quite strongly: They are useful because they expand his perspective.

So, the idea of a community in which age differences do not play a role cannot be reconstructed on the level of the actual practice or the conjunctive knowledge. Rather, it shows that the *Musikverein* consists of different age cohorts, among which the younger ones clearly see themselves as a closed group facing a large number of *'others'*.

The statement that people in *Musikverein* come into contact with age groups with which they would otherwise have no contact also shows that the *Musikverein* is not a mirror of society. It is a space that is intergenerationally shaped in a specific way that does not exist outside of it. However, when analysing the way the interviewees talk about the *Musikverein*, this intergenerational character does not appear as a mixture but as a parallel existence of different age cohorts, which are still recognizable as separate entities.

We can therefore assume that the idea of a cross-aged community is an orientation scheme that is expressed here like a narrative. However, the level of implicit knowledge reveals an orientation towards a community composed of homogeneous cohorts. It is interesting that the passage takes a turn towards the end: at the beginning, you can see a distance between the speakers and the positive portrayal of diversity as they state that diversity *'doesn't bother'* them. At the end, they recognize a positive value of the *Musikverein*'s diversity: getting to know other points of view – that's *'pretty cool'*.

Musikverein as a Diverse Community: Utopia (come true) vs. Reality

While the participants in the previous examples spoke rather argumentatively about aspects of the community in their *Musikverein*, the next passage shows an example of a concrete description of a practice. In a village we call *Redford the *Musikverein*'s low brass section usually goes on a big excursion once a year.

```
Bm:                                    […] in *Redford it is
     like this? there is (.) every year [a trip] […]
     uh low brass, right? they always make once a year,
     or (.) more often=they meet.
Cf:  hm.
Bm:  an- you know=th- there is (.) from the sixty-year-old
?m:  └ okay ┘
Cf:        └ yeah ┘
Bm:  tuba player who has been for twenty-five years with the Musikv-
     for thirty years with the Musikverein=up to the new tuba player
     everyone is there, (.) they go for example? (.) once a year
Cf:    └ °right° ┘
Bm:  they go on a trip for a whole weekend; (.)
Cf:  woah
Af:    └ wow
Bm:  really incredible but, really cool because they: (.) the
     exchange of experiences between the (.) fourteen-year-old
     who is new; and the sixty-year-old=and (.)
     that's really (.) interesting. they also have an
     exchange. right,
```

Transcript 3: Trip of the low brass section (#Youth leaders_board)

As in the previous example, the orientation scheme of an intergenerational community is emphasized in this excerpt: everyone takes part in the excursion – from the *'new tuba player'* to the sixty-year-old tuba player who has been with it *'for thirty years'*. This makes an intergenerational *'[experience] exchange'* possible.

On an explicit level, this example ascribes a generation-unifying force to the *Musikverein*. The emphasis on the harmony between the different age groups and the surprised reactions of the other participants (Cf and Af) make it clear, however, that the description of Bm is not common everyday practice, but rather an exception. Thus, this exception appears to reflect a common-sense theory of those involved. The example seems to be something ideal-typical that may not be feasible everywhere, but still contains the essence of the *Musikverein*. Implicitly, behind this evocation of successful practice, one can recognize the necessity of presenting the *Musikverein* as the home of a lived utopia.

The inevitable discrepancy between utopia and reality is thus made unrecognizable. The participants share a conjunctive knowledge that consists of jumping back and forth between utopia and reality, hiding the inevitable gaps between the two levels.

Musikverein as a Large Community vs. Several Communities

In the previous examples, the participants focused on the aspect of community as a large, coherent group of musicians. In this passage, they emphasize the importance of *"cliques"* for the *Musikverein*e's everyday work:

```
Bm: (2)it is very important for the work of the Musikverein to (.)
Af:                          └ uhm ┘
Bm: successfully form these cliques? it's very important, to have an
    eye on the transition between the youth orchestra and the
Af:                                              └ uhm ┘
Bm: orchestra of the grown-ups if there is some kind of clique in
Cf:                          └ uhm ┘
?m:                                  └ yes ┘
Bm: the youth- in the youth orchestra whenever possible
    you have to
Cf:                  └ take them all. for.
Bm:                    └ take them all together and then it works=this=is my
Cf:                                          └ yes. ┘
Bm: experience? (.) than integrating them works, if there are
    five=six people that come along well,(.) and then friendships
    grow that last until:- (.) until the end of life; right,
```

Transcript 4: Cliques within the *Musikverein* (#Youth leaders_board)

Here, the participants agree that building and supporting clique formation and friendships is an important task for the *Musikverein*. It seems as if the successful, everyday work of the *Musikverein* would be unthinkable in the long run without functioning friendship cliques. On the level of explicit knowledge – and in contrast to the previous example, the participants here draw the picture of different (fixed) groups (which can also be described as small communities) within a large community (the *Musikverein*). The consensus of the participants indicates that this picture is normal for them and therefore not questioned. The two main ensembles *Jugendkapelle* (youth orchestra) and *Erwachsenenorchester* (main orchestra, orchestra of the grown-ups) are not described as one large musical community, but as communities that are composed of several cliques. These cliques are essential, especially during the transition from the youth orchestra to the main orchestra, as they have a central integrational function.

This insight into the practice of *Musikvereine* is contradictory – or at least a differentiation of the aforementioned narrative – of the orchestra as a community that brings together people of all ages and social backgrounds. It is not the orchestra or *Musikverein* as a large community that seem to be key for lifetime friendships, but subgroups within the community. Even though the cliques are described very positively in this passage, the question remains: to what extent can fostering subgroups have exclusive effects and impede community-building in the orchestra as a whole?

Another aspect can be worked out from the passage. The proposition formulated jointly by Bm and Cf – that it is of great importance for the *Musikverein* to form the cliques – indirectly shows that this is not a self-fulfilling task, but must be organised through good management. The community building effects across all age groups of the *Musikverein* are repeatedly stated on the explicit level but seem not to come into effect automatically. Skilful management is needed to ensure that there are enough peers in the respective cohorts.

On an implicit level it becomes obvious that the central activities in the *Musikverein* (making music together) are not, in themselves, enough to keep especially the members engaged, especially the younger ones. In addition, the reconstruction shows how important it is that the members have the feeling of being in a circle of peers of the same age and have the possibility to grow old together in the *Musikverein*. As we have already worked out (see above), this seems to be in contrast with the picture of an intergenerational community of the *Musikverein*. The whole ensemble consists of several age-homogeneous groups (*'cliques'*). Implicitly, this also shows that the invoked picture of a diverse and cross-age community in the *Musikverein* is more a utopia that has to be aspired by the functionaries. In this context it becomes obvious that the interviewees share the implicit belief in the importance and necessity of functionary work. In doing so, they assign themselves a position that is clearly distinct from the members who do not have a function.

Conclusion

Our analysis shows that all participants share the orientation that *Musikvereine* are places where community is generated. Regarding the reconstructed explicit knowledge, this norm is shared in all group discussions. The social aspect of *Musikvereine* has an impact on the individual, the continuity and development of the ensemble, the regional community in the village and society as a whole. However, on the level of implicit knowledge, it becomes clear that different concepts of community are underpinning the practice.

For instance, the members are not orientated towards a global, community-generating logic in the *Musikverein* but towards the importance of age-homogeneous cliques whose bonding-power extends over the entire lifespan. These cliques essentially keep to themselves, yet they guarantee a seamless succession of generations: the young slip into the role of the old at some point, new youngsters grow up, etc. However, this model presupposes that the younger cliques will remain in the paths set by the *Musikverein* and will take over the role of the old ones: it is not envisaged that the younger generation might decide at some point to leave the *Musikverein* because it no longer seems up to date to them. Implicit in this picture is the ideal of transmission from generation to generation, which we also see in narrations of older members who report that they took up learning a certain instrument in the *Musikverein* because of their parents (mostly fathers) were doing the same. This logic fits to the concept of "post-figural" family constellations coined by Margret Mead (1970, p. 27) in relation to family structures. It describes a characteristic that, in her eyes, is an essential feature of traditionally structured societies. In this constellation, the younger generation essentially repeats the biography of the older generation, without expressing any noteworthy characteristics of its own that could possibly lead to a change to, or even displacement of, existing structures.

In our findings, however, it becomes apparent on the implicit level that the image of generational cohorts – which stay together throughout their biographies due to their firm internal ties, and thus ensure the continuity of the *Musikverein* – is more of a utopian goal or an idealised memory from the past, serving as a positive counter-horizon to illustrate the reality of today's *Musikvereine*. Today, *Musikvereine* seem to face the problem that a somewhat "natural" principle of transmission now appears as something that must be actively produced by the management. This situation is quite paradoxical, insofar as the quasi-natural course of events is no longer natural if it has to be kept alive or produced specifically through targeted activities. Keeping age-homogeneous cliques together and integrating their interests and needs in the *Musikverein* work seems to be key for stability and continuity. Furthermore, it could be an important task in the future to win members from outside the social proximity of active members; whereas, in the past, members were recruited from the next generation of the families and through close social contacts.

This leads us to a second aspect. Parallel to the image of generationally closed cliques, there is also an attempt to present the *Musikverein* as a framework that creates both intergenerational exchange and encounters with people from other milieus. Here the *Musikverein* now appears as a place whose security enables encounters with "strangers" and thus contributes to integration. However, in the concrete description of such integration processes, the *Musikverein* does not appear as a place of diversity, but unintentionally reveals itself as a relatively homogeneous entity, shaped by a common habitus. If one wants to speak of integration ability here, then it consists of welcoming a stranger who knows and accepts the implicit rules of the association; his habitual strangeness is then accepted – possibly even with a certain amusement. With regard to the need to win new members – especially those from outside the close and familiar networks – changing this logic and developing actual *Musikverein* practice towards the shared norms of social integration could be an important future goal for institutional change.

Finally, discussing our findings about the social aspects of *Musikvereine* leads us to question if and how this is connected to the central activity of doing music in this community. In the music education context, it is interesting that the integrative power of music and the social effects of music education – a very common narrative in music education research and policy (c. f. Yap, Kwan, Tan, Ibrahim & Ang, 2017 or Kirscher & Tomasello, 2010) – is not used in our discussions. Although community and music belong together in the Musikverein, music is not pointed out as the reason for sociability or vice versa. Both sociability and music are important and central characteristics for the practice, but each seems to have its internal logics and stands for itself. Our research shows that pointing to music and sociability as the main characteristics and supporting pillars of *Musikvereine*, and highlighting the institution's positive effects on both fields, is typical for the self-image of the members. In our point of view, this is a strong selling point compared to (only) allocating music transfer effects for community building and developing social skills.

Consequently, with instrumental teacher training in higher education, the central role of dealing with and caring for the community in amateur ensembles should be more deeply considered as a part of education. One central critique from the field is that graduates enter the field with a high expertise in music – playing their instruments and conducting – but are lacking skills in reflecting upon and caring for community-building in the *Musikverein*. Finally, we can state that our results point out that the community is as important for *'what people do'* in the *Musikverein* as playing music.

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Benedikt Ruf

Doing Music Theory?

Teachers' Notions about Practice When Teaching Music Theory

Music pedagogues and scholars seem to agree that music theory must be taught practically: Ruismäki and Juvonen point out that music theory is a common cause of negative experiences in music lessons. They consider music theory, which for them seems to consist in particular of reading music, to be quite difficult – if not impossible – to understand "if it is taught separately from everything else and not directly connected to practice" (2011, p. 120). The authors see the cause of this difficulty to lie in the fact that music theory is taught separately from other subjects and lacks a connection to practice. Music theorist Diether de la Motte summarises "Music theory should always be about musical practice" (1988, p. 736) and music pedagogical authors emphasise the role of practice in the context of general thoughts on music teaching (Nimczik, 2001) as well as regarding concrete proposals for the design of lessons (Mascher 2002; Köhler, 2002).

A close reading and comparison of these texts show that the term practice[1] is used to describe different things. Ruismäki and Juvonen use "practice" (2011, p. 120) to refer to pupils playing an instrument. De la Motte refers to the fact that pupils can hear music in their heads. In the music educators' texts, "practice" (1988, p. 736) means making music together in the classroom.

The question arises whether teachers also understand something different by the term practice. If their notions are like those of the music educators and scholars cited, it is not a question of practice in the sense of praxeology or practice theory. Rather, they

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[1]   See the next paragraph for a clarification of the term practice. It should be kept in mind that the concept of *Praxis* (practice) has long played an important role in the German-language discourse on pedagogy and music education, typically in relation to theory (e. g., Weniger, 1929/1952, Rauhe, Reinecke, and Ribke, 1975, Abel-Struth, 1980, Lehmann-Wermser & Niessen, 2004). It is therefore understandable that the term represents an important point of reference.

seem to be notions of practice defined as being distinct from – and in relation to – theory. Lehmann-Wermser & Niessen (2004, p. 134) critically observe a common juxtaposition of the two terms, which seems to imply that they exist separately. Alternatively, the distinction between theory and practice can be considered a schema that guides observations, thought of on an epistemological, rather than an ontological, level (Fuchs, 2004, p. 35; see also Gravett, 2012, p. 2).

Why is it interesting what notions of practice teachers have? From a sociology of knowledge perspective, it can be assumed that teachers' perceptions are important for how a topic is treated in the classroom (Bogner & Menz, 2009, pp. 72–73). Educational research shows that teachers' beliefs have an impact on students' learning success (Peterson, Fennema, Carpenter & Loef, 1989; Staub & Stern, 2002). As the role of practice in teaching music theory is often emphasised, I assume that different notions may affect the way music theory is taught. Therefore, I investigate what notions of practice are in use among teachers. With the title "Doing music theory" I emphasise that, in reference to the book theme "Music is what people do", teachers believe an engagement with music theory has to become practical. In this paper I try to reconstruct what this means for them.

Research Project and Method

The research presented in this article forms part of my dissertation project[2] investigating how teachers think about teaching music theory. I conducted interviews with teachers, which I then transcribed. In the interviews, the teachers often emphasise the role of practice. However, they seem to understand this term in different ways. This led to the question pursued in this paper: What notions of practice do teachers cultivate in the context of teaching music theory? As a further research question, I tried to answer *why* practice is an important concept in the context of teaching music theory.

Research process and analysis were based on the Grounded Theory Methodology (Corbin & Strauss, 2015). This methodology makes it possible for me to answer my research questions: on the one hand, it allows me to reconstruct the concepts of the teachers interviewed whilst, on the other hand, it enables me to develop a theory based on data.

In the course of coding, I identified different concepts of practice (for the following, see Corbin & Strauss, 2015, pp. 221–278).[3] This process began with open coding. In doing so, I identified practice as a potentially relevant concept and found starting points for what distinguishes it. On this basis, I recoded the transcripts and included statements from the

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[3]   With this approach, I also identified different concepts of music theory, see Ruf (2014).

interviewees in the analysis that had similar characteristics, even if they did not explicitly mention *'practice'*. Finally, I used axial coding to relate notions of practice to notions of theory that I had also reconstructed.

My sample consists of 11 teachers at Bavarian high schools. All of them teach according to the same or similar curricula, which allows for comparison. Following Truschkat, Kaiser-Belz, and Volkmann (2011) I combined purposeful, systematic and random sampling, as most external criteria such as seniority and gender proved not to be relevant.[4] I ended the sampling after fewer and fewer new aspects emerged and finally, in the eleventh interview, no new insights at all were gained, i.e., a theoretical saturation had been reached. I transcribed the interviews verbatim and translated them into English for this text; emphasised words are underlined. In the following, I will use quotes from my interviews to describe both notions of practice in more detail and show how I proceeded with my analysis.

Results

The interviewees emphasise the role of practice. They all seem to agree that there should be a kind of *'practical'* approach to music theory. However, a closer analysis reveals that the corresponding focus points on practice are understood quite differently. Two distinctly different notions of what is meant by practice in the context of music theory can be described:

(1) Practice as positively related to theory: it is assumed that there is theoretically informed practice. Practice can thus benefit from an engagement with theory.

(2) Practice as negatively related to theory: practice and theory are seen as disjunctive. If they are linked, this is done by bringing together moments in teaching that are thought of as theoretical and practical, respectively. Practice is thought of as non-theory.

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[4] I combined several approaches to collect possible contacts. Firstly, I used the snowball method, i.e. I asked the interviewee for further recommendations. There is a danger that those recommended in this way resemble the recommenders. Therefore, I pointed out that I would be particularly interested in people who think differently, in order to achieve a certain contrast in the sample (Bogner, Littig, and Menz 2014, p. 35). I also sought further recommendations by asking acquaintances from non-musical contexts about their music teachers and asking them to initiate contacts. Towards the end of the sampling, I specifically asked for normal music teachers in order to prevent my sample from containing mainly people who were particularly involved with music theory.
Since field access was easy overall, I was able to choose from a large number of interview partners. I used the criteria of seniority, gender and whether they teach at a school with a music focus. All the teachers who were asked agreed to be interviewed. With regard to the sample, it is positive that there were no refusals as those "are often of a systematic nature", "their non-inclusion distorts the results in a certain direction in relation to the overall case" (Merkens 2008, p. 288).

Moreover, it becomes apparent that practice is a kind of umbrella term that encompasses quite different things.[5] Accordingly, the recourse to practice often seems to be a sort of panacea.

Notion 1: Practice as Positively Related to Theory

An example of the positive relationship between practice and theory can be found in the ideas of the interviewee Mr Böhm.[6] He distinguishes between music theory as it is done in his classroom and the kind which he experienced at the music university.

> *So, when I think about how music theory is discussed in music university per se and the different methods of analysis and stuff, then music theory definitely didn't come up in my music classes. Rather in contexts with musical analysis and […] creative composition, for example when […] an accompaniment to a song was created or when an instrumental piece was written or something like that, so that the result was a sort of practically applied music theory (Mr Böhm)*

In this quote, Mr Böhm emphasises the application of music theory. For him, for it to be *'applied'* seems to be the decisive criterion for music theory in school. He also seems to have experienced that music theory was discussed rather abstractly at university; for example, by comparing different methods of analysis. At school, in contrast, for him music theory knowledge has to be applied. This is not necessarily practical in the sense that pupils act in an observable way. For him, musical analysis is also typical of school music theory. For Mr Böhm, music theory in school seems to be something with which you should be able to do something. At another point he states:

> *And in rare cases also in such a way that they [the pupils] are to become creative themselves, […] that is often then completely "creative" between quotation marks in the sense that it is perhaps an own piece that they are to write (Mr Böhm)*

Mr Böhm's idea is that pupils should apply theory creatively. In this way, their actions are self-regulated, productive and yet theoretically informed. Similar passages are found in other interviews. Another teacher, Ms Junge describes how she teaches asymmetrical time signatures using examples. Afterwards, the pupils put into practice what they just learnt:

> *And then they have to do it themselves; that is, clap themselves, find out the accents and then realise that these are actually compound measures. […] and then they have to come up with asymmetrical measures themselves; that is, they have to put measures together and then (also) put stresses […]. And then they try it out themselves and clap it against each other and that's a lot of fun for them.* (Ms Junge)

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[5]   This also includes music practice. For the purposes of this paper, I will refrain from differentiating between music practice and practice in general, because the distinctions are vague.
[6]   All names are pseudonyms.

In the lesson described here, the pupils first realise that there are compound measures in the music piece they are listening to. To do this, they clap and analyse the distribution of the accents. Then they construct compound measures themselves and clap along. Again, the pupils actively apply the theory covered in class; again, their practice is theoretically informed.

Mr Fuchsinger, a third teacher, describes how he hands out worksheets on which the pupils are to practice music theory facts.[7] However, something else is crucial for him:

> *And then above all, I tell everyone, come to the piano and play it for me. [...] That is for the ear! Not for any finger exercises. So play it for me and when you hear it, you'll get it.* (Mr Fuchsinger)

In comparison to the previous quotes, it is striking that Mr Fuchsinger assumes that the pupils can play the piano. This is because, like Ms Junge, he teaches at a high school with an explicit focus on music. In this kind of school, all pupils know how to play at least one musical instrument. In this respect, Ruismäki's and Juvonen's (2011, p. 120) indication that there is a connection with practice in the sense of instrument playing is realised there. It seems plausible that the abilities of the pupils can have an influence on which notion of practice the teachers apply to their music lessons. Practice as an application of music theory is much more obvious when it comes to pupils easily. Nevertheless, I assume that these abilities are not determinative. By this, I mean that teachers do not automatically cultivate a certain notion of practice depending on the abilities of their students. This is supported by the fact that Mr Böhm, who teaches at a school without a special focus on music, has a similar concept of practice as Ms Junge and Mr Fuchsinger, who teach at schools with a musical focus.

