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European Perspectives
on Music Education

12

Isolde Malmberg, Milena Petrović (eds.)

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Table of Contents

VII. MEANINGFUL MUSIC TEACHER EDUCATION

Isolde Malmberg & Milena Petrović

Music and its Significance for People

Meaning Ascribed to Music – Meaningful Music Education. An Introduction

His song beguiled the gods as well as the people. Grasses and trees leaned towards him, the wildest animals let themselves be appeased and rocks began to weep. Orpheus was considered the best of singers and his earth-shattering art the beginning of music. So much for the mythology. In fact, the realization that joy and happiness, love and suffering, sorrow and pain can not only be expressed musically but also created *by* music, goes back to Greek antiquity.

From the resulting baroque affect theory to contemporary cultural theory, the question arises time and time again as to how and why music in particular affects us so directly and deeply. Why is it so important to us? What is it that makes it such a significant factor in our lives? Whether it's a dirge, a pop song, or a symphonic work, they all have the power to move our minds and we listen to them for precisely that reason. In the course of evolution, music has played an important role in creating belonging and identity: music serves as a tool to organize – and even synchronize – groups, or for the division of labour. Whilst music can, on the one hand, have meaning within these clear functions, it is also relatively open to interpretation and to its meaning as a semantic object on the other. Music has a strong transcendent aspect: it is a way to deal with the issue of our own mortality. Music is not a concrete medium, but a celebratory and alienated medium. Perhaps that is what makes music so intangible and similar to belief (cf. Altenmüller, 2018).

Music and meaning, the topic basically allows for thinking in two directions. On the one hand, music is significant for people; people assign their own meaning to what they hear and interpret – music psychology, philosophy, anthropology and semiotics all have a long tradition in this area (Tolbert, 2001). However, on the other hand, music is very often already invented and created with a specific goal – a meaning created by the composer or

performer. Musicology does research to find out more about the meaning attributed to the music by their creators and interpretors – music in its object form. Constructivism has been deeply discussing the clarity of such attributions for several decades.

If we take a closer look, we have to include three levels in the process of assigning meaning and interpreting music, and these are often closely related to one another. Music-related meaning is constructed 1) at the level of music *production*, when music is improvised or composed, or when songs are arranged, etc.; 2) at the level of music *reproduction*, when music that has already been produced is made to sound; and 3) at the level of *music reception*, when music is listened to and responded to – either verbally or non-verbally; when one moves to the music, paints to it or writes something, etc. (cf. Krause-Benz 2014). These three levels are essentially equivalent and are not arranged hierarchically; however, they are mutually dependent. Interpretation of music as a music-related meaning-construction is therefore a broad term. In summary, it should be noted that music as an aesthetic 'object' is non-objective, but it still makes communication – be it linguistic or non-verbal – possible. Recourse to the context of musical experience can play an important role. Nevertheless, the musical characteristics form the first point of reference for the 'thing' of music, and their interpretation produces constructs of meaning that are 'only' temporary and culturally valid, as the German music educator Martina Krause-Benz points out (2014, 5).

Music education, in turn, deals with questions about music and meaning at all three levels. Very often in school it is not about a right or wrong interpretation; nevertheless, music is used to discuss one's own and others' constructions of meaning – to allow oneself to be *pertubed* (Krause-Benz, 2014, translation IM) by one's own and the others constructions of meaning. School music lessons in particular appear to be a predestined place to create music-related meaning: music lessons bring together individuals who come to class as cognitively autonomous beings with their meanings of music already constructed and these music constructs must be taken seriously. In particular, the heterogeneity of learning groups can offer an opportunity for participants to be constructively perturbed, as it can be assumed that different constructs of music prevail in a plural and diverse music world (ibid.).

When we invited contributions to the EAS Conference 2022 in Belgrade in autumn 2021, we were curious how the conference topic *Music and Meaning* would address the music teachers, the teacher educators, researchers and students in the EAS (the European Association for Music in Schools). The topics of the contributions at the conference, the selected questions, the studies presented and the practical examples shared by the delegates revealed three main thematical orientations in line with what has been discussed above. The three themes of the Belgrade Conference are also reflected in this book. In *Music and its interpretation* you will find articles that aim to understand music in its object form, as

a sign. Contributors to *Music and its significance for people* focus on the question of what importance music can have as a kind of 'food' in people's everyday life and over the course of a whole lifetime. By contrast, in *Meaningful music education* numerous colleagues show the