What constitutes practical access to music theory for the teachers cited so far? It seems crucial for them that music theory is put into practice. This can happen by analyzing or writing pieces, by (de)constructing time signatures or by learning to understand the content of music theory auditorily. There are a few more examples of this notion of applied music theory in my interviews. They exemplify one of the two notions of doing music theory that I have identified.

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[7]   I do not have Mr Fuchsinger's worksheets. However, it can be assumed that the exercises are similar to those printed in the workbooks he also uses. Tasks there (using the 7th grade workbook as an example, see Adamczewski, Barth & Englhardt (2009, 7, 15, 22–23) for the following) are, for instance, to determine musical keys, to find dominant seventh chords of different fundamental notes, or to harmonize melodies with triads of the main steps.

Notion 2: Practice as Negatively Related to Theory

The notion that practice is negatively associated with theory was expressed much more frequently in the interviews. I identify seven relevant aspects related to this notion:

(1) Practice is distinguished from theory.
(2) Theory is problematised.
(3) Making music in class is typical for this notion of practice.
(4) Other pupil activities are also understood as practice if they can be observed externally.
(5) Theory and practice are connected in that they are addressed in the classroom in temporal proximity.
(6) This connection is not used to help pupils develop their aural abilities.
(7) It seems questionable whether motivation for music theory can be achieved through this connection.

(1) The interviewees often distinguish practice from theory. Practice is understood as that which is not theory. Ms Kempf's description is typical of this:

> *Theory is actually everything, I'm sorry to say so. Because with us there is little practice, I mean, of course you sing from time to time, but, or you listen to something, but, well, listening is actually also no practice, thus… Actually one would almost have to say, unfortunately, that 90 per cent are simply theory, everything that the pupils do not make themselves practically.* (Ms Kempf)

Ms Kempf assumes that theory and practice are distinct from one another. By practice she understands what the *'pupils […] do practically themselves'* – everything else is theory for her. The disjunction also implies that practice is non-theoretical. Similar juxtapositions are found frequently.

(2) Theory is often problematised in the process, as Ms Kempf does with the phrase *'I'm sorry to say so'*. Ms Danninger describes in detail that music theory is often perceived in a very negative way. From her point of view, to put it into practice can prevent that: *'There are also teachers who torment their pupils with it, but today it is written in the curriculum that theory is always done in connection with practice anyway.'* Practice seems to have a palliative function here, insofar as it prevents the torment that often accompanies theory. Several times during the interviews, the teachers also considered whether it would not make sense to do without music theory altogether. Mr Böhm does not take this position but puts it best: *'Perhaps I can do more for my pupils (2) much more if I don't explain the note values to them, but if I just sing or dance with them […] every time.'* Mr Erlenmann articulates himself similarly:

Music lessons could also be limited to making music with the pupils. Then one could do without music theory altogether. [...] But that is not possible, because we are supposed to fulfill the curriculum more or less, and therefore music theory is taught. Although for those who don't play an instrument, I have the impression that it doesn't really help that much. (Mr Erlenmann)

Mr Erlenmann distinguishes between music theory and music making and, from his point of view, music theory is of little use to many pupils. From his perspective, those who play an instrument are the most likely to benefit from music theory. One example of Mr Erlenmann's efforts to connect music theory and music practice is described thus:

One always tries to connect music theory [...] to practical things, i. e., to singing, to an instrument, that for example all scales are played on the xylophone, because it is also relatively illustrative and even those who do not have an instrument can do it. That they also connect listening with doing. (Mr Erlenmann)

(3) The typical case of practice as non-theory is *'making music'* in the classroom. This points to the fact that practice – in the sense of playing instruments – can form one approach to music. However, the situation described by Mr Erlenmann involves instruments that are played without prerequisites. Therefore, it cannot be assumed that most of the pupils can actually play these instruments in the sense of Ruismäki and Juvonen (2011, p. 120). Thus, what is described is more akin to the ideas of the German music educators cited before (Köhler, 2002; Mascher, 2002; Nimczik, 2001) who suggest making music in the classroom with few prerequisites. The difference is important. The Finnish researchers consider music theory to only make sense for those pupils who already know how to play an instrument. The German music educators, on the other hand, point to the possibility that practice – in the sense of making music in class – can also make it meaningful to pick up music theory.

(4) However, practice in the sense discussed here does not only include making music.

And of course, I always try to connect music theory to practice. So, I also work a lot with, for example, glockenspiels as instruments that the pupils are supposed to play, and I ask them to make a drawing of a keyboard [...] so that they then realise just by drawing themselves, that they draw the black keys incorrectly or some of them despite the model presented and then they realise whoops there is a semitone step. (Ms Danninger)

The two examples Ms Danninger mentions here are clearly different but seemingly both understood as *'practice'*. The first – to play glockenspiels – is part of making music which, as mentioned above, I consider to be typical of music theory in school. The other is to draw the keyboard, i. e. the arrangement of the white and black keys. But what do both activities

have in common? I presume that the crucial criterion here is that pupils are actually engaged in an observable activity.[8]

For Ms Danninger, drawing the keyboard should lead to pupils learning its layout. Similarly, Mr Erlenmann points out that playing scales on the xylophone is quite illustrative. These rationales point to *'theory'* as content which can and must be logically grasped. This necessary act of logical comprehension seems to me only to be dressed up as *'practice'* in the examples described. Simply because pupils are visibly active, teachers see it as *'practice'*. The same applies to the moments when music is made in the classroom in connection with the treatment of music theory.

> *I also try to make sure that while making practical music I always sing songs, which are also in the specified keys and then always […] I ask all the pupils to read the notes for a few minutes, line by line, so that they become familiar with reading notes, especially those who do not play an instrument.* (Ms Danninger)

(5) *'Making practical music'*[9] is an interesting tautology. My interpretation is that Ms Danninger wants to emphasise that *'practice'* is happening here, that something is being done practically – and that it is something musical. For Ms Danninger, singing songs is *'practice'*, reading music is *'theory'*. From my point of view, what needs to be questioned is how the two are connected. I would argue that there is no integral connection between theory and practice in the teaching described by Ms Danninger. First, a song is sung, then the notes of the song are read. Theory and practice stand next to each other, they are linked additively, but do not interpenetrate. The same can be observed for Mr Erlenmann's statement above stating *'that for example the scales are all played on the (.) xylophone as well'*. In another instance he also describes: *'We sing a lot of songs […] Then I just try to get to the note reading via the written notes there.'* Once again, the connection to music practice remains rather superficial. This seems conclusive to me insofar as Mr Erlenmann and Ms Danninger relate practice to theory in a negative way. Similar passages can be found in other interviewees' statements regarding theory and practice as a kind of opposites as well.

(6) Do the teachers assume that students can improve their ability to listen musically when songs are sung and then the note names are read? At least in schools without a music focus, teachers are cautious about what can be achieved in this regard. In their view, the students can at most improve their ability to listen musically a little bit. As Ms Danninger was quoted earlier: Students *'realise just by drawing themselves, that they draw the black keys*

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[8]   This is what Lehmann-Wermser and Niessen (2004), p. 134, describe as an "oversimplified notion" of practice.

[9]   In German, Ms Danninger says *"beim praktischen Musizieren"*.

incorrectly or some of them despite the model presented and then they realise whoops there is a semitone step.' The realisation that there should be a semitone step is gained visually, not auditorily. Similarly, Mr Erlenmann describes in the statement quoted earlier that it is *'illustrative'* when the scales are played on the xylophone. In addition, he does not speak of a connection between listening to and reading music, but of a connection of *'listening with doing'*. Based on these statements, I do not assume that teachers try to connect music theory with practice to help pupils to develop their ability to listen musically.

(7) The teachers I interviewed often articulate the fact that it is difficult to motivate the pupils for music theory. It seems plausible that singing and making music is simply an attempt to foster motivation. However, it seems questionable whether it actually does accomplish the aim of motivating pupils for music theory: reading sheet music itself does not necessarily become more attractive just because one has sung before.

Practice as a problematic matter of course

It is remarkable how self-evidently the teachers often emphasise that music theory should be combined with practice. In the three statements quoted last, the teachers speak of *'always'* striving for this. It almost seems as if connecting theory with practice is a kind of music pedagogical convention (cf. Radtke, 1996, p. 102). This is reminiscent of the "axiom" formulated by Abel-Struth "that practical interaction with music is always the best music teaching" (1985, p. 212). However, it also points to the fact that practice is sometimes thought of as a panacea in the context of teaching music theory: It is meant to prevent the study of music theory from being a torment and to motivate pupils. It is supposed to help pupils develop their ability to listen musically, and it is intended to promote their understanding of music.

The notion of practice as non-theory seems limited in its ability to achieve these goals. Regarding motivation, it seems plausible that music practice has a motivating effect. However, it does not seem clear why it should motivate for music theory. As far as the ability to listen musically is concerned, the didactic settings described in the interviews do not seem to be designed to develop it. With regard to understanding music, it seems relevant that a non-theoretically conceived practice implies a notion of theory that is non-practical. Theory may be practised, but it is not applied. It is not used to solve problems; for example, understanding how a piece of music is constructed.

Overall, it seems that the notion of practice is overloaded with demands. In the context of teaching music theory alone, the goals associated with practice turn out to be very diverse. I assume that they cannot be traced back to a single and consistent notion of practice. Instead, practice is understood in different ways. These include music practice, moments of observable activity and the application of music theory.

Discussion

I have shown that the respondents have two different notions of practice. These differ primarily in the way they are related to theory. With the first notion, practice is positively related to theory. Based on this notion, teachers strive to make an understanding of music theory practical for pupils. This can mean that they learn to understand music better, to play it better, to listen to it differently or to compose music themselves. The second notion of practice is that it is distinct from theory. Practice is seen as that which is non-theoretical: for example, theory is typically problematised and is literally described as tormenting. By re-linking it to practice, an attempt is made to solve this problem: practice is meant to motivate, to open up auditory conceptions and to promote an understanding. Looking at the concrete examples of lessons, it can be observed that, although attempts are made to bring practice and theory together, the two ultimately stand unconnected next to each other. For example, songs are sung whose notes are then read as separate task. It can be doubted that the mere temporal proximity of music theory and music practice establishes a substantial connection between the two. This is conclusive when practice is considered as non-theory.

 Furthermore, it has become apparent that practice is understood in very different ways. It seems to be a kind of umbrella term that should be used with caution. Simply talking about practice can cause misunderstandings. Instead, one should always clarify in which sense one is using it. In contributions to music education discourse this is usually the case. In my interviews, the teachers often speak of practice in a general way and associate different notions with it. In the second notion of practice, a common feature is that pupils are recognisably active. However, this is only an accidental aspect, which may be important with regard to classroom management, but is not a decisive criterion in terms of teaching and learning theory. Therefore, it seems desirable to strive for an awareness of conceptual clarity in teacher education when it comes to the concept of practice.

 The first notion of practice that has been elaborated here seems to offer potential for the treatment of music theory, insofar as it could serve as a regulative principle. Using this principle, the focus could be to ask what the respondents should be able to practically do with a music-theoretical content. With this focus, it is also possible to examine teaching and learning settings: In which way does the study of music theory in the classroom enable students regarding their own approach to music?

 It seems obvious that notions of practice are only one aspect of the complex process of music theory teaching and learning. It can neither be assumed that every lesson that takes the first notion of practice as a starting point automatically succeeds, nor does a notion of practice as non-theory have to lead to bad music lessons. However, what can be assumed is that teachers' notions are among the important influencing factors (Peterson

et al., 1989; Staub & Stern, 2002). Based on a notion of practice as non-theory, they might misleadingly promote a notion of music theory as something which cannot be applied.

In this text I have been concerned with practice in regard to the teaching of music theory. The unanimous demand that music theory and music practice should be connected seems clear. As I have tried to show, its success depends on whether this legitimate postulation falls on fertile ground with respect to its realisation in the classroom.

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IV. MUSIC IS WHAT PEOPLE DO *IN 2020*: MUSIC (EDUCATION) PRACTICES IN TIMES OF THE PANDEMIC

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Music is What People Do in 2020 & Beyond

Produsing[1], Prosuming & the Diversification of Musical Frames

Introduction

A music convention like the *EAS* conference is designed to bring together current achievements in music education. In times of challenge, such as the COVID-pandemic, this also implies presenting inspirational examples of what people do music-wise in 2020 and beyond.

For still, in these times, *music is what people do*. Hence, it is rather intriguing as well as challenging to ask: what do people actually do, confronted with a situation where face-to-face interaction is inhibited? What kinds of musical practices can be found and what creative inspirations might have arisen? What are the new modalities, and which might become emergent properties of future modes of doing music[2]? To inspire and interrelate a multitude of sounding practice examples, the 2021 *EAS* conference included formats consciously dealing with these unusual circumstances. Musicians, students and teachers had been encouraged to submit their idiosyncratic way of doing music these days in the form of a video clip. All accepted contributions were then presented in a *Digital Concert Hall* (LT [1])[3] during the conference.

The following paper presents a reflection of the musical practices that evidently have been paramount during the COVID-crisis, potentially impacting musical practices in

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[1]   The term "producing" (with an "s") refers to the concept of "produsage" according to Brun (2008).

[2]   We take up the terminology of the *EAS*-conference theme. The wording "doing music" points back to Schatzki (2002) and accentuates music as an evolving social phenomenon. It also conveys a reference to Christopher Small's musicking, which promoted a more dynamic way to define music as an active *doing* rather than an object: "To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (…), or by dancing" (Small, 1998, p. 9).

[3]   All videos and websites can be found under this linktree: https://linkr.bio/z7j7w (LT [1, 2, 3 …])

the future. It does so by providing a synopsis of musical "doings" as they were manifest in 2020 and beyond. The article starts with general insights concerning musical practices during the pandemic and a hypothetical approach to structuring them. The main part of the paper will then descriptively map the different manifestations displayed or generated in the context of the *EAS* conference. The paper concludes with a review drawn from these manifestations as a conceptual topography of concurrent musical practices and their potential relevance for future musical doings.

Music is What People Do in a Pandemic

Indisputably, the pandemic has heavily impacted and, for the most part, severely restricted numerous possibilities of doing music – and has incited and invigorated others. Some musical fields even flourished: while music decreased in public spaces (Botstein, 2019), the music industry's revenues from recorded music sales increased by nine percent, and audio-streaming services like *Spotify* recorded high growth rates (RND/dpa, 2021). Furthermore, empirical evidence implies that during the lockdown the timeframes people "devoted to musical activities such as listening, singing, dancing or playing an instrument" (Cabedo-Mas, Arriaga-Sanz & Moliner-Miravet, 2021, p. 1) increased perceivably. A study published in the journal *Nature* (Fink, Warrenburg, Howlin, Randall, Hansen & Wald-Fuhrmann, 2021) surveying "changes in musical behaviours" underlines "the importance of […] musical responses to societal crises" (Fink et al., 2021, p. 1). From viral videos of singing Italians on their balconies to split-screen productions of musicians that had no other chance to syn-chronize their music-making than through asynchronous recording, COVID-19 enhanced the dissemination of rather specific kinds of music. In our following synopsis we will focus our reflections on the formats that were manifested or generated in the context of the conference.

Various Manifestations of What People Do: Overview of Musical Formats
Musical life might have been paralyzed – and yet, it thrived whenever people took the opportunity to rise to the occasion. The following figure gives an overview of the different modes of doing music inspired by social distance which have creatively used the limited conditions and transformed musical momentum in the digital space. We categorized the diverse performative manifestations in (1) *Product-based examples of doing music* with a productive, outcome-oriented focal point, or clear educational objective and (2) *Interac-tion-oriented examples of virtual musical doings*, capturing musical interaction impulses in the digital space (Fig. 1).
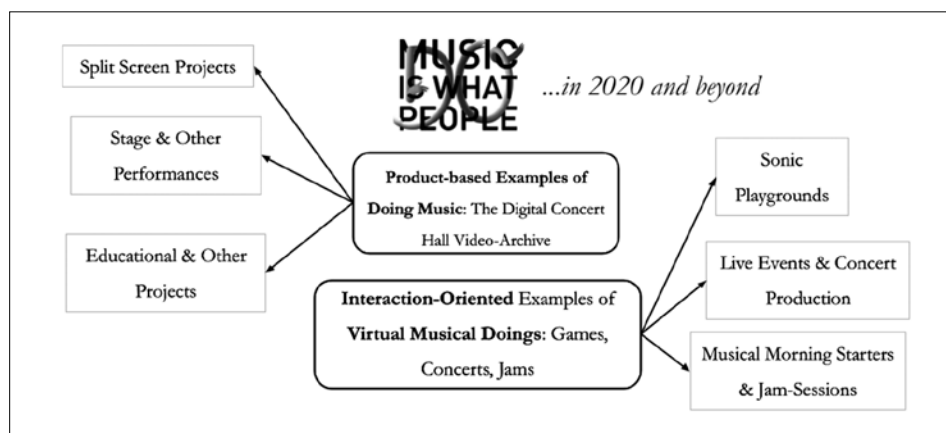
Fig. 1: Modes of doing music in 2020 and beyond

Doubtlessly, telematic performances have become much more necessary and, conse-quently, a variety of audio-visual music formats have proliferated.

Product-based Examples of Doing Music: The Digital Concert Hall Video-Archive

In the following, we provide a synopsis of characteristic examples from the conference's video archive (*Digital Concert Hall*). Reflecting the phenomena, we have developed criteria for their classification. The chapter provides a rough, descriptive mapping of example formats that stood out, enriching our insights into the field.

Split Screen Projects

The split screen technique presents multiple videos on one screen (Wulff, 2009, p. 1), form-ing a visual composition. The technique became popular from 2010 onwards (Cotell, 2021, p. 7) through artists such as Jacob Collier (LT [2]). During the Covid-pandemic, it has come to be a key format (Hansen, Treider, Swarbrick, Bamford, Wilson & Vuoskoski, 2021, p. 6), as it allowed for music production in spite of the restrictions and, therefore, enables musical practices. Yet, the split screen can still be regarded as a symbol for these very restrictions, mirroring the subversion of direct interaction. In this way, it symbolizes the inhibition of musical practices. In the twelve split screen videos displayed in our *Digital Concert Hall*, both aspects are apparent: some explicitly address the pandemic restrictions, some do not. The following chapter is structured along those lines, pointing out the possible affordances of the split screen and their illustrating aspects for enabling or inhibiting musical practices.

All in all, three of 12 ensembles claimed to have rehearsed online with software such as *zoom* or *Jamulus*; eight out of 12 videos show musicians in their homes.

(1) Explicit addressing & reflective artistry. Three (LT [3, 4, 5]) out of 12 split screen videos address the pandemic: for instance, The Austrian Youth Choir *ConTakt* produced a hip-hop song called *C(h)orona Rap* (LT [3]). The song's lyrics reflect the lockdown, with the video depicting social distancing: considering level of space, individual videos of the singers in their homes overtly portray spatial isolation. In the juxtaposition of different localities and bodily relations, the split screen becomes a reflecting artistic tool, infusing aspects of social distancing into an actual musical practice.

(2) Implicit addressing & transferring stages to musicians' homes. In another group of videos, restrictions are addressed implicitly as, by choice, the traditional performance habitus is transferred to the musicians' homes (LT [4]). The singers of the choir *Carré Chanté* (LT [5]), for example, are all dressed in black concert clothing, performing as in a concert – yet they are in their homes. In these cases, the split screen technique serves to enable participation; ergo, enabling as well as inhibiting aspects can be observed concurrently.

(3) Implicit addressing & exploring new ways of doing music. The split screen video of the Song *Lithuania*, recorded by a university big band, documents "[a]n interactive online arrangement, […] and home recording project" (LT [6]). In this case, the split screen technique is used to encompass a range of musical practices, showing both the score as well as people playing their instrumental parts. Here, a split screen creates the impression of watching musicians in an ongoing arranging process. In this way, the explorative, enabling aspect of the split-screen technique is in the foreground.

(4) Implicit addressing & neutralizing affiliations. In two other videos (LT [9, 10], a split screen is used to camouflage affiliations to the pandemic, using cinematic means that could have been chosen for purely aesthetic reasons. In *Breaking Free* (LT [7]), an *a cappella* ensemble combined the split screen technique with chroma keying[4], so the production setting is blurred. All in all, it contributes to the impression of transforming restrictions into a creative musical practice; thus, both inhibiting and enabling aspects of the technique become evident – which is also the case when the performative is stressed.

Stage & Other Performances

Some videos comprise concepts of performance and (digital) publicity. There are videos of conventional stage performances or formats of online cooperation. Here, time and space are outstanding dimensions of distinction: videos differ decisively in relation to whether the musicians interact synchronically or asynchronously (time), in the same or different

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[4] Chroma keying is the technique of digitally cropping and replacing the backgrounds of videos (e.g. green screen technology).

place (space). Overall, the performances can be divided into two sub-categories: recorded live performances and simultaneous online performances.

(1) Live performances made accessible. In this format, participants perform in the same place and time. In the dance film *coroNAH* (LT [8]) (*nah* = being close), the choreography mirrors the balancing act between social distancing and the longing for physical closeness. Musical, bodily interaction is visible, and the video primarily serves as a substitute for the audience which could not be present.

(2) Simultaneous online interaction. A simultaneous online performance via the conference tool *zoom* was recorded by the *Tomo Bassoon Trio*. Their performance (LT [9]) "[b]ridg[ed] West and East through New Music During the COVID-19 Pandemic". Since the musicians are in completely different geographic locations (US, South Korea, Japan, China), online performing transcends physical space. Nevertheless, they do still depend on time, as online musical interaction involves disruptive time delays. This example overtly integrates this latency into the musical concept, ostentatiously playing with phase shifting. This way of playing with musical situatedness is also relevant for educational projects.

Educational & Other Projects

Several publications have dealt with the abrupt shift of educational settings to the online realm. In an international anthology, effects of online teaching were scrutinized (Ziegenmeyer & Pabst-Krueger, 2021, p. 2). E-learning concepts (Brunner & Treß, 2021) are currently under examination and there is evidence that audiovisual materials may enhance children's participation while limited embodiment and social inequality are obvious downsides to overcome (Kivi, Koniari, Özeke & Çeliktaş, 2021, p. 15). Yet, our video archive displayed educational potentials. A jazz piano class created the project *RAUMZEIT* (spacetime) (LT [10]). Locked in their rooms, they undertook a musical journey in a confined space, making their personal lockdown story heard in a music clip. Again, space becomes crucial: learning takes place in limited spaces, framed by digital mediation. Likewise, the dimension of time proves to be pivotal: synchronicity is not a matter of fact anymore. Accordingly, the following paragraph focuses on the dimension of time, distinguishing between synchronous and asynchronous approaches.

(1) Synchronous lessons: Synchronous lessons are exemplified in (1) an online string class and (2) a hybrid rehearsing choir. While (1) a university string class seminar organized to have novice students provisionally learn string instruments – online via *zoom* (LT [11]), (2) the *University of Nebraska* (USA) documented their choral singing (LT [12]), giving insights into hybrid and online choir rehearsals, mirroring benefits and restrictions of each setting.

(2) Asynchronous learning opportunities: In the asynchronous learning opportunities relocated online, we found a distinction between (1) complex e-learning training courses and (2) creative, artistically evocative offers. (1) There were product-based examples

such as *Solfy*, a Romanian training course introducing *solfège* (LT [13]). By contrast, (2) the Belgian online-platform *hearDROPS'* objective is to promote artistic interactions via poetic animated stories such as *Who's afraid of sound?* (LT [14]) and *Das Lachenmann* (LT [15]). Then again, the virally successful channel *TILLIMARY* (LT [16]) by two music teachers presents short videos on *Tiktok*. It demonstrates the versatility of school instruments such as boom-whackers and the educational potential of social media. All these examples show a wide range of product-based musical doings – but what about audience interaction-oriented formats?

Interaction-Oriented Examples of Virtual Musical Doings: Games, Concerts, Jams

This sub-chapter presents virtual audience interaction formats. The following approaches use distinct strategies to overcome the impediments of immediate musical interaction, even deriving their creative potential from technological limitations.

Sonic Playgrounds

The *Internet of Musical Things* (Turchet, Fischione, Essl, Keller & Barthet, 2018) and prolifera-tion of digital tools enable sonic explorations, widening the possibilities of musical play (Spring-Keller & Schmid, 2015). The *Sonic-Playground* provided different ways of musical interaction throughout the conference. Projects having emerged during the lockdown and online tools enabling remote musical practices were presented. Many approaches use strategies commonly subsumed under the term Gamification (Espinosa, 2020) where aspects such as quest motivation come to the fore (ibid.). Other settings afford a creativity-enhancing playfulness (Schmid & Doerne, 2020; Spring-Keller & Schmid, 2015) based on the "tinkering" principle, emphasizing exploration (Resnick, 2012). These phenomena opened up opportunities for musical interaction in 2020.

(1) Asynchronous collaboration: *MUVID-19* (LT [17]) is a collection-in-progress of musical 19-second videos from all over the world, enabling participants to asynchronously create a collective sound-art just as in *#Zusammenklang* (Harmony). The collaborative online soundscape was initiated at the *Freiburg University of Education* and carried out in cooperation with schools throughout Germany (Treß, 2021). Firstly, individual videos with more or less fixed musical material are recorded by individual users and embedded in a grid presentation on an interactive website. The site then enables the visitor to play with a wide variety of sound combinations by choosing respective playbacks (LT [18]).

(2) Synchronous interaction: Synchronous interaction was made possible through browser-based platforms. An online synthesizer (LT [19]), a shared browser keyboard (LT [20]), and the interactive music-game *Plink* (LT [21]) provided opportunities to play with

sounds as a group. The platforms enable musical interaction in real time, albeit a highly restricted one. Limited operating interfaces (computer keyboard) only allow rudimentary musical actions. The online game *Plink* resembles early multiplayer computer games; each player is represented by an object on the screen. The musical interaction is characterized by a high degree of pre-structuring. This raises questions about what a comprehensive musical experience constitutes. Even if playful attempts are exciting and pleasurable at first, musical interaction in limited frameworks may not permanently be motivating (Simon, 2020). However, such constraints for immediate musical interaction can increasingly be resolved technologically (Turchet et al., 2018).

Live Events & Concert Production

Strikingly, during the pandemic, the term livestream has obtained novel connotations: since March 2020 livestream productions increased considerably (Vandenberg, Berghman & Schaap, 2021), underlined the rise of audiovisual music consumption as compared to audio formats (Grant, 2020), and were a symptom for the need of social connectedness (Frank in *Vox*, 8.4.2020). Against this backdrop, the *EAS*-concerts exemplified the challenge to provide concert experiences across online platforms and aimed at consciously dealing with telematic technology in performance (Peréz, 2014).

(1) Livestream concert: Leaping on the idea to play with the radical dis-placement as well as the display-dominated situatedness, the livestream concert was entitled *Place & Displays*. Since the audience was not able to travel, the stream virtually captured the city's distinct places on displays. These used the variety of angles a telematic format provides: close-ups, aerial shots etc. offering intimate or survey views. Thus, the dis-placement transmuted into a re-placement, people gained variegated perspectives they would not even have had when travelling to the places displayed. Oscillating between multi-stage livestreams and video performances, the COVID-situation created a virtue out of necessity and sounded out the musically possible: the performing music students and teachers brought to play the *Internet of Musical Things* in their own way, pioneering digital tools such as data gloves or an audience feedback tool. The latter enabled the audience to interact with improvisers in real time by influencing musical parameters of an improvising pianist who instantly reacted to audience's votes. Audience participation also encompassed spectators' verbal input as lyrics for a freestyle rapper. The format aimed at spatial convergence and immersive experience. Thus, it (i) addressed the phenomenon of musical frames concerning place or space, and (ii) potentially functioned as a virtual catalyst for organizers and audience to find a way of "tuning in" (Frank in *Vox*, 8.4.2020) the pandemic situation and "generating a 'sonic bond'" (Vandenberg et al., 2021, p. 5142).

(2) *Sculpting Soundspheres:* Another mode to "tune in" was manifested in the artistic exploration of perception. The documentation of the artists' workshop *Sculpting Soundspheres* (LT [22]) is the outcome of a collaboration between musicians and a group of artists

(PTSS, 2020). Intriguingly, in this case audiovisuality itself is made the subject of a concert night. It features original music composed and improvised "in close connection" (ibid.) with works of visual arts, reflecting external and internal creative processes that both arts have in common. Intentionally, the concert film subtly conveys procedural aspects and personal insights of all actors involved. The format achieves this by creating an atelier atmosphere in a telematic artistic performance that showcases the interdependence of territory, materiality, and sound (Abildgaard, Højlund & Petersen, 2021).

Musical Morning Starters & Jam-Sessions

Tutorial formats and the like have in existence for some time (Kruse & Veblen, 2012) and the fact that music learning happens on YouTube on a day-to-day basis has long been neglected by music education. However, now the phenomenon is suddenly in the spotlight, as is the question of how musical live interaction can be facilitated online.

(1) Musical Morning Starters: The (in-)congruence between online instruction and execution in a remote setting gives reason to reflect on teaching strategies. In a music education seminar, tutorial production was chosen as an alternative format to live teaching (Endres, Völker, 2021). It involves detailed planning of instructional steps and – as tutorials usually aim at imitation (Wolf, 2020, p. 17) – a performance of the practice taught. As a result of the production process, tutorials about singing and rapping, body percussion and dancing, were then streamed at the beginning of each conference day, replacing the traditional *EAS-Mornings Starters*. Thus, an asynchronous tutorial format afforded the opportunity of simultaneous music-making with hundreds of people – in synchronous, corporeal interaction with a video.

(2) Jam-Sessions: Conventional applications present many hurdles for online music-making (Onderdijk et al., 2021). However, there are tools that enable music-making via network streaming with minimal latency and are, thus, particularly suitable. One such solution is the program *Jamulus* (LT [23]). The software focuses on the transmission of the audio signal. To provide the experience of doing music together during the conference, a *Jamulus* jam session format was scheduled. Interested participants could install the software and participate at appointed times – for the first time in the history of the *EAS*. Even though a great amount of time was dedicated to solving technical hurdles, it was indeed possible to make music together. However, it became clear that accessibility of music technology (audio interface, microphone, handling software) is critical. Regardless of the technical framing, participants agreed that such a format would enrich music educational conferences, opening new modes of musical interaction.

Outlook: Produsing, Prosuming…, the Diversification of Musical Frames

As our observations have shown, a multitude of musical doings emerged during the pandemic, some of which might become common properties of musical practices in the future. Nonetheless, it has become clear that, due to our limited analytical perspective, a systematic categorization of the diverse musical formats is ambitious. While reflecting on the modes of musical doings for this paper, we repeatedly encountered overarching categories that, from our point of view, still call for deeper consideration. Hence, we will shortly unpack the frames that have become salient. We conclude each aspect with pending questions as future focal points.
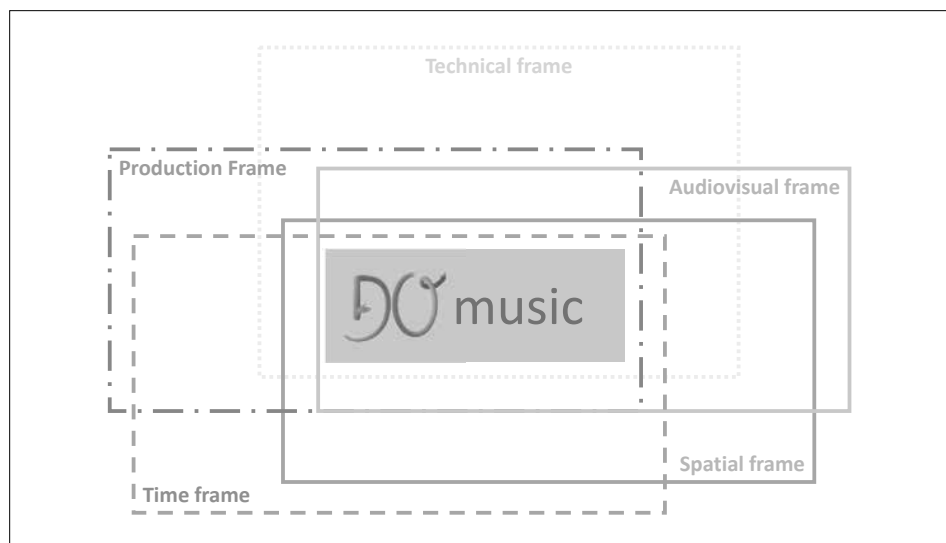
Fig. 2: Diversification of musical frames

Technical Frame

Clearly, musical settings are increasingly located in and dependent on digital space and its preset technical frames. New interfaces enable novel ways of interaction, opening inclusive horizons, entailing new, transformative practices (Gall, 2017a). Yet, the assemblage of technological tools in commercially oriented markets entails a (pre)formatting of musical doings, the latter becoming a "usable" (Morris, 2015) commodity. Music education research already ponders over the conditions of digital technology (Gall, 2017b). On that basis it seems important that future music education takes into account tenets of inter- or transmediality (Tobias, 2014) and the fundamental technological framings of musical practices. We ask (Fig. 3):
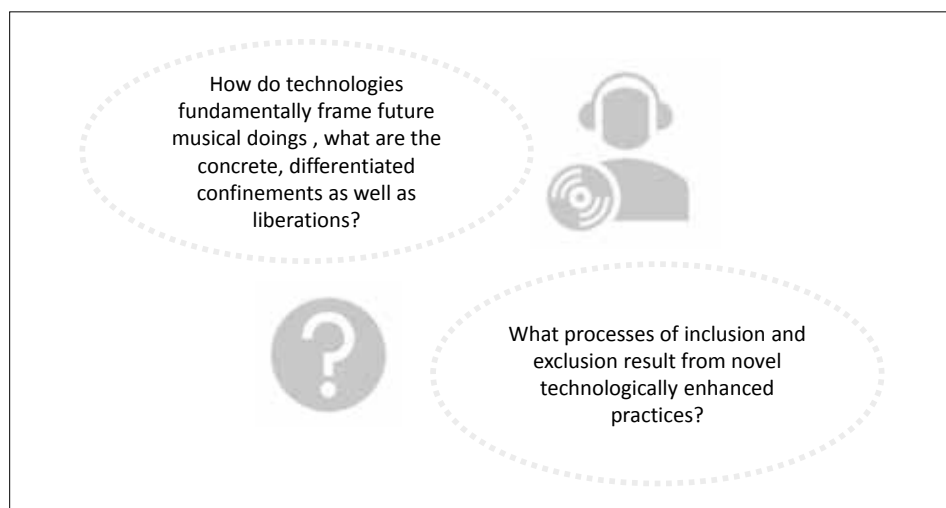
Fig. 3: Technical framing?

Audiovisual Frame

Most musical formats presented here are indivisibly entangled with visuality. From a music education perspective, this entanglement becomes essential, holding artistic and didactical potential. In this respect, from our point of view, intensified research on the significance of multimodality (Kress, 2003, p. 87) seems indispensable. We ask (Fig. 4):
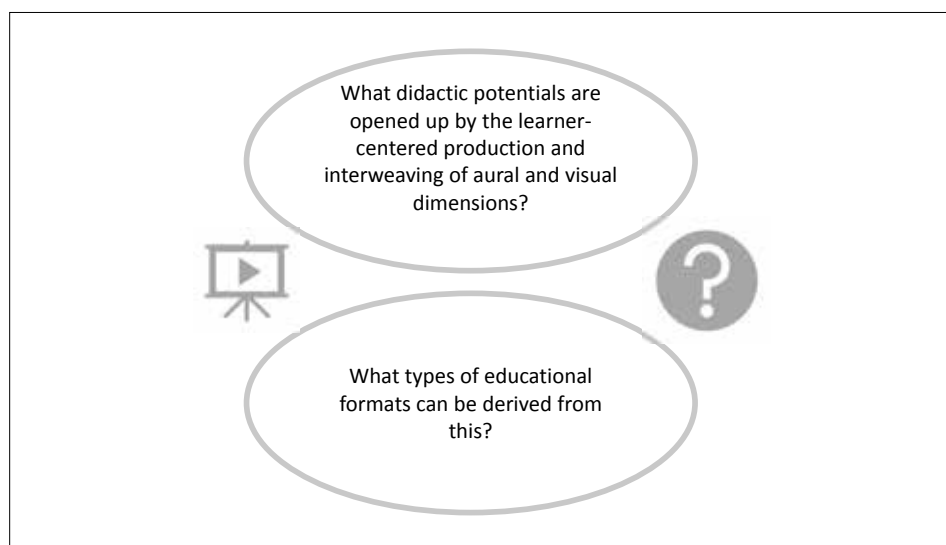
Fig. 4: Audiovisual framing?

Spatial Frame

The spatial dimension plays a crucial role in most of our examples and recently became of interest in music education (Schatt, 2020). Whereas, traditionally, educational space is largely fixed, some of the formats indicate that the respective actors attain a greater scope than in face-to-face formats. Digital space transcends large geographical distances, and it is interesting to see "how the domestic environment merges with technologies to create The Theatre of Home" (MacDonald, Burke, DeNora, Donohue & Birell, 2021, p. 1).

However, publishing musical doings in front of an online audience may have unforeseen consequences. Musical products transcend the institutionalized, safe space, school and will be compared with thousands of similar formats only a click away. We ask (Fig. 5):

What potential does the Theatre of Home have for music education?

What constitutes safe spaces in digital musical doings and how are they confined or transcended?
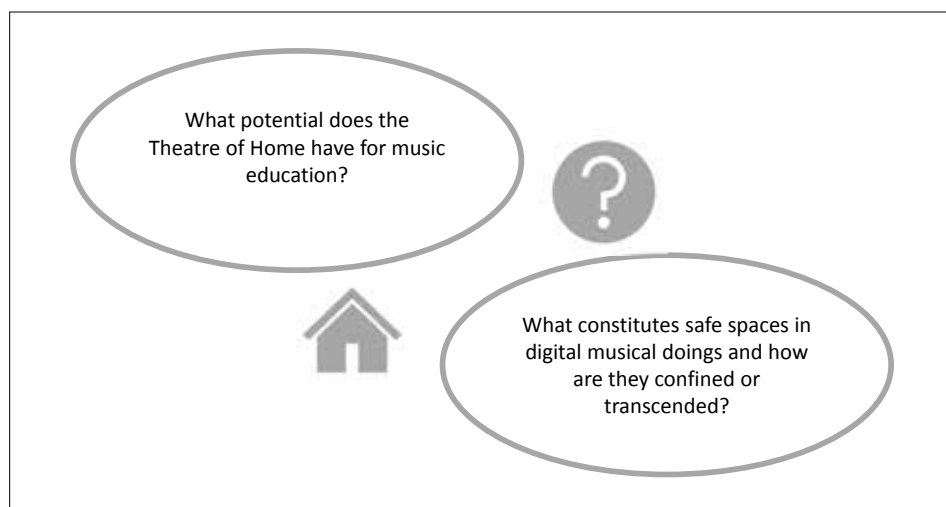
Fig. 5: Spatial framing?

Time Frame

Temporality is an essential characteristic of music (Mohr, 2012, p. 212). Yet, formats like split screen videos promote the independence of synchronicity. Consequently, musical processes mutate. Whereas for live performances a passage must be practised until flawless, in a split screen it can be cut out of any recording. This suggests that the extensive control over temporality has a major impact on aspects such as authenticity, error culture and spontaneity. We ask (Fig. 6):
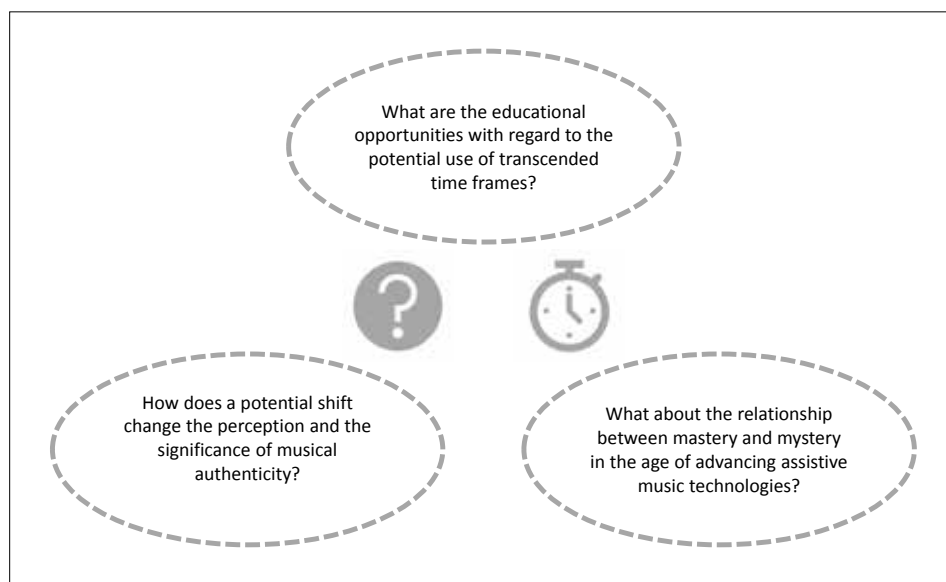
Fig. 6: Temporal framing?

Production Frame

We have noticed a massive shift from process-based work to product-based practices. The output of musical processes seems to stand in the foreground. Consequently, musicians can be seen as prosumers: consuming as well as producing (Lang, Dolan, Kemper & Northey, 2020, p. 178) and showing high flexibility as they quickly change to new formats (ibid., p. 183). As prosumers, musicians have fundamentally altered roles, especially in terms of self-selection: in peer-productions, such as split screen videos, all individuals are distinctively responsible for their own settings. Moreover, the musicians took on the role of producers – hybrids, being both producers and (online) users of their own product. In collaboration within a community as in *#Zusammenklang*, they create and extend information – in our case, sound (Bruns, 2008, p. 2). We ask (Fig. 7):
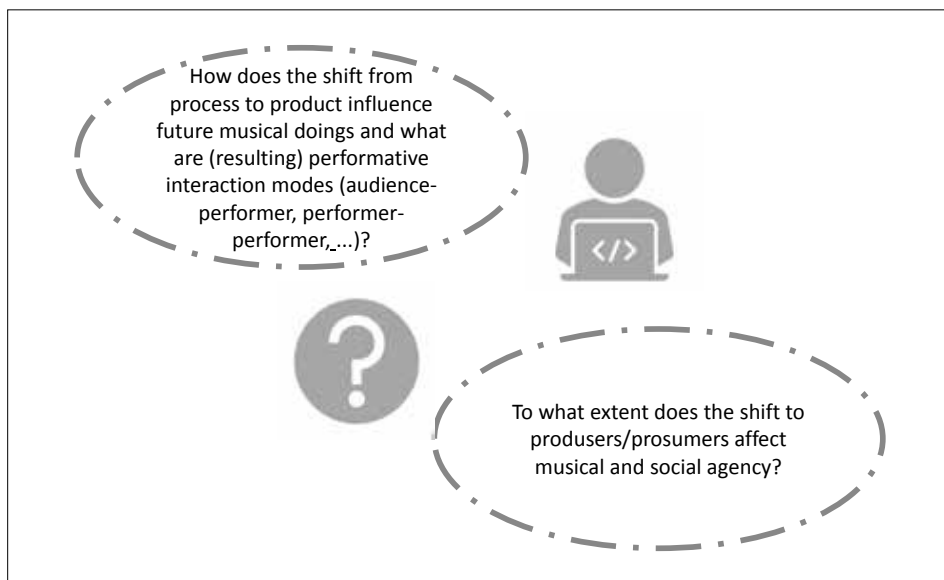
Fig. 7: Productional framing?

Conclusion

While interaction is often understood as "communication among those present" (Kieserling, 1999), the pandemic has also shifted to digitally augmented "communication among those absent" (Kühl, 2020). In reviewing the formats presented here, it is noteworthy that musical interaction takes place within different frames: technical, audiovisual, spatial, temporal and productional. At the same time, it became evident that not only performing in front of a camera, but also synchronous interactions of a large live audience are elementary for digital musical doings. While the interpersonal coordination of musicians (Hellberg, 2019) or the audience (Tsioulakis & Hytönenhas, 2017) have been the focus of recent studies, the formats presented here raise the question of which modes of interaction are associated with new types of media formats. The frames of musical doings unfolded in this paper may function as incentives to proactively investigate, as well as consciously cultivate, novel musical doings, so that music education becomes sustainably fruitful beyond the pandemic state of emergency.

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Teaching Music (Education) Digitally in Comparison to Pre- and Post-COVID-19-Times at Universities

Introduction

In a very short time, the universities had to switch their courses to digital teaching and learning formats in the summer semester 2020 due to the COVID-19-pandemic. This often happened under "emergency remote teaching" (Bond, Bedenlier, Martin & Händel, 2021) conditions. New, innovative digital formats have also been developed and used in teaching. This change has been evaluated by many universities (Schumacher, Ademmer, Bülter & Kneiphoff, 2021).

In our study, we focused on music teachers at universities in Germany, Austria and Switzerland. We conducted a questionnaire survey with university lecturers about their experiences in online teaching (Brunner et al., 2021). The questionnaires were based on the eLCC teacher survey (Pöpel, 2019), the SAMR model from Puentedura (2006) and the MTPACK-Q (Godau & Fiedler, 2018; see also Koehler & Mishra, 2009; Bauer, 2013).

The university lecturers stated that they would like to keep digital formats in the coming face-to-face classes or even want to use them more intensively. The results of the studies show clear differences between academic and artistic music teachers in dealing with digital teaching and learning formats.

Research Question

The aim of the study was to find out what digital teaching in the field of music education looked like in the 2020 summer term. We also wanted to know how teaching was designed digitally before the COVID-19-pandemic, what effects were seen in distance learning and

what digital formats would be maintained in teaching in the post-COVID-19-period. One research focus was to find out how teachers perceived their digital competences and how this affected teaching and its assessment.

Research Design

University teachers were asked about their experiences with online teaching during the COVID-19-semester via an online questionnaire (March to July 2020). The questionnaire was composed of items from the questionnaire of the eLCC lecturer survey 2018 (version 3, as of 19.11.2019) of the University of Osnabrück as well as newly formulated items that resulted from discussion forums on online teaching in the summer semester 2020 at the participating universities of this study.

The questionnaire was expanded in particular on the theoretical background of the SAMR model by Puentedura (2006) and the MTPACK model (Musical Technological Pedagogical and Content Knowledge (MTPACK) by Godau & Fiedler (2018). The questionnaire was sent out via distribution lists of various university organisations. The procedure is based on convenience sampling criteria (Etikan, Musa & Alkassim, 2016). The analysis took the form of descriptive data, variance and exploratory factor analysis (SAMR, TPACK) using SPSS and qualitative content analysis (Mayring, 1999).

Data Collection

A total of 197 people took part in the survey. Of these, 44.3 % (n = 89) were female. The majority of respondents came from Germany (n = 134, 66.7 %), followed by Austria (n = 37, 18.4 %) and Switzerland (n = 24, 11.9 %). Since teaching of practice – i.e. lessons with practical activities – plays a central role especially in the field of music teacher training, the results of this study presented below refer to Group 1 (G1 = practitioners: individual vocal/ instrumental tuition, school-practical piano playing, ensemble conducting, classroom music making, ensembles). However, it is interesting to take a comparative look at Group 2 (G2 = academics) which covers the areas of music education (including music theory/aural training) and teaching methodology and therefore has a stronger focus on the teaching of theoretical-cognitive learning content. This creates a nuanced picture of the effects of distance learning. The two groups of the sample are nearly equal in size: G1 (50.76 %) and G2 (49.24 %).

Descriptive Results

There are noticeable differences between the two groups with regard to the distribution of the positions of the teachers (professor, research assistant & adjunct teaching staff). While in Group 2 the individual status groups (adjunct teaching staff & others are seen as one status group) are more or less equally represented, adjunct teaching staff clearly predominates Group 1. This is structurally due to the fact that music practice is often taught by adjunct teaching staff at universities.

This is also reflected in the type of courses taught. Since in G1 (practitioners) the focus is on music practice, over 2/3 of the courses were applied exercises. G2 (academics) is focused on seminars.

The groups also differ in the use of learning platforms. It clearly shows that G1 (44 %) made significantly less use of the provision of materials for asynchronous teaching via intranet than G2 (86.6 %). Both groups made intensive use of video conferencing systems (G1 = 90 %; G2 = 90.7 %) especially *Zoom*: The group of Practitioners (G1) 62 % and the group of Academics (G2) 70.1 %. This is also reflected in the proportion of synchronous teaching. Here it is noticeable that in G2 – despite the high use of learning platforms (intranet) and thus asynchronous shares – the proportion of synchronous teaching via video conferencing systems was particularly high. In other words, asynchronous teaching was frequently supplemented by synchronous teaching.
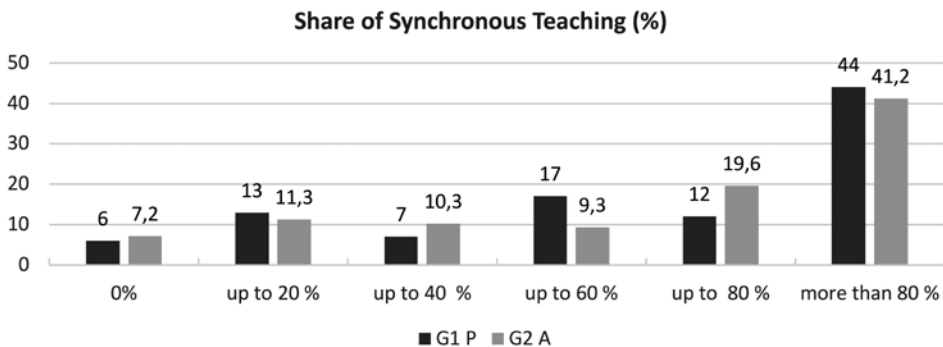
Fig. 1: Share of synchronous teaching

Theoretical Background – SAMR

The SAMR model developed by Puentedura (2006) is suitable for explaining how tasks can be improved using technical aids compared to analogue ones. Puentedura (2006) describes four levels (Substitution, Augmentation, Modification, Redefinition), which in turn can contribute to the improvement or, at a higher level, the transformation of tasks.

In relation to music, this model has been described in the English-speaking world by Bauer (2020) and Dammers (2019). In Germany, Sabine Hoene (2018), among others, dealt with SAMR in music lessons. Likewise, Marc Godau has already used the SAMR model within the framework of the BMBF-funded project "Touch:Music" (2014–2017) to systematise apps for music lessons.
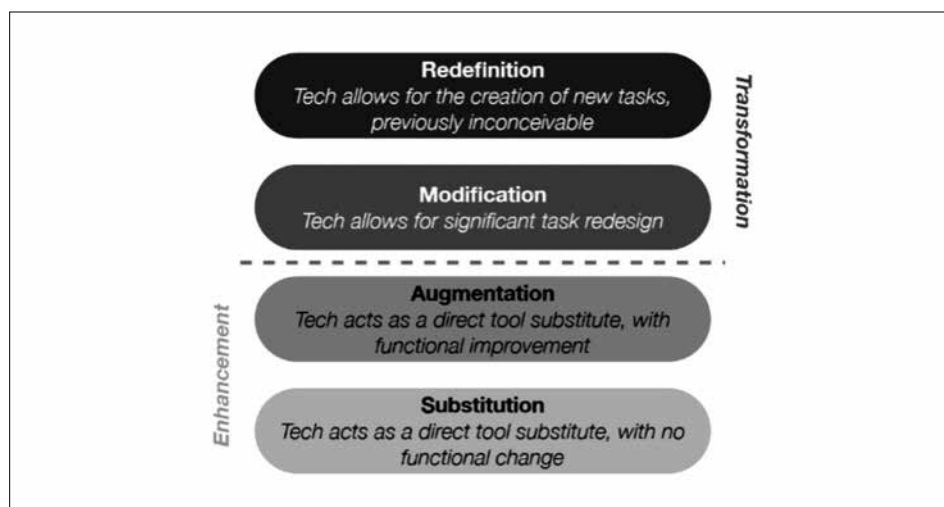
Fig. 2: SAMR model *http://hippasus.com/resources/sweden2010/SAMR_TPCK_IntroToAdvancedPractice.pdf (26.10.2021)*

However, an empirically based assessment of the SAMR model (Godau, 2014), which has so far only been developed heuristically, does not yet exist for music lessons. For this study, therefore, theory-based items[1] were generated for the individual levels of the model and tested by means of explorative factor analysis.

Of the original 30 items, only 18 items remained. Substitution 4 (Cronbach's alpha = .787), Augmentation 6 (Cronbach's alpha = .878), Modification 5 (Cronbach's alpha = .860), Redefinition 3 (Cronbach's alpha =.623). The values for Cronbach's alpha and thus the reliability of the factors are acceptable (>.7) for substitution and high (>.8) for

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[1]   following Hoene, 2018, p. 11 and heuristically obtained in the research group.

Modification and Augmentation. Only the values for Redefinition are in the low but acceptable range. Thus, 63.5 % of the total variance can be explained with it. However, this is considered quite acceptable. The systematic development of an optimised test instrument must be reserved for another study. Here you can see examples of items from the four areas.

The mean values from the results for the different levels of the SAMR model were now used to make comparison levels of the SAMR model, Theory and Practice.

Countries: Switzerland had the highest value in all areas, while Germany and Austria were pretty much on par. The differences in the area of modification are significant. It is striking that the highest values are achieved in augmentation in all countries.[2]

Age: The highest value and thus the highest expression of SAMR overall is found at age 20–40, but is similarly high among 51–60 year old, higher than at 41–50 and higher than older than 60. The differences are significant.[3]

Gender: Men have a significantly higher value than women in all areas (significant: S, M, R) and in the total score (significant).

Gender		S	A	M	R	SAMR total
male	M	3.12	4.07	3.15	2.42	3.26
	N	103	98	102	99	104
	SD	1.19	0.96	1.12	1.04	0.83
female	M	2.73	4.10	2.32	2.09	2.89
	N	87	83	79	80	87
	SD	1.26	1.18	1.13	1.05	0.91
total	M	2.94	4.08	2.79	2.27	3.10
	N	190	181	181	179	191
	SD	1.24	1.07	1.20	1.05	0.88
	p	0.030	0.846	0.000	0.039	0.004

Tab. 1: SAMR and Gender

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[2]   see Summary and Conclusion.
[3]   For results see: https://www.researchgate.net/publication/350706805_Teaching_music_education_digitally_in_comparison_to_pre_and_post_corona_times_at_universities and www.junker-verlag.de/media/content/DMP-Heft-92-Studie-zur-Akzeptanz-digitaler-Hochschullehre-während-der-Pandemie.pdf

Teaching groups: If we look again at Group 2 and Group 1 and the individual areas of SAMR, we find (quite) significant differences in augmentation and redefinition. The values of Group 2 are higher than those of Group 1. A possible explanation could be that more diverse forms of digitalisation were used in the activities of Group 2 than in Group 1.

Teaching groups		S	A	M	R
Expert academics. G2 A	**M**	**2.86**	**4.50**	**2.72**	**2.42**
	N	97	97	97	97
	SD	1.22	0.64	1.19	1.01
Expert practitioners G1 P	**M**	**3.04**	**3.60**	**2.88**	**2.12**
	N	95	86	86	84
	SD	1.26	1.25	1.20	1.11
Total	**M**	**2.94**	**4.08**	**2.80**	**2.28**
	N	192	183	183	181
	SD	1.24	1.07	1.19	1.06
	p	0.317	*0.000*	0.364	*0.053*

Tab. 2: SAMR and teaching groups

Theoretical Background – TPACK

Teacher knowledge has a complex, multifaceted and situated nature. TPACK (Technological Pedagogical Content Knowledge) is a framework that attempts to identify the nature of knowledge required by teachers for technology integration in their teaching.[4]

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[4]   TPACK (graphic of the model see https:// http://tpack.org/appears to be a promising model to better understand the knowledge and skills needed by teachers to effectively integrate technology into teaching and learning. For this study, items of the German version of the *MTPACK-Q by Godau & Fiedler* and the SAMR model were adapted and tested by means of explorative factor analysis.
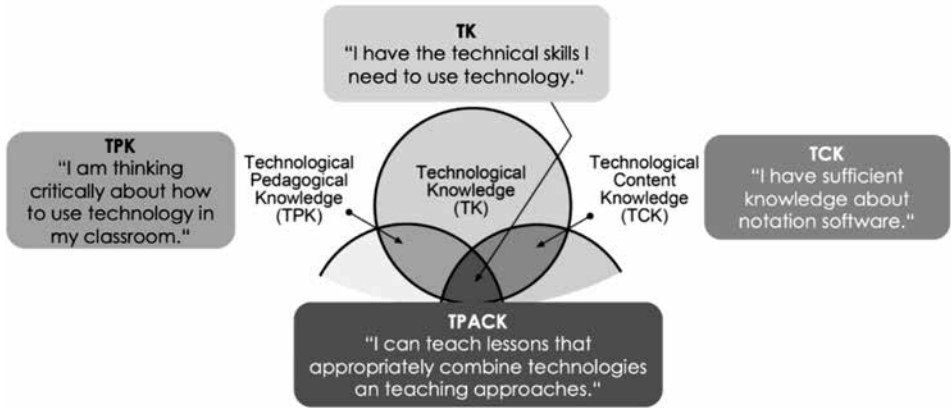
Fig. 3: TPACK-Model

We reduced the TPACK-model to the four technological kinds of knowledge. For better understanding we inserted examples for each field. The level in the middle circle is TK, the technological knowledge as a basis (necessary condition) for the other parts. The TPK-level on the left side adds the pedagogical aspect of the technological use, whereas the TCK in the field on the right hand side adds the content knowledge (in our case for example the usage of music software). TPACK is the intersection of all overlapping circles and combines technological, pedagogical and content knowledge. 19 of 22 items remained after the exploratory factor analysis: 5 TK (Cronbachs alpha = .908); 3 TPK (Cronbachs alpha = .815); 6 TCK (Cronbachs alpha = .926) und 5 TPACK-items (Cronbachs alpha = .910) with a satisfactory reliability. Total variance explained is by 69.2 %.

Age		TK	TPK	TCK	TPACK
20–40	**M**	**3.84**	**3.98**	**3.34**	**2.81**
	N	43	43	43	43
	SD	0.66	0.84	0.95	1.01
41–50	**M**	**3.41**	**3.79**	**2.82**	**2.81**
	N	56	55	55	54
	SD	0.75	0.69	1.03	1.02
51–60	**M**	**3.33**	**3.69**	**2.89**	**2.81**
	N	52	51	52	51
	SD	0.86	0.83	1.21	1.09

Over 60	M	3.16	3.62	2.83	2.60
	N	41	40	40	38
	SD	0.95	1.12	1.40	1.23
20–40/over 60 20–40/41–50	p	.000 .003		.052 .012	

Tab. 3: TPACK and age

The results regarding the age groups show the highest scores in the TPK in all age groups.[5] The youngest age group scored the highest in three kinds of knowledge.

Gender			TK	TPK	TCK	TPACK
female	M		3.19	3.65	2.49	2.56
	N		86	85	85	84
	SD		0.73	0.83	1.03	1.10
male	M		3.62	3.86	3.35	2.96
	N		104	102	103	100
	SD		0.87	0.89	1.12	1.02
	p		0.000	0.000	0.000	0.012

Tab. 4: TPACK and gender

As a next step in the data analysis we compared the mean value regarding gender. The result was that men indicate higher values than women in all areas, which is highly significant. The following radar diagram based on Colvin & Tomavko's visual quantitative model (2015) shows that the males' scores exceed the females' in all variables.

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[5] See conclusion.
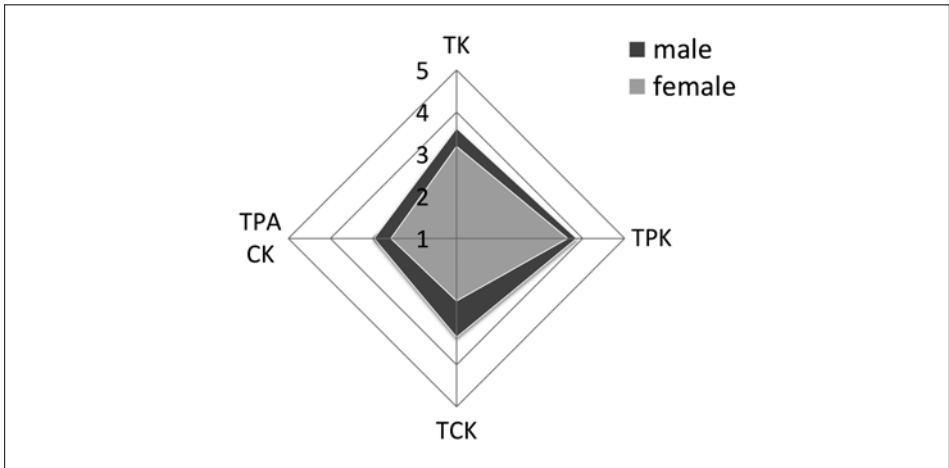
Fig. 4: TPACK and gender – radar diagram

When we split up the sample into the two teaching groups of expert academics and expert practitioners, we can see that expert academics show higher values than the expert practitioners in TK, TPK and TPACK, whereas the practitioners are slightly better in the technological content knowledge (TCK).[6]

Teaching group		TK	TPK	TCK	TPACK
Expert academics G2 A	**M**	**3.59**	**4.00**	**2.87**	**2.93**
	N	93	93	93	92
	SD	0.76	0.71	1.13	1.02
Expert practitioners G1 P	**M**	**3.22**	**3.45**	**3.01**	**2.62**
	N	83	80	81	79
	SD	0.84	0.96	1.19	1.10
Total	**M**	**3.42**	**3.74**	**2.94**	**2.78**
	N	176	173	174	171
	SD	0.86	0.83	1.21	1.09
	p	**0.0003**	**0.0000**	0.446	0.062

Tab. 5: TPACK and teaching groups

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6   See conclusion.

The following TPACK radar diagram visualizes the two teaching groups in comparison to the total results.
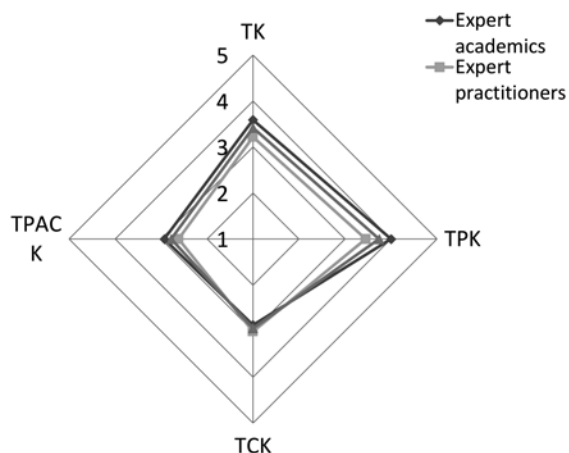
Fig. 5: TPACK and teaching groups – radar diagram

Memory, Present and Future Perspectives

In the questionnaire, we asked the respondents to look back to the winter semester 2019/20 and forward to the semester after COVID-19 in order to assess how digital elements are used in teaching.
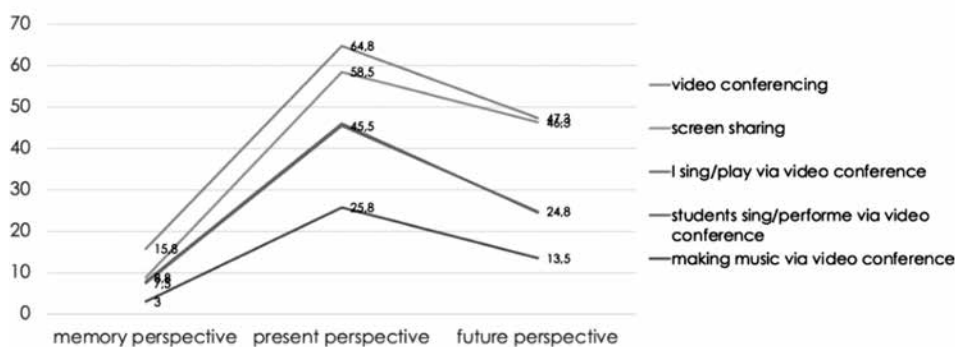
Fig. 6: Memory, present and future perspectives: video conferencing

The digital changeover and the use of video conference tools were accelerated by the closure of the universities. It can be clearly seen here that the values show a sharp increase in the 2020 summer semester. However, this high level will not be maintained. The respondents stated that they would still want to use video conferencing tools in an upcoming time of attendance – after COVID-19 – but not to the same extent as in summer 2020. The values are falling significantly. Nevertheless, there is an increase from before to after COVID-19.
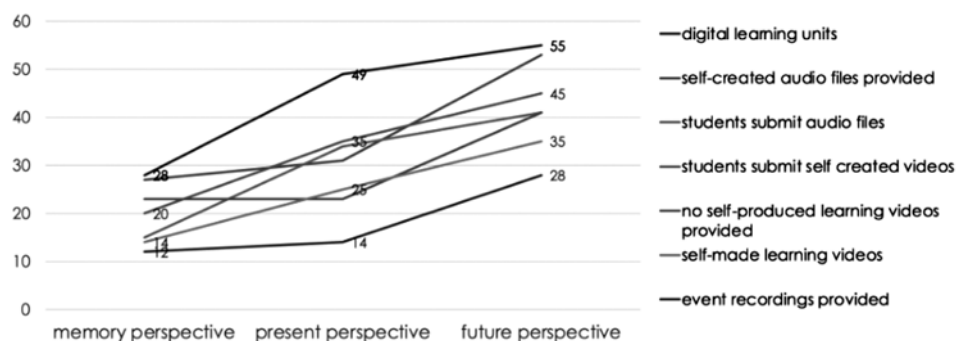
Fig. 7: Memory, present and future perspectives: audio and video files

Looking at the use of digital learning units, as well as audio and video files, an increase can also be recorded here in the summer semester 2020. The lecturers would like to expand this further for the time after COVID-19.

If you ask the lecturers whether they would like to integrate some elements of digital teaching into face-to-face teaching in a semester after COVID-19, the answers of the group of specialist scientists differ from those of specialist practitioners. With the statement *'I will try to integrate some elements of digital teaching into teaching in person'*, 86 % of the specialists stated that they consider it very likely that they will integrate digital elements into their future classroom teaching. In the group of specialist practitioners there are fewer – around 40 %.
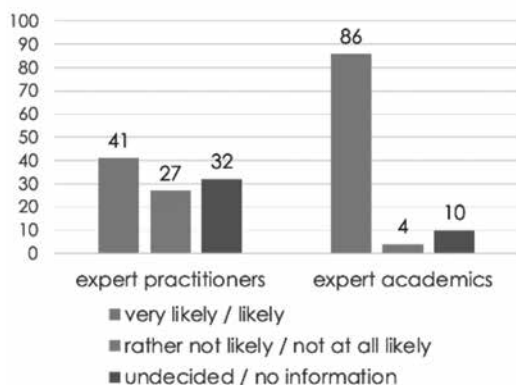
Fig. 8: Group differences (specialist scientists and specialist practitioners) with regard to the statement: *'I will try to integrate some elements of digital teaching into teaching in person.'*

It is therefore necessary not only to look at digital teaching and learning formats in general, but to make a distinction between teaching in the field of specialist practice or specialist science.

Individual Cases

For the collection of data, the free responses of the participants from both groups about the advantages and disadvantages of online teaching have been very important.[7] These statements can be divided into generic categories. These may serve as indicators for what could remain after COVID-19. If the individual responses are compared with the variables from the theory of SAMR or TPACK, it can be seen that knowledge of online teaching now hardly goes beyond the level of Modification from SAMR or over TCK and TPK from TPACK.

The online teaching was primarily used reactively to the circumstances and not designed in the sense of the category of Redefinition from SAMR or with full co-creative potential of TPACK. The following statements come closest to the highest value of both models. In general, the individual responses show that the advantages of online teaching are mainly identified by expert academics, who might state that *'the possible contributions and ideas of students in online teaching are more visible and tangible'*. However, expert practitioners tend to point out the disadvantages, as expressed in the following statement:[8] *'To be reduced by the online format to focus only on functional voice work blocks the development*

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7   The free responses of the participants about the advantages and disadvantages of online teaching were analyzed by qualitative content analysis (Mayring, 1999, pp. 209–213).

8   All italicized text passages are taken from the quotations of the data.

of the student's artistic awakening'. In particular, it is mentioned that physical presence is absolutely essential for artistic work.

Recurring factors found in the individual statements – regardless of specialist academics or practitioners, age, gender or function – that TPACK and SAMR scores can be grouped under the category of ambiance, atmosphere and interpersonal relationship. *'The interpersonal, the direct contact and thus the physical energy of music and music-making is missing. In short, [it lacks] what makes music a social-emotional intra- and interpersonal medium.'*

In other statements, physical corporeality is missed, expressed both sensorially as *'aspects such as body language and smell'*, but also metaphorically in the possibility of recognizing *'what is in the air'*. All aspects of *'communication [that] are more [than] just language & visibility'*, *'the tangible presence, the energy of others, non-verbal communication'* are sorely missed in digital teaching and come to the fore through their absence.

All the above-mentioned intermediate tones, the unconscious, non-verbalised *'informations'* that are normally accessible through the body and through the atmosphere or the shared space, *'are not transmitted through the screen'*, or there is still a lack of competences to be developed in order to perceive and/or generate them.

Furthermore, there are comments that strongly point out *'what is missing in music is the haptic, the direct contact'* and that this *'loss of resonance, aliveness, spirit, loneliness' is 'harmful to health'*. These strong statements show that the format of online teaching, in the sense of the aspect Redefiniton of SAMR and in all TPACK values, still has room for development.

Summary and Conclusion

The results on SAMR suggest that digitalisation still leans heavily on the 'translation' of analogue formats into digital ones. For teacher education, this could mean that new formats first have to be developed, discussed and tested, and then embedded in the curriculum. TPACK analysis shows that the university teachers have good basic knowledge of technology but that they need support in using it in complex pedagogical settings. The higher values of the expert academics in some areas can certainly be explained by the use of a greater variety of teaching formats compared to the expert practitioners.

Although these group differences could be identified between the expert academics and the expert practitioners, they all found an increase in digital elements in their teaching. However, with a view to the future, the expert academics are more willing to integrate digital formats into their face-to-face teaching in post-COVID-19 times.

This could possibly be justified by the fact that video conference tools are only suitable for making music together to a limited extent. The delays in transmission and the

'adjustment' of the volume are a hindrance here, making it even more difficult to recognize a dynamic interplay.

Nevertheless, the colleagues surveyed from both areas acknowledged the possibilities and creative potential of digital teaching but criticized the lack of personal relationships: for example, all the haptic, bodily-sensual elements, as well as physical encounters in the space, were clearly missing. Pedagogical tools and procedures/concepts must be created in order for the digital format to be able to work creatively and satisfactorily with aspects such as closeness, trust, atmosphere and interaction on the interpersonal level.

It must therefore be a common task for all those involved to respond to these experiences with online teaching in a more differentiated manner and explore their future opportunities in order to keep the quality and value of online teaching high. Universities should provide opportunities for professional development so that faculty members learn how technology choices can enable, as well as limit, the types of content-ideas that can be taught. Different levels of knowledge could be brought together here and concepts for practical and theoretical teaching could be worked on together. Ultimately, it is about rethinking teaching. The focus should be on the interpenetration of analogue and digital teaching in order to optimise teaching. The role of the university teacher will change. Let's look forward to an exciting future.

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Helen Hammerich & Oliver Krämer

'It shouldn't become the new normal to make music alone'

Teaching and Learning Music in the COVID-19 Crisis

Introduction

Music is what people do. Is this still true in times of COVID-19 restrictions on social contact? For more than two years now we have all had to face severe limitations to our daily lives. The effects of the pandemic hit the cultural sector particularly hard and have profoundly changed musical life. The possible ways of infection have made playing music together a risky undertaking.[1] This chapter presents the results of a series of surveys of lecturers and students on teaching and learning music online at German music universities owing to COVID restrictions and temporary university closures. The surveys were conducted in the summer and winter terms 2020.

COVID Restrictions and the Sudden Need to Teach Distantly and Digitally
The government restrictions imposed due to the COVID pandemic also had a far-reaching impact on education. In spring 2020, German schools, colleges and universities were largely unprepared for the closures and faced the challenge of organizing distance learning very quickly. Online teaching formats played a major role in achieving this, although the German education system had been seen as lagging far behind in the process of digital change.[2] In the field of music (vocal and instrumental tuition, ensemble courses) in particular, there was nearly no reliable experience with online formats.

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[1] As the quote in the title shows, especially the musical interaction with others was particularly limited. The lockdown not only led to social isolation, it also hit the core of making music. The quote is taken from a comment on an open-ended question, *Student survey I*, summer term 2020.
[2] See EFI, 2019; Gilch, Beise, Krempkow, Müller, Stratmann & Wannemacher, 2019.

However, a major step forward has been made in the form of a bottom-up process. Due to the lack of official strategies (Deimann, Friedrich, Neubert & Stelter, 2020, p. 9), digital forms of teaching and learning were implemented largely on the principle of trial and error. Converting conventional face-to-face teaching to more or less professional formats of online teaching, the music universities were faced with a particular challenge regarding vocal and instrumental tuition as well as ensemble classes. It is true that there had been a few rather exotic pioneers who had given instrumental lessons via Skype even before COVID. However, this was intended only as a supplement and had little to do with the sudden widespread relocation of entire music study programmes to the virtual space that we saw in the first weeks of the 2020 spring term.

In the light of this lack of experience, the idea was born to conduct a survey at music universities to see how teachers and students were coping with the sudden switch to the digital world. We have accompanied the enforced digital change over the past year with four surveys of music teachers and students.

Theoretical Framework

Defining Online Teaching

Before going into detail, we will define more precisely what we mean by online teaching. The understanding of online teaching in our surveys refers to the lockdown conditions and therefore differs from other ideas already formulated (e.g. Zhu, Payette & DeZure, 2003). This is due in particular to the fact that the short-term nature of the changeover made it difficult to develop didactic concepts in a considered manner and that the teachers had no choice regarding the nature of contact with the students; instead, teaching had to be completely transferred to online formats for external reasons. In the context of our research, online teaching therefore means a heterogeneous range of teaching strategies caused by the COVID-19 crisis and its restrictions on personal contacts.

From our perspective, the three essential criteria are:

(1) spatial distance between teachers and students,
(2) access to the internet, and
(3) contact and interaction via digital communication channels.

In addition, there are another two optional criteria when it comes to defining online teaching:

(4) the exchange of digital artefacts (e. g. images, text documents, audio messages and video files), and

(5) shared access to websites and learning platforms.

Online Teaching in Music Education

While there have been a few overview articles and studies that focus on musical-artistic distance teaching in the field of instrumental education since the 1990s – especially in Anglo-American research (Deverich, 1998, etc.), the number of publications in German-speaking countries is low (Ahner, 2019; Palm, 2013). Study programmes based on distance learning – such as those at the Manhattan School of Music (since 1996)[3] – are similarly still the exception in the academic field, although traditional music education institutions are now faced with a rapidly growing range of online opportunities to learn musical instruments (Ahner, 2019). Nevertheless, it has not yet been adequately investigated whether the advantages and disadvantages determined for distance teaching in general (cf. the summary in Deverich, 1998, pp. 10–14) can be transferred to online artistic teaching.[4]

A School Survey as a Role Model and Orientation

Das deutsche Schulbarometer [the German school barometer] was one of the first surveys in the wake of the school closures during the COVID crisis.[5] It took place in early April 2020, just three weeks after the first lockdown came into force. The aim was to find out how teachers at general schools were coping with the changed conditions and requirements and what expectations they had for the future concerning school as their field of work.

Looking at the results (Anders, 2020), the positive outcome is surprising: One of the key findings is that the school closures have massively accelerated the digital change in the education system. Schoolteachers show a general willingness to reform. They are open-minded, not only with regard to catching up on digitization, but also to rethinking traditional pedagogical concepts. Almost half of them are willing to use digital learning

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[3] https://www.msmnyc.edu/programs/distance-learning/

[4] In the following, a distinction is made between whether teachers are mainly involved in individual lessons or in ensemble lessons with an artistic practical focus (instrumental lessons, singing lessons, chamber music lessons etc.); or whether they teach in academic formats and work with students in group lessons, seminars or lectures.

[5] This survey was conducted by the *forsa*-Institute in the form of a telephone poll. The results were published on the website of the German School Portal (Anders, 2020) and commented on. In addition, they were presented to the general public in a full-page article in the weekly newspaper DIE ZEIT (Füller & Spiewak, 2020, p. 27).

formats even after the crisis (47 %) and a large majority of two thirds (67 %) says that they want to give learners more responsibility for their own learning process in the future.

Research Method

Inspired by these findings, we decided to conduct a similar survey at four music universities in northern Germany in order to compare the outcome with the school survey results.[6] We adapted the original questions to the university situation and also included supplementary questions specifically on teaching music at tertiary level. In the end, the questionnaire contained various sets of questions focussing on the teachers' and students' personal situation, on their use of media for communicating, teaching and studying digitally and on the challenges, specific chances and limits of online music teaching. In addition, the respondents were asked to assess long-term consequences and future developments. Finally, they were asked to reflect on how, in their experience, the rise of online tuition has changed teaching.

More than 300 teachers from the four selected universities took part in the first data collection in May 2020 (*Teacher survey I*).[7] In addition, we carried out a second survey at the end of term in order to detect subsequent changes in attitudes (*Teacher survey II*). At this point, our research included a students' survey as well (*Student survey*). Finally, in the 2020/21 winter term, we conducted a follow-up survey of the music university teachers (*Teacher survey III*). This time, the questionnaire was sent out nationwide.

Teacher survey I	Teacher survey II	Student survey	Teacher survey III
• *n* = 327 • response rate = 23.32% • 13/5/2020–31/5/2020	• *n* = 233 • response rate = 16.62% • 09/7/2020–15/8/2020	• *n* = 555 • response rate = 16.39% • 19/6/2020–15/8/2020	• *n* = 125 • no response rate • 26/11/2020–04/1/2021
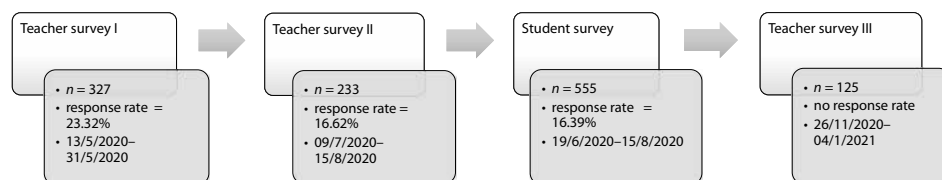
Fig. 1: Chronological sequence and basic data of the four surveys[8]

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[6]   The participating universities of music were the *Hochschule für Musik Hanns Eisler Berlin*, *Hochschule für Musik und Theater Hamburg*, *Hochschule für Musik und Theater Rostock* and the *Universität der Künste Berlin*.

[7]   To ensure anonymity, we did not ask for age, gender, or work experience. However, the university teachers were asked about the focus of their work (mainly in the artistic or mainly in the scientific field).

[8]   For *Teacher survey III* we are unable to provide the response rate because this time the survey was widely distributed through various channels and the university teachers only indicated in which federal state they work, but not at which institution. An additional complicating factor is that teachers often work in several federal states or at several music universities, which makes it almost impossible to determine a population and thus the response rate.

The exploratory evaluation of the quantitative data was done on a descriptive level. In addition, free text comments on selected issues were examined and classified by means of a qualitative content analysis. In this article we give a brief overview of our quantitative results from *Teacher survey I* and the *Student survey*. As the basis of the qualitative evaluation, we use *Teacher survey III*. In the discussion we will focus on individual observations that seem important to us.

Results

Teacher survey I was answered by 327 university teachers. Among them, 216 taught predominantly in artistic formats (individual tuition or ensemble lessons) and 111 teachers taught predominantly in academic teaching formats (small group lessons such as music theory or language courses or in larger formats such as lectures, seminars or colloquia).

555 students took part in the *Student survey*. Since the degree programmes usually have both academic and artistic content, no differentiation was made here.

Teacher survey III was sent out throughout Germany, but participation of the 125 teachers was mainly limited to the four northern German conservatoires already covered by *surveys I* and *II*. We have decided to omit the missing values (missing completely at random, MCAR) in the presentation of the results, which is why individual values are assigned to each question.[9]

Focus 1: Personal Situation

When we come to our findings, we can see on the one hand that the sudden switch to digital teaching was a serious stress test for everyone involved: 65 % of the teachers and 44 % of the students indicated an increased workload (Fig. 2) and even 74 % of the teachers as well as 63 % of the students perceive online teaching as an increased psychological burden (Fig. 3). On the other hand, the vast majority of the teachers and students seem to be coping with the situation reasonably well. Only 15 % of the teachers and 27 % of the students felt overwhelmed by the COVID crisis (Fig. 4).

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[9] Due to the size of the survey, we designed it so that respondents only have to answer a small number of compulsory questions at the beginning. The missing values at the end are due to the fact that teachers or students did not complete the survey or did not want to give any information. We have only worked with the answers here. It would also have been possible to summarize the missing values under "no information".

How would you rate your workload: Compared to classroom teaching, I am currently working …

■ more ■ similar amount ■ less

	more	similar amount	less
all teachers n = 316	65%	19%	16%
artistic teachers n = 206	56%	23%	21%
academic teachers n = 110	83%	12%	5%
students n = 451	44%	25%	31%
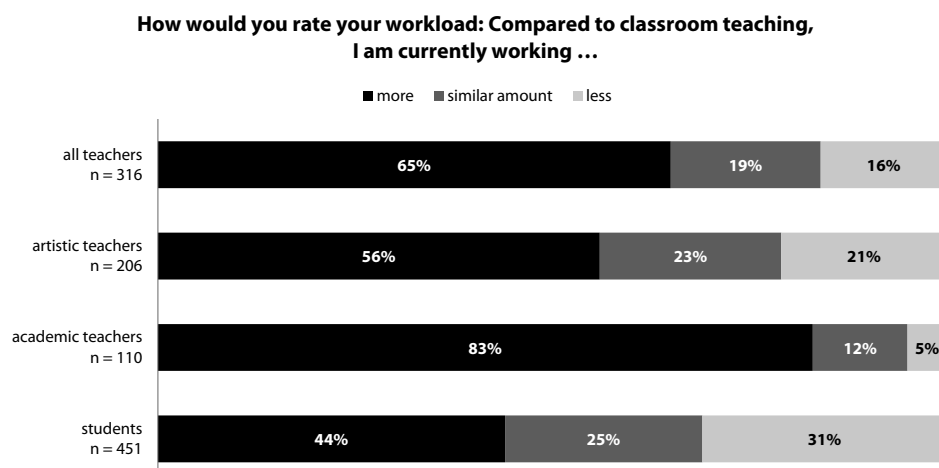
Fig. 2: Workload of teachers and students due to online teaching under COVID conditions (data from *Teacher survey I / Student survey*, summer term 2020)

I perceive the psychological burden of online teaching compared to face-to-face teaching as …

■ more ■ similar size ■ less

	more	similar size	less
all teachers n = 313	74%	20%	6%
artistic teachers n = 203	74%	20%	6%
academic teachers n = 110	74%	21%	5%
students n = 450	63%	17%	20%
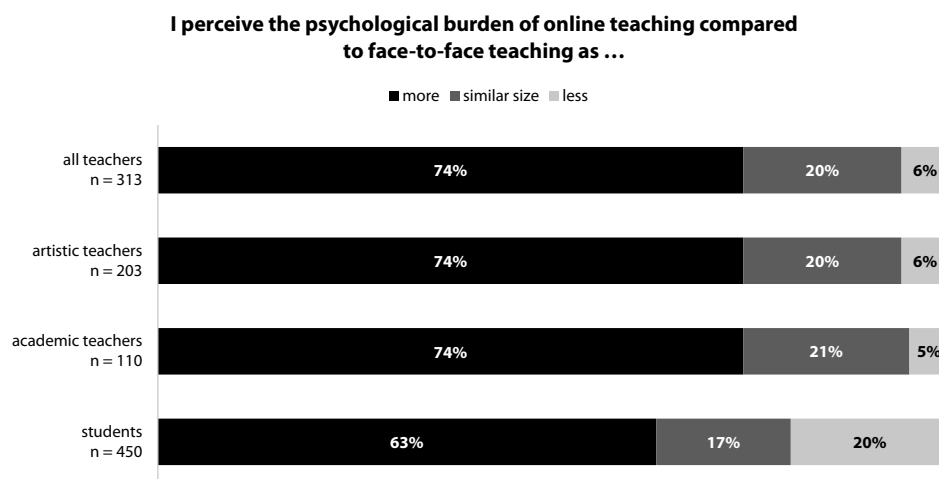
Fig. 3: Psychological burden of teachers and students due to online teaching under COVID conditions (data from *Teacher survey I / Student survey*, summer term 2020)

Would you say that you personally can cope with the current situation or do you feel overwhelmed?

■ I can handle the situation ■ I feel overwhelmed by the situation

all teachers n = 310	85%	15%
artistic teachers n = 203	83%	17%
academic teachers n = 107	88%	12%
students n = 442	73%	27%
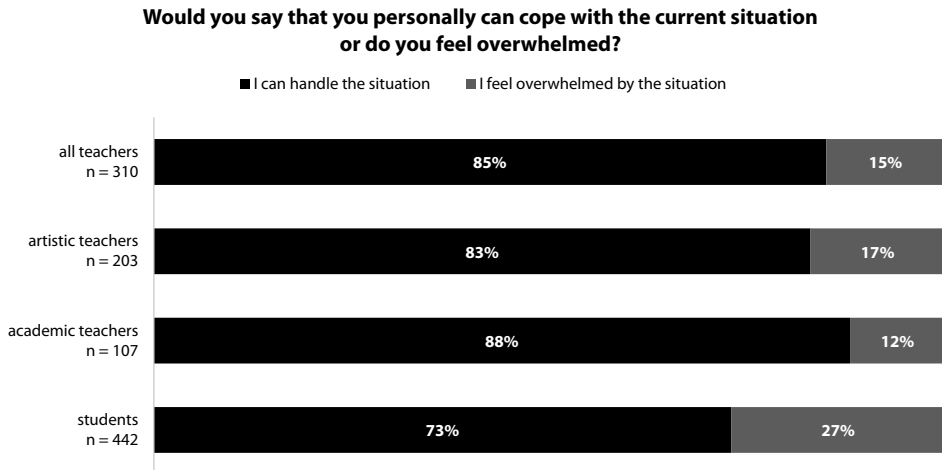
Fig. 4: Ability to cope with the current situation (data from *Teacher survey I / Student survey,* summer term 2020)

Focus 2: Use of Media, Ways of Communication and Teaching Formats

When it comes to the question of media use, the establishment of certain key media emerges very clearly from our results: communication takes place in particular by email (Fig. 5); in terms of teaching, video conferencing seems to be the digital format of choice (Fig. 6).

How do you currently communicate with your students / with your teachers (during the closure)? (Multiple answers possible)

■ all teachers n = 314 ■ artistic teachers n = 206 ■ academic teachers n = 108 ■ students n = 441

email	90% / 86% / 96% / 92%
digital learning and working platform	58% / 52% / 69% / 52%
social media or messenger services	51% / 65% / 24% / 58%
telephone	47% / 58% / 26% / 47%
university website	10% / 7% / 15% / 14%
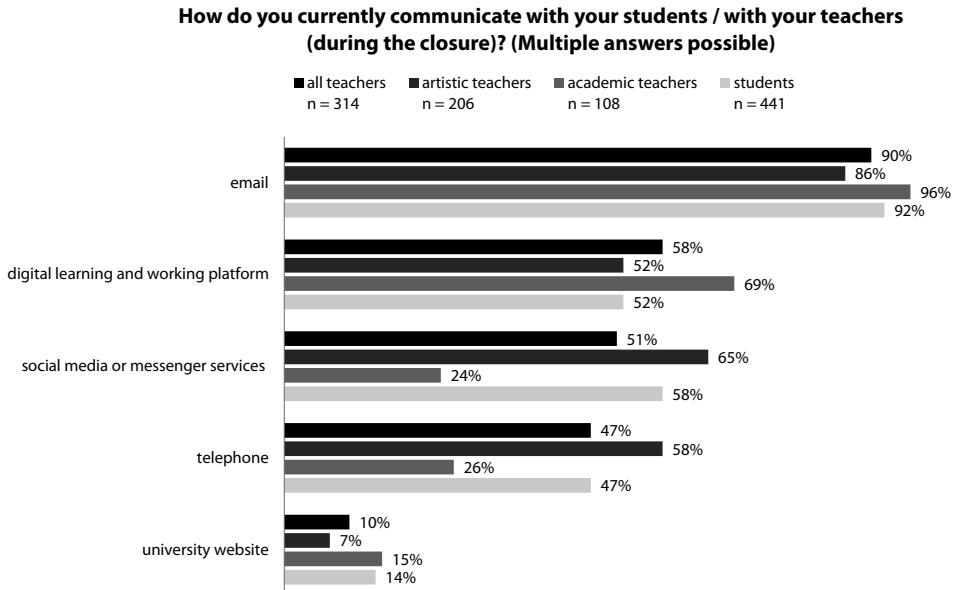
Fig. 5: Use of media for communication purposes (data from *Teacher survey I / Student survey,* summer term 2020)

Which of the following assignment or teaching formats on the internet have you used since the university closure? (Multiple answers possible)

■ all teachers   ■ artistic teachers   ■ academic teachers   ■ students
n = 306   n = 198   n = 108   n = 428

video conference
90%
88%
93%
97%

written task by email etc.
53%
42%
73%
64%

explanatory video
26%
24%
31%
29%

presentation
24%
9%
51%
47%

audio conference
20%
24%
14%
26%

writing conference
5%
4%
8%
6%
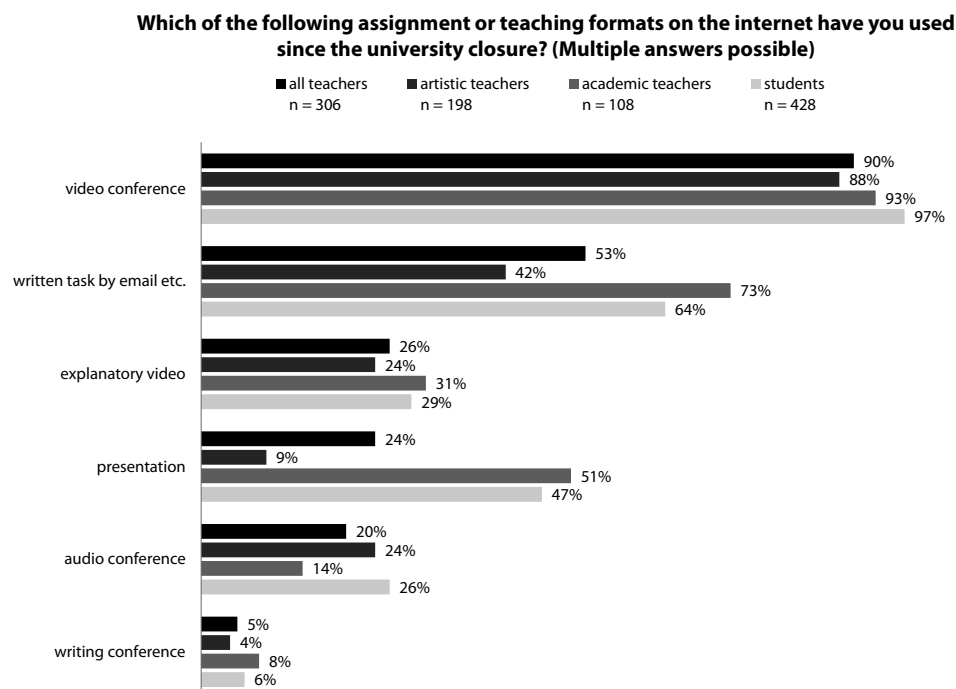
Fig. 6: Use of media for teaching purposes (data from *Teacher survey I / Student survey*, summer term 2020)

Focus 3: Challenges, Opportunities and Limitations of Online Teaching

The results also show that establishing and maintaining contact is one of the central concerns in the crisis. 70 % of the teachers and even 73 % of the students consider the lack of direct personal contact one of the greatest challenges resulting from the closure of the universities. For the majority of music students, there are two other main challenges: finding appropriate ways and conditions in which to practise their musical instruments and maintaining their own study motivation (Fig. 7).

When asked about the educational potential of online teaching, the majority of the teachers and students named the imparting of media skills, the general promotion of a greater independence and the strengthening of self-directed learning by providing and linking additional material as the essentials (Fig. 8).

Where do you currently see the main challenges and problems?
(Multiple answers possible)

■ all teachers ■ artistic teachers ■ academic teachers ▪ students
n = 319 n = 210 n = 109 n = 483
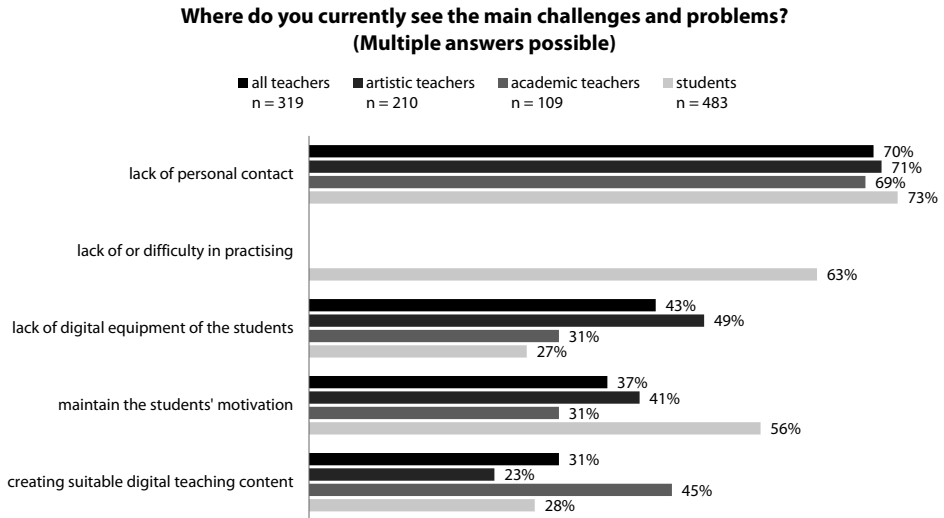
Fig. 7: Ranking of challenges related to online teaching in the COVID crisis (only items with an approval rate of more than 30 % are listed; data from *Teacher survey I / Student survey*, summer term 2020)

In your opinion, what opportunities does online teaching offer?
(Multiple answers possible)

■ all teachers ■ artistic teachers ■ academic teachers ▪ students
n = 273 n = 170 n = 103 n = 397
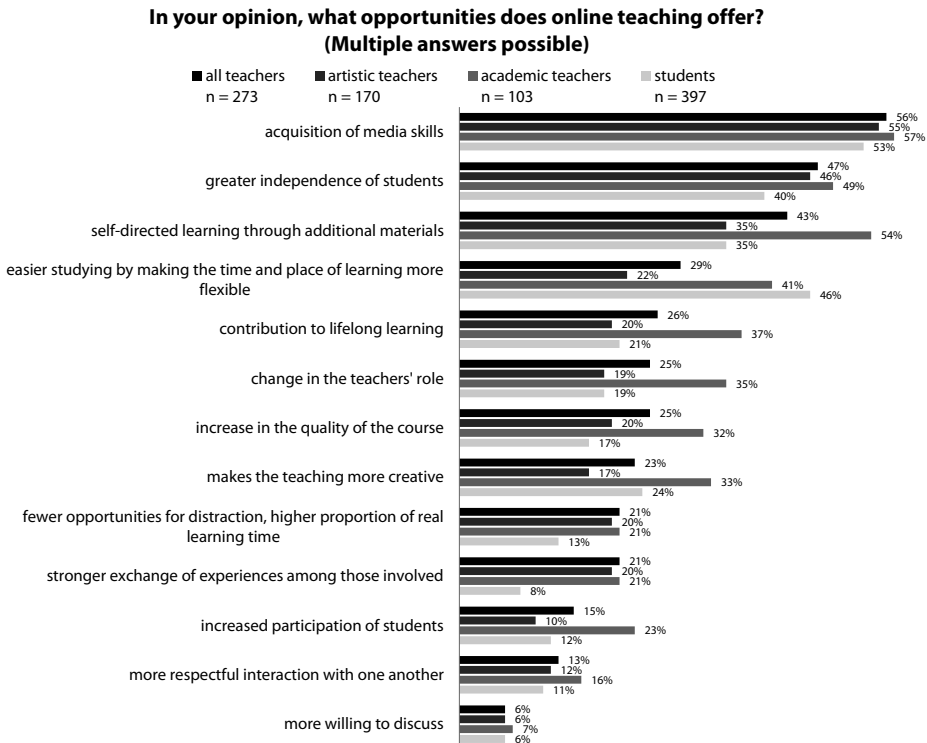
Fig. 8: Ranking of opportunities related to online teaching in the COVID crisis (data from *Teacher survey I / Student survey*, summer term 2020)

Acceptance of online teaching among artistic teachers and their students is low: only 2 % of both groups accept digital teaching formats as a full substitute for conventional face-to-face teaching, while 21 % of the artistic teaching staff and even 32 % of the students reject online teaching completely, deeming it an unsuitable form of teaching (Fig. 9).

From my point of view, artistic online teaching is ...

■ artistic teachers   ■ students
n = 199   n = 408

	artistic teachers	students
an unsuitable form of teaching	21%	32%
an alternative in the current crisis situation	55%	49%
a very practical addition to classroom instruction	23%	17%
a full substitute for face-to-face-teaching	2%	2%
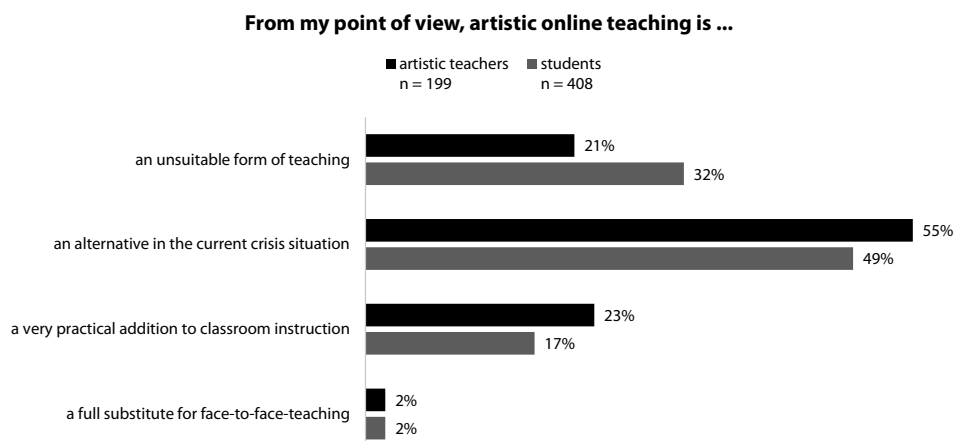
Fig. 9: Acceptance of online teaching formats among artistic teachers and students (question specifically related to the artistic teaching staff and the students, data from *Teacher survey I / Student survey*, summer term 2020)

This attitude is based on specific limitations of the artistic quality using online formats. The majority of the artistic teachers attribute these limitations to the following points:

- a lack of sound quality, especially in terms of differentiation (84 %),
- the impairment of emotional expressiveness (70 %),
- the limited perceptibility of posture and play movements (68 %),
- compromises in terms of the artistic performance and presence, limited perceptibility of facial expressions and gestures (61 %) and
- difficulties in conveying artistic approaches to interpretation (55 %).[10]

Focus 4: Long-term Consequences

In the assessment of long-term consequences, the students are more pessimistic than the teachers. Almost half the students share the opinion that the university closures will lead to a significant learning delay (Fig. 10). More than 80 % also believe that the social inequality among students will increase because of the COVID situation (Fig. 11).

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[10] Data from *Teacher survey I*, summer term 2020.

Do you assume that the temporary closure of the university will lead to significant learning delays for most of the students?

■ the temporary closure will lead to significant learning delays ■ the learning gaps will be kept within limits

all teachers n = 304	32%	68%
artistic teachers n = 197	39%	61%
academic teachers n = 107	19%	81%
students n = 422	47%	53%
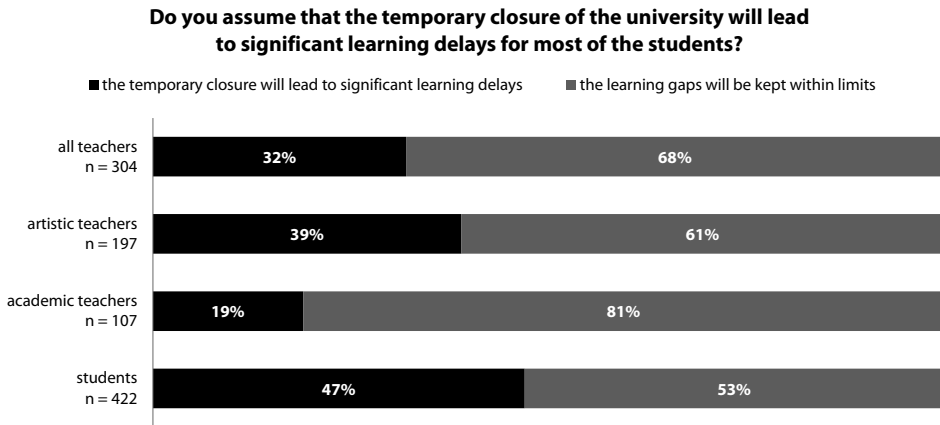
Fig. 10: Assessment of long-term consequences in terms of learning delays (data from *Teacher survey I / Student survey*, summer term 2020)

In the public discussion, one of the positions taken is that effects of social inequality are reinforced by the temporary closure of universities.

■ yes, the effects of social inequality will increase ■ no, the effects of social inequality will not increase

all teachers n = 295	63%	37%
artistic teachers n = 191	61%	39%
academic teachers n = 104	67%	33%
students n = 414	81%	19%
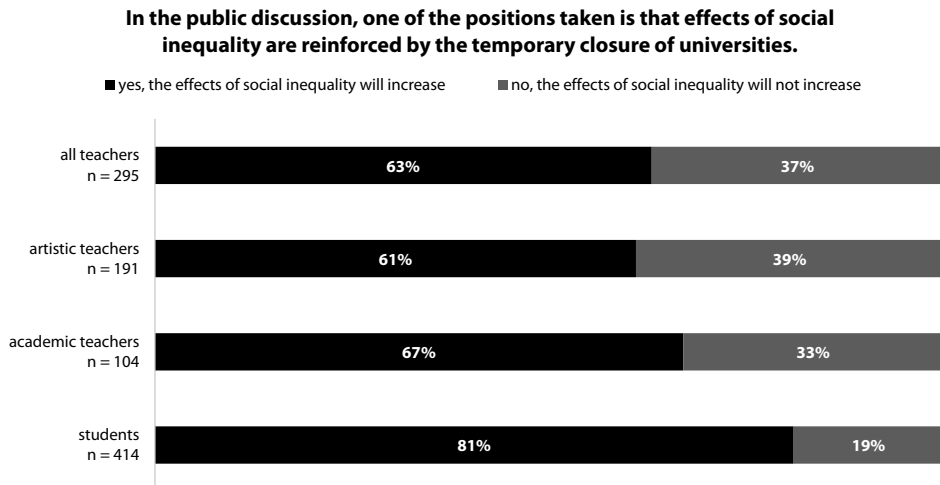
Fig. 11: Assessment of long-term consequences in terms of social inequality (data from *Teacher survey I / Student survey*, summer term 2020)

In an outcome greatly similar to the initial school survey, university lecturers also show a great willingness to change. More than half of them (53 %) want to integrate digital formats in their teaching more often in the future, regardless of the COVID crisis. But here again, we can see a big difference between the artistic and the academic university staff. While 71 % of the academic teachers want to continue offering digital formats as a supplement, only 42 % of artistic teachers are willing to do so. In contrast, the numerical values are again close when it comes to the fact that students should take more responsibility for their own learning process in the future. With regard to urgent digitization tasks, the

temporary university closures are seen as a clear catalyst. 72 % of university lecturers state that measures have been implemented at their university in the past few weeks that would otherwise have been implemented later or not at all. In comparison, only 59 % of teachers at general education schools said this (Fig. 12).

The long-term consequences of the COVID-19 pandemic and the need for online teaching for university development are being discussed. Please indicate whether you agree with the following statements. (Multiple answers possible)

■ all teachers　　■ artistic teachers　　■ academic teachers　　▢ students
n = 270　　　　　n = 170　　　　　n = 100　　　　　n = 383

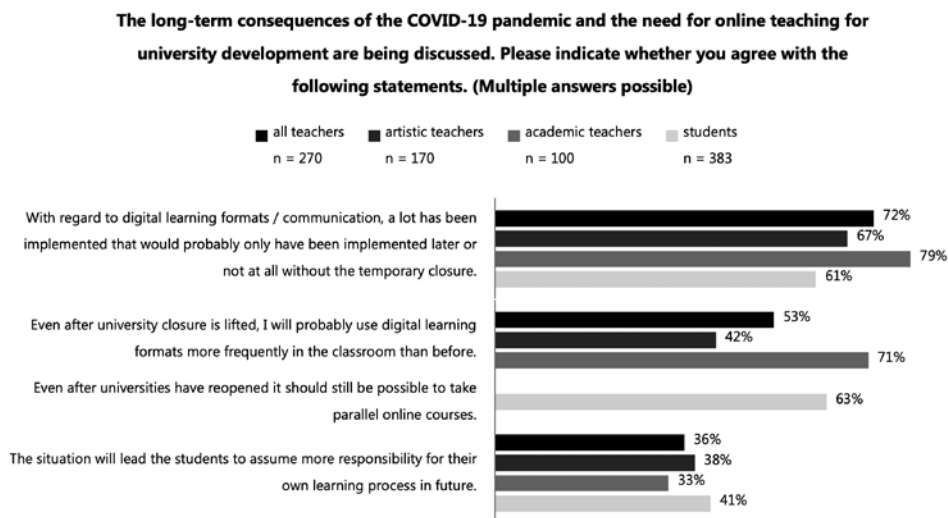|	
With regard to digital learning formats / communication, a lot has been implemented that would probably only have been implemented later or not at all without the temporary closure.	72% / 67% / 79% / 61%
Even after university closure is lifted, I will probably use digital learning formats more frequently in the classroom than before.	53% / 42% / 71%
Even after universities have reopened it should still be possible to take parallel online courses.	63%
The situation will lead the students to assume more responsibility for their own learning process in future.	36% / 38% / 33% / 41%

Fig. 12: Assessment of long-term consequences in terms of changes in teaching and learning attitudes due to the digital change (data from *Teacher survey I / Student survey*, summer term 2020)

Focus 5: Didactic Reflections, Evaluating Online Teaching from a Didactic Perspective

When it comes to assessing their online teaching after almost one year of use, music university lecturers remain sceptical. Regarding the quality of teaching compared to the former face-to-face situation, the majority of both the artistic and the academic teachers see a loss of substance. Only one third of the academic staff and only one fifth of the artistic teachers were able to convert their courses into digital formats without significant loss (Tab. 1). Analysing the teachers' comments on the open-ended questions, we were also able to derive reasons for the acceptance or rejection of online teaching on a personal, social and content-related didactic level (Tab. 2).

How do you rate the quality of digital teaching?	Artistic teaching staff (n = 81)	Academic teaching staff (n = 40)
Online teaching means a loss of substance for my courses.	70 %	52.5 %
I succeeded in converting my courses into forms of online teaching without a great loss.	20 %	35 %
The quality of my teaching has improved through the use of online teaching formats.	10 %	12.5 %

Tab. 1: Assessment of the Quality of the Teachers' Own Online Teaching (*Teacher Survey III*)

	Reasons for rejection	Reasons for acceptance
Personal	• *Additional burden from screen work* • *Psychological and physical impairment*	• *Time saving (no trips to work)* • *Flexible time management*
Content-related, didactic	• *Technical limitations of the online format* • *Lack of the holistic experience* • *Inability to assess the learning progress*	• *Cross-university networking, integration of external teachers and experts* • *Opportunity to concentrate on the essentials of the subject* • *Integrating the students' perspective in terms of different learning needs*
Social	• *Difficulty of developing teaching-learning relationships with students* • *Lack of contact with colleagues* • *Hierarchical communication structure* • *Political consequences for the academic job market* • *Lack of separation between work and private life*	

Tab. 2: Reasons for acceptance and rejection of online teaching by the teaching staff of music universities (data from *Teacher survey III*, winter term 2020)

Discussion

Not All the Possibilities of Online Teaching Are Actually Used

Our results show that the opportunities offered by online teaching are not being fully exploited. In *Teacher survey III* we asked the university teachers to quantify the proportions of contactless and contact-based teaching, and synchronous and asynchronous teaching,

for the various online formats they use. Based on this data, we constructed the following matrix, with reference to a classification by Philipp Ahner (2019), differentiating four fields of digital media and showing their percentage of the entire range of courses (Fig. 13).
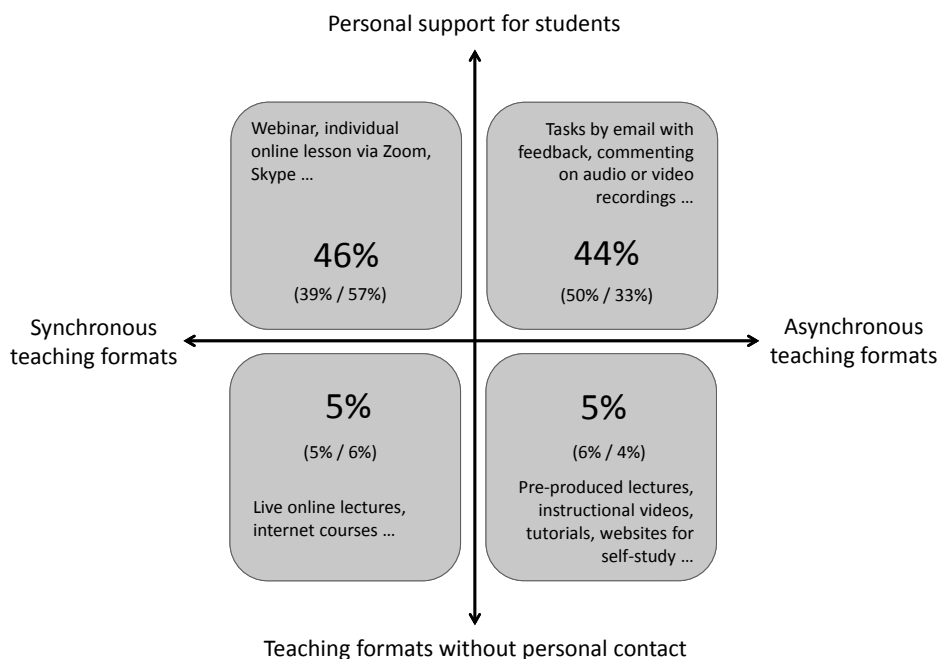
Fig. 13: Proportion of different digital teaching formats, which were use during the university closures (data from *Teacher Survey I*, summer Term 2020, in parentheses the percentages divided for the artistic and academic staff)[11]

The findings confirm once again the great value that the teachers assign to the factor of contact during the crisis. According to their own statements, 90 % of the music university lecturers organize their online teaching in formats with guaranteed contact and supervision (as shown in the two upper fields). In contrast, digital teaching formats without contact and direct support only play a marginal role (shown by the lower fields).

But this also means that, with regard to the variety of teaching methods and the students' desire for flexibility within the study programmes, there is still great potential in both the lower fields of the matrix. This hardly used potential definitely needs to be exploited more as one of the main future tasks.

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[11] Based on a classification by Ahner, 2019, pp. 6–9.

The Teaching Groups Are Drifting Apart

The results of the first two surveys (summer term 2020) already showed a clear difference in attitudes between the two groups of teachers (see esp. Figs. 2, 8 and 12). This difference also remains evident in the follow-up *Teacher survey III* (winter term 2020): while 90 % of the artistic teachers use every opportunity to teach face-to-face, only half the academic teachers do so. Conversely, more than half the academic teachers (52 %) consciously use digital formats in certain situations because they have proven didactically useful. In contrast, only 29 % of the artistic teachers share this opinion. There are also differences when the teachers were asked whether the use of digital media has resulted in a fundamental rethinking of their didactic approach and teaching methods. However, the numbers are not that far apart in this question: while 36 % of the academic staff fundamentally reconsidered their own teaching, only 27 % of the artistic teachers did so. Finally, both groups are very close in their assessment that face-to-face teaching is ultimately irreplaceable for certain teaching situations (Tab. 3).

What attitudes towards teaching did you build up in the past semesters? (Multiple answers possible)	"Yes, I agree" (artistic teaching staff)	"Yes, I agree" (academic teaching staff)
I use every opportunity to teach face-to-face.	90 % (n = 79)	52 % (n = 33)
I use every opportunity to teach online.	13 % (n = 62)	19 % (n = 32)
In certain situations I consciously use online teaching formats because they have proven useful.	29 % (n = 66)	52 % (n = 33)
Because of the online format, I had to fundamentally reconsider my teaching.	27 % (n = 66)	36 % (n = 33)
In certain situations, face-to-face teaching is irreplaceable for me.	97 % (n = 74)	91 % (n = 35)

Tab. 3: Differences in Attitudes Towards Face-to-Face and Online Teaching Between the Artistic and the Academic Staff (data from *Teacher Survey III*, Winter Term 2020)

A look at the COVID-related working situation of the artistic and the academic teaching staff in the winter term 2020/21 shows a highly heterogeneous picture, which confirms the consolidation of differences in the attitudes of both teaching groups that already emerged in the previous surveys. While the theoretical courses have been largely transferred to digital formats, in the artistic field teaching predominantly takes place face-to-face again (Fig. 14).
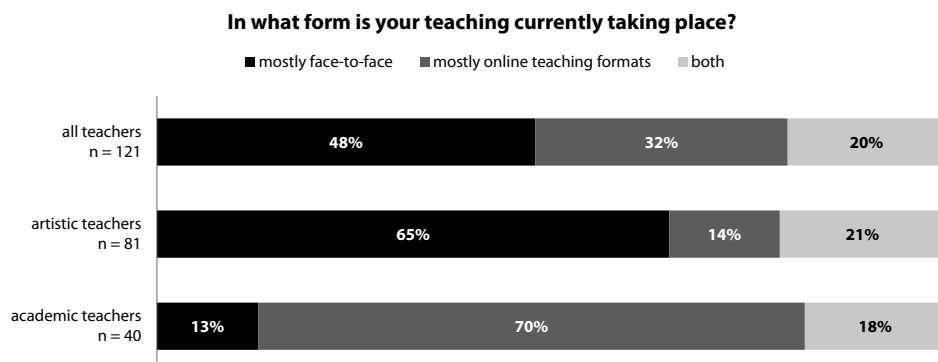
In what form is your teaching currently taking place?

■ mostly face-to-face　■ mostly online teaching formats　■ both

all teachers n = 121	48%	32%	20%
artistic teachers n = 81	65%	14%	21%
academic teachers n = 40	13%	70%	18%

Fig. 14: Differences in the Ratio of Face-to-Face and Online Teaching Between the Artistic and the Academic Staff (data from *Teacher Survey III*, Winter Term 2020)

Agenda: What to Do to Prevent a Regression to Pre-COVID Times

The drifting apart of artistic and academic teaching staff shows how important an internal exchange of digital knowledge, external training and a mission statement concerning online teaching at music universities will be in the near future. From our perspective, the central focus must be on the connection between digital competence and didactic know-how.

This also requires an appropriate technical basis. The surveys clearly show that there is still a need for technical equipment to meet the high audio and video quality needed for artistic teaching. In addition to appropriate devices, this also requires a fast and powerful internet connection in order to transmit sound and images with as few delays as possible.

Wherever the capacity and ability to set up individual e-learning structures are missing, it is important to cooperate with other music universities. The goal must be to develop common strategies based on the specific requirements of artistic online teaching because, among music students at least, there is a great desire for hybrid teaching formats. They appreciate flexible study programmes with a wide range of lesson formats between face-to face tuition and online teaching. Listening to students' needs makes it clear that there can be no simple return to the ways of the past.

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Katalin Kovács

The Application of Kodály's Principles During the COVID-19 Pandemic

Research among Pre-Service Elementary and Kindergarten Teachers

Introduction

Music is a fascinating and defining element of our lives; however, the diversity of factors that influence our enjoyment of music make the reasons we feel the way we do about it somewhat opaque and nebulous (Margulis, 2018). The correlations between musical elements can express profound ideas. Their use occurs on several levels, from the many forms of everyday entertainment to the most abstract emotional, intellectual and aesthetic content (Antal-Lundström, 2021).

The internationally renowned Kodály concept is a system of Hungarian music education that builds on the foundations laid in early childhood. Zoltán Kodály believed that decades, even centuries, are needed to build a national musical culture, and that this could only be achieved if children grew up in an environment rich in the beauty of music from birth. Kodály considered singing to be the most natural way of actively making music should be a prelude to learning an instrument. He often stressed the importance of learning musical elements directly through live music, so that the sung material played on an instrument should be an illustrative means of learning the laws of music (Forrai, 1974).

At the Department of Singing and Music of Eötvös Loránd University's Faculty of Primary and Pre-School Education (ELTE TÓK), prospective pre-school teachers and teacher training students take a multi-year music course alongside their other subject studies. They are expected to acquire musical skills that go far beyond the musical knowledge actually used in pre-school music classes and primary school lessons.

The well-established, traditional structure of music education in the 20th century began to gradually shift transform from the beginning of this century. In exploring the roots of this phenomenon, we must primarily take into account the extraordinarily rapid

advancement of technology (Szabó, 2018). The very process of learning music generates its own tensions – from the the time and stamina it requires (through necessary long years of practice), and the meagre material and moral rewards perceived by the individual. This often leads to the choosing of an easier route and the prioritisation of activities that require less study (Westerlund, 2008). Although nurturing creativity is a very important objective of music education, it is often incompatible with the laborious, systematic processes of studying music (Vitányi & Sági, 2003).

An education in the arts – and thus in music – has many demonstrable positive impacts. These include an empathetic approach, support for learning, openness, persever-ance, level-headedness, refined behaviour, complex development, instilling of work ethic, self-awareness, self-esteem, self-discipline, cooperation, recognising tradition, developing fine motor skills, cultivating aesthetic sense, and improving concentration (Barát-László, 2021). Making music thus affects development of the personality and, through this, may also impact the individual's quality of life. Music of value engenders an aesthetic response in the individual, shaping their tastes and attitudes. In early childhood, music education has an impact primarily through the emotions, and methodical development is the task of the nursery, kindergarden and elementary school (Forrai, 1974). It is for this task that we prepare students in the Department of Singing and Music of Eötvös Loránd University's Faculty of Primary and Pre-School Education (ELTE TÓK), by means of the following courses of study: Methodology of Singing and Music, Music Literature, and Voice Training.

The onset of the coronavirus pandemic from mid-March 2020 forced education to undergo a sudden, rapid shift into an unprecedented situation. We cannot ignore the traumatic nature of this shift, with the switch to online education occurring under circum-stances that were less than ideal, and ending the semester in a way that was not intended (Serfőző, Aggné Pirka, Bajzáth, Böddi, Lassú, Golyán, Kolosai, Rádi, Sándor & Svraka, 2020).

In conducting courses online (via the Microsoft Teams platform), we endeavoured to present an interpretation of singing-based music education built on Kodály's concept. This may have represented the closest solution to in-person teaching. The goal was to ensure that students would be able to complete the semester as effectively as before. We examined the following questions: To what extent can Kodály's goals in music education be realised under the circumstances of online teaching? Is progress sustainable in the context of online teaching? This present study attempts to answer these questions.

The Key Aspects of Kodály's Concept of Music Education

Just as the 19th century saw the emergence of laws on public education – and within this, music education as a distinct teaching field – in many countries (including Hungary), the 20th century saw the formulation of a number of basic concepts of music education,

as espoused in the writings of Émile Jaques-Dalcroze (1906, 1921/1967, 1930), Carl Orff (1950–54), Shinichi Suzuki (1966) and Edgar Willems (1956).

The concept devised by Zoltán Kodály (1964), which remains at the core of Hungarian music education to this day, was similarly formulated in written form during this period. In 1964, the International Society for Music Education (ISME) presented the methods and achievements of Hungarian music education as an example to the world's music pedagogy. It is for this reason that music teachers from numerous countries have travelled – and continue to travel – to Hungary to familiarise themselves with the Hungarian methods.

The principles of music education – and primarily of *public* music education – are those which Kodály himself formulated in his various writings and speeches (Bónis 1964). In the English speaking world, his ideas about music education came to be known as the Kodály Method, an incorrect translation because Kodály himself never wrote a methodical summary of his ideas. Instead, he left this task – the development of their application in practice – to his colleagues (Jenő Ádám, Katalin Forrai and Márta Nemesszeghy), and, for the most part, former pupils (such as László Lukin and Helga Szabó).

While it is good to know that Kodály's ideas and practical advice on music pedagogy were drawn from numerous sources, the thoughts that were assembled into a unified whole are still regarded as his own intellectual property. From questions of the most general nature to the more practical details, the concept crystallised around three key points. (1) Music must be made accessible to everyone in schools. (2) Notwithstanding this, only music of artistic value is suitable educational material for children. (3) Musical practice derives from musical activities, the most decisive medium being singing. The essential element of Kodály's concept is that singing leads most directly to the experience and understanding of music. It emphasises the human voice as an instrument available to everyone (Kodály 1964).

Folk music plays an important role in music education, as it fulfils the role, which fulfils the role of a musical mother tongue, representing values refined over centuries in the traditions of all peoples. Arranged systematically, folk music is thus also suitable for teaching children. Folk music plays an important role in music education, as it fulfils the role. (Whilst the Eastern pentatonic nature of Hungarian folk music is particularly important to us, the door must – naturally – be left open to the music of other peoples, as well as to the great composers of the past and present.)

Rather than the exclusivity of the theoretical-historical approach to listening to music, Kodály held that it is only musical practice that brings us close to musical works and a genuine understanding of music. For this, the most suitable medium is singing, which plays a central role both in terms of the development of musical skills and the joyful experience of musical activity. Firstly, the singing voice is an "instrument" that is available to all; within this, choral singing – besides its role in nurturing community – is particularly important. Musical reading and writing is the tool for attainment of modern musical literacy, and

its mastery is likewise regarded as an indispensable element. As the most appropriate tool in this context, Kodály introduced relative solmization, which he and Jenő Ádám (1945) adopted from the movable do solfège system of the English educator John Curwen (1858). In Kodály's concept, the development of inner hearing, by which we mean the deliberate evocation, activation and actuation of musical memories and images, is similarly indispensable for the conscious understanding and enjoyment of music. Singing plays an important part in the formation of this inner hearing. Having students practice the singing of typical melodic turns and intervals contributes significantly to the formation of the heard sound.

Other key aspects of the concept include the importance of early initiation, the utilisation of children's games and folk dances, instrumental teaching based on singing, and the necessity of everyday musical activity. The defining role of the well-trained, dedicated music teacher is likewise something Kodály emphasised in his writings. As both a teacher at the Academy of Music and a theorist, Kodály was thoroughly engaged in the training of professional musicians and music teachers. The presence of teachers who are both well-trained and artistically committed is a basic condition for effective education in the arts. However, the task of the teacher is not merely to pass on knowledge; they must also have creative capabilities, and the ability to convey the joy of experience and train the senses of those they teach. As in the teaching of any area of knowledge, the expectation is that the student of music will progress from a lower level of understanding to the next level, enabled by the internalisation at every point along the way of evolving levels of knowledge and skill (Antal-Lundström 2021). Active, creative musical activities play an important role in this. According to Kodály's pupil Klára Kokas (1972), effective education in the arts or music pedagogy is influenced by two factors: one is the artistic or academic value of the given material, while the other is the medium through which it is received, meaning the full scope of the child's creative activity.

The Goal of the Study

In my study, I endeavour to summarise the experiences of the period between 23 March and 25 April 2020, covering the switch to distance teaching at the Department of Singing and Music of the ELTE Faculty of Primary and Pre-School Education (ELTE TÓK), and with respect to the training of trainee-teachers of pre-school and elementary school pedagogy. It focuses on the sustainability of students' musical progress in the online environment, and also as the foundation as the foundation for future practice. Due to the prevailing virus situation, the study also focuses on teaching and evaluation methods, as well as the experiences of educators.

It was the conviction of the Department of Singing and Music that personal contact and active musical activities might take place most appropriately in the form of

online synchronous classes (on the Microsoft Teams platform). Our goal was to ensure that teaching could be conducted more or less as effectively as before. The guiding principle in formulating the research questions, as Kodály himself emphasised with respect to the mastering of musical elements, is that classes should take place directly with live music. In our two questions, we considered: To what extent can Kodály's goals in music education be realised under the circumstances of online teaching? Is progress sustainable in the context of online teaching?

The Teaching of Singing and Music Subjects Online (Voice Training, Music Literature, Methodology of Singing and Music)

During the spring break, the ELTE IT Directorate assigned the data from the Neptun system (the online study platform of Hungarian universities – including courses and the students attending them) to other platforms aiding online teaching (Canvas, Moodle, Teams). We assumed with some conviction that personal contact would be best replaced by online classes. Consequently, the Department of Singing and Music of the ELTE Faculty of Primary and Pre-School Education (ELTE TÓK) found the Microsoft Teams application best suited to this task, potentially supplemented with the Canvas platform.

The possibilities offered by Microsoft Teams are in many ways incompatible with Kodály's concept (for example, with respect to the power of group singing, or communal children's games). Although we endeavoured to conduct our teaching in a way most faithful to Kodály's principles, concessions did need to be made. Audio materials recorded or transmitted from other sources or PowerPoint items were used as supplements to the online classes, while the students' own contributions brought these resources closer to the other students in their groups raising the level of their knowledge.

The utilisation of the audio materials, naturally prepared only for internal use, mainly helped develop clear singing (hitting the correct pitch, or improving inner hearing), as well as enhancing music-reading skills. The PowerPoint materials urged appropriately informative elaboration of the more explicit requirements and meaningful or valuable tasks. In this way, the students' knowledge gained a more ordered structure, while as a further advantage it became apparent that these educational materials might prove useful for them when teaching in future. In my experience, the methods used motivated the students and played an effective role in their mastering of the teaching material.

Voice Training

Students specialising as singing teachers took part in this course in classes for 45 minutes each week. The goal of the course is to produce teachers who, in possession of the knowledge, skills and abilities acquired during their training, are capable of the appropriate use

and maintenance of their own singing voices and those of their pupils. The curriculum covers correct posture, breathing technique, sound production in speech and singing, and intelligible articulation, all by means of vocal exercises and Hungarian folk songs of varying character. The course requires students to be able to convey the musical experience through the cultivation and improvement of speaking and singing ability, while awakening the appetite for music of quality. They should be able to maintain a fine singing voice that is able to adapt to the vocal register of the 6–12 age group, and develop the knowledge required to solve the problems of sound production among this age group; it's also necessary to perform familiar works in an enjoyable manner, whilst maintaining a healthy singing voice, and the desire and capability to self-educate.

In the case of Voice Training, each student on the course spent 15 minutes per session individually in the form of a chat call, with a series of exercises prepared for them as a vocal warm-up, some of which were of course already familiar from face-to-face classes. Piano accompaniments for the songs were recorded in sound files in two tempos: a recording at a slower tempo was suitable for the learning phase, making the learning process easier, while a recording for performance level completed the process of performing the learned songs. The sound recordings, together with the sheet music for the songs, were uploaded to Class Materials on the group's page.

Of course, it may have proven difficult to confirm whether the techniques required for singing (diaphragmatic breathing, vocal resonance, the oro-nasal process) were truly mastered by each student. Progress was more readily apparent in individual preparations for the class, since each given folk song or composed song had to be learned by practice individually based on the sound files. In any event, good maintenance of tempo and accurate, well-timed pinpointing of the initial pitch was far sooner achieved, while no significant result was attained in mastery of the performance mode itself or the phrasing of the songs.

Kodály's musical education goals could only be partially achieved in the educational environment of online voice training. Kodály repeatedly stressed his doubts about the technological advances of his time and advocated the importance of singing precisely in opposition to this mechanisation. Sustainable development has been stagnant and stunted mostly because of the personal and partial control of immediate interpretation or reproduction.

Music Literature

Students on the course who were specialising as singing teachers took part in classes of 45 minutes weekly. The goal of this course is to further develop the outlook of trainee teachers with respect to the aesthetics and history of music, and to familiarise them with the styles of different periods, with an emphasis on periods and styles of music history (with an emphasis on instrumental works of European music history from the 13th to the 20th century, as well as the music of the Baroque and Viennese Classicist eras). The

curriculum embraces European instrumental music from its beginnings to the 19th century; the role of instruments in vocal genres; the development of independent instrumental music; instrumental genres and forms of Baroque music; and typical genres and forms of Viennese Classicism. The requirements include a knowledge of the key characteristics of each major period of both universal and Hungarian music history; knowledge and recognition of typical stylistic features; knowledge of the oeuvres of outstanding composers; active analysis and authentic presentation of the historical vocal material taught to primary school pupils in the 5th and 6th grades and the of knowledge of music history and literature with the curricula of other subjects of study.

When considering music literature, students were advised to discuss adapted course materials before creating a PowerPoint presentation summarising the essential genres, this being a summary for children of the essential genres and composers of the given period. Most students approached the music of Viennese Classicism from the instrumental side with a view to familiarising children with the symphony and the symphony orchestra. It was also possible to listen to music via screen sharing (by turning on the computer sound), allowing superb performances of works to be heard from the given computer or internet platform.

One positive outcome of this was that students were able to select quality performances independently from among the rich music listening options on the internet to use in their own presentations, using an approach suited to their own individual personality.

Kodály's approach to music education favours listening to live music (teacher singing) and requires exposure to valuable music. In the case of music literature, the importance of listening to music can be rigorously maintained, as the possibility of demanding performances provided by the internet presents a much more realistic picture, the viewing and use of which cannot be considered as a closed process in a given attendance class, but encourages the student to search for music on his/her own, which helps in the subsequent teaching to find, compile and learn about demanding musical works.

Methodology of Singing and Music

Pre-school teaching students took part in weekly classes of 90 minutes weekly. The goal of the course is to deepen the development of capabilities matching the first stage of pre-school music education, together with the associated musical knowledge, providing a basis for the required further knowledge and skills. The course familiarises students with nursery rhymes and children's songs related to pre-school song material with simpler rhythms and melodies; folk songs, simple canons and polyphonic excerpts – primarily in narrower ranges and using the pentatonic scale – are also used to teach them in narrower ranges and in the pentatonic scale, teaching them to sing these clearly and expressively and play them on an instrument (recorder). The curriculum covers knowledge of rhythm, melody, form, intervals and scales that are linked to the musical requirements of pre-school age groups and with

a view to personality development, playfulness and a focus on activity. The repertoire of songs extends to nursery rhymes, children's and folk songs appropriate to the first stage of pre-school music education. The course also covers basic rhythmic concepts, knowledge of melody, melodic turns in scales of a narrow range, pentatonic scales, absolute note names, naturals, key signatures and accidentals. Basic knowledge of consonance and musical instruments is also covered. Students are required to complete written and practical tasks to an appropriate level, and to be able to accurately read and write music to a basic level.

For the first semester of the course of Methodology of Singing and Music I, both video and sound files of nursery rhymes and songs were likewise prepared for uploading, and could be seen by the students and practised at home with the help of screen sharing. A teacher will often make allowances for students during in-person teaching, so as to employ a more comfortable vocal range derived from the appropriate pitch; however, in online teaching, pre-recorded teaching pre-recorded sound files of good quality help train the students' voices to the pitch appropriate for teaching children, since for students with good singing abilities the importance of the opening note of a song becomes unequivocal in this context. Students of lesser singing ability, on the other hand, will simply endeavour to hit the right note, in the absence of any communal or other opportunity to practise.

Recorder fingerings for individual songs were set down on video, but sometimes students only heard the singing in ABC notation and supplied the relevant fingering. When practising nursery rhymes, the standard approach of establishing the beat was walking on the spot or demonstrating big movements of various parts of the body. In the study of musical form, the improvisation of musical phrases (call and response) helped to conjure up a more playful, communal spirit.

Only the teacher can enter song lists or exam questions into the Class Materials folder on Teams that can be seen by the students. In previous years, it was also possible to store songs sung by students in this folder, in solmizated form, with the beat and first verses included as aids, which was justified primarily by the size of the sound files (subject to a multi-step sending process) and the ability of the teacher. This is contrary to both in-person training and Kodály's principles, and we have experienced both its benefits and drawbacks. Its advantage is that it has set the important example to trainee pre-school teachers of keeping the optimal starting note so that, on starting at an appropriately slow tempo and after entry of the singer, singing with hand signs can then begin. Available internet options did not permit communal singing. Logging on with both video and sound weakened connection and, for this reason, students of colleagues teaching other subjects have become accustomed to logging on microphones muted and no video. Consequently, I would often see only students' initials or perhaps their profile pictures during classes. On special request, however, several students would also turn on the video, which would make the class much more personal by offering the possibility of metacommunication. Hand signs became visible on the screen, as did delays in articulation, although this did prompt

the teacher to address the students individually on several occasions during a class; for example with a sung greeting or by having students sing back the roll-call individually. This new kind of personal contact enriched the hitherto established forms of my classes.

According to Kodály, learning songs and games (our traditional children's song games) also develop the memory of the child or listener which, through singing together, develops inner hearing and imagination, and lays the foundation for musical creativity, as the familiar melodies, playing forms and rhythms encourage them to make up their own tunes. It also develops problem-solving skills, through singing, singing each other's names and making up a tune for story, when they must listen to what others have sung before and attempt to match the words, because if they can, they will have to match the words to another tune. Singing games also help socialisation if you do everything at the same time with the same movements. This has a moral and artistic effect, and its joy is also reflected in the development of social relationships. This was only partially achieved in the online space, as the system did not allow for communal or partner singing, or even polyphonic singing, let alone learning and practising games related to the songs. However, from the point of view of sustainable development, the sound files for teaching children's songs and folk songs provided a kind of learning material for pupils, who could use them to develop their pure singing skills.

Summary

Until now, the focus of our teachnig during COVID-19 has been on delivering the curriculum itself, which has primarily entailed the need to overcome a number of obstacles. From the teacher's perspective, it has meant the reality of adapting to various platforms, as well as flexibility and patience in the face of students' potentially limited options. The first results of current research by the Department of Education of ELTE TÓK, which had already been published earlier on the faculty's website on 21 May 2020, were delivered on 12 November 2020 in a presentation by research leader Mónika Serfőző (of the TÁVOK 2020 Research Group for Investigation of the Impact of the COVID-19 Pandemic on Higher Education Methodology) at the Hungarian Science Festival, within the framework of an online conference organised at ELTE TÓK. Here she revealed that in the area of conceptual definitions the original concept of *'emergency remote teaching'*[1] was already being applied, since this needs to be distinguished from a well-planned online course or remote method professionally constructed over several months (Serfőző et al., 2020). The title of the research team's report, which we view as especially embodying the crux of the matter in this situation, as confirmed by their investigations, is: "The human factor remains the most

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[1] Statement of a participant of the session of Mónika Serfőző "TÁVOK 2020 – Teacher and student perspectives on distance learning" at the Hungarian Science Festival 2020 "Future-shaping science".

important in the online space as well." (Serfőző et al., 2020, pp. 1). Consequently, it proved a good decision on our part to seek personal contact with our groups and students.

Likewise, the research revealed that technical problems did not render this technical cooperation significantly more difficult, and out own experiences confirmed this. For students, the greatest advantage of remote teaching was the comfort of learning from home. However, the sustainability and potential of development must materialise via the methods used.

Digital education is therefore more about a change in methodological approach, and not so much about the use of technology. The focus in education must be placed on creativity and the transfer of critical thinking skills.

In the final analysis, it is the student who will judge the value of their learning experiences as they relate this to their personal life. In this process, every experience will have some consequence with respect to the life goals, and assessment of the extent to which these have been achieved will be a means. Pedagogical decisions and actions need to have value in the process of students' development.

In the field of music education, what is generally regarded as a goal does not necessarily cover the approaches that students adopt in the course of their training. Motivation, a spirit of enquiry, enjoyment of the activity and curiosity are the forces that may generate and sustain an interest in studying music. These are connected to the given learning situation, and play a role in whether the student accepts or rejects action. According to Cucci (2020), motivation and creativity may prove more important than intelligence and objective knowledge in the strict sense. It is precisely for this reason that the objective of music education, and the realisation of goals therein, resides in the student and the educational methods that enhance motivation, not in the given educational materials themselves. There is a frequent incorrect notion among music teachers to place a single-minded focus on the musical end-product, rather than on the teaching process as a whole. Accelerating cultural change, particularly in internet communities, places the emphasis on active participation and equal access. In the use of digital tools for music education, a renewed and fresh practice is needed which, while drawing on existing thinking and professional approaches, also exploits the opportunities for progress opened up by the use of these tools. In education in the arts, true knowledge of one's craft is no mere static notion, but a dynamic readiness to release creative energies in the pursuit of artistic goals.

In my understanding, the experience and value of learning in the online educational environment has unequivocally shifted towards a kind of self-regulated learning, a concept that relates to the cognitive, motivational and emotional aspects of learning. This is a cyclical process in which students consciously direct their own studies, formulate plans and goals to complete given tasks, employ conscious learning strategies, and apply self-assessment to monitor their own performance. There is a defined goal to be attained, and study progresses accordingly (Molnár 2002). Perception of the distance between

actual and desired performance plays an important role in success, leading to the concept of self-efficacy. Some studies (Çikrıkci 2017) show that self-efficacy may speed up student performance, but the level of education does not impact this. By contrast, cultural factors (individualist vs. collectivist), forms of assessment or the type of school system may represent barriers. The social psychologist Albert Bandura (1997), who repeatedly refers to self-efficacy, properly describes it as perceived confidence influencing a person's thoughts, actions and decision-making. Self-efficacy plays a significant role not only in maintaining the sense of achievement and desire to learn, but also in the nurturing of talent. Here mention must inevitably be made of creativity as one of the key concepts in psychology in recent decades, alongside identity, the role of the ego, and self-realization (Vitányi & Sági, 2003).

The exertions of thinking set us free. In the psychology of the coronavirus, passivity should give way to a readiness to take initiative as the norm. By solving problems, which strengthens our character, we can overcome difficulties.

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is a trained music pedagogue and works as lecturer for subject didactics Schulmusik 2 at the University of Teacher Education in Bern. She is a passionate choir leader and teaches singing. She has worked as a practical researcher in the SNF project "Kalkül und Kontingenz" and is currently writing her dissertation "The Pedagogical Imagination" under the supervision of Prof. Dr. Maria Spychiger at the University of Music and Performing Arts in Frankfurt am Main. In autumn this year she will take over the professorship at the PH FHNW in Muttenz, Basel.

Luc Nijs
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is associate professor in early childhood music education at the University of Luxembourg. He completed an MA in music performance (clarinet) at the Royal Conservatory of Brussels, an MA in philosophy and a PhD in systematic musicology at Ghent University. His research focuses on the musician-instrument relationship and on the role of body movement in music learning and teaching. He publishes in leading scientific journals/books, and is regularly invited as guest lecturer at universities (of the arts) in Europe and beyond. He is Associate Editor of the International Journal of Music in Early Childhood and Guest Associate Editor of Frontiers in Performance Science.

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Benedikt Ruf
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studied at the University of Music and Performing Arts Munich (state exam music) and at the Ludwig-Maximilians-Universität München (LMU; state exam ethics, MA philosophy, psychology and sociology). He teaches music, philosophy, and ethics, and works as a choir director. His research focuses on the overlap of knowledge, aesthetics, and education.

Annamaria Savona
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is a researcher at The Schwyz University of Teacher Education. She is currently completing her PhD in music education at the University of Zurich. The title of her dissertation is "Musical instruments and audio devices in pre-service generalist-led class singing lessons". Her research focuses on teacher training, the development of methodologies for classroom studies, formal song transmission, and the relationship between music and language.

Gabriele Schellberg
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is currently working as an academic assistant at the department of Music Education at the University of Education Karlsruhe. For over 16 years, he worked as a music teacher in primary and secondary schools. He holds a teaching degree in Music and English (2005) and a PhD in Music Education (2021). His doctoral project focussed on teacher professionalisation and classroom music practices, especially in primary schools. Furthermore, he has published articles on video-based research of music practices, gender aspects in the treatment of works by female composers, and movement and dance in non-European music, especially that of the Maori.

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Jonas Völker
Alexander-von-Humboldt Gymnasium Neuss – Germany

is currently a teacher trainee in music and social sciences at the Alexander-von-Humboldt Gymnasium in Neuss. In January 2022, he completed his doctorate in music education at the Freiburg University of Music, gaining a distinction. Jonas is working on issues such as intercultural learning in music education, and addressing the climate crisis in music education. Since 2020 he has been the coordinator of the EAS Special Focus Group "Practitioner Research in Music Education (PRiME)". In addition, he also works as a percussionist (e. g. www.beatbop.info).

Christopher Wallbaum
University of Music and Theatre, Leipzig & University of Flensburg – Germany

has been professor for music education at Leipzig since 2002. Retired in 2022, but is still a member of the University of Music and Theatre, Leipzig and Professor at the Europa University Flensburg. Before this, he studied school music, jazz and German literature and worked as cantor, organist and music teacher in Hamburg. He deals with music education from different perspectives by doing aesthetics, culture and practice theory, recording and analysing praxes of music education on video and, finally, discussing theories about these praxes. He is particularly interested in implicit norms, terms of music and pedagogy, and the interplay of both in praxis. At the same time, he is developing a model for locally-practised and globally comparative, culturally reflective and creative music education in general education.

Ilona Weyrauch
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has been a research assistant at the University of Koblenz-Landau, Campus Landau, working in professionalisation and organisational development, since 2017. She studied educational science as well as teaching at primary and secondary schools focussing on primary school education and music, and has many years of experience as a teacher, in teacher training and in further education.

Thade Buchborn, Thomas De Baets, Georg Brunner, Silke Schmid (eds.)

Music Is What People Do

Listening, dancing, singing, song writing, discussing an album, playing, visiting a concert, reading your favourite band's blog – Music Is What People Do. Music is a central activity in peoples' lives, and a way of dealing with the world that cannot be replaced by any other. This is why music is part of school education in many countries. Placing learners' preferences of doing music at the centre of school music requires a practice-based and learner-centred education that gives students the opportunity to share, exchange and develop their rich musical experiences and skills in the classroom. Furthermore, an understanding of music as a practice requires praxeological approaches to research in music education.

Following this theme, European Perspectives on Music Education, Volume 11, focusses on music practices in the classroom, diversity in music making, learning and teaching and praxeological perspectives on music education, and presents music (education) practices in times of the pandemic. Authors from several European countries, Kenya and the United States of America give insights into a wide spectrum of innovative ways of doing music inside and outside of school, and discuss recent research findings.

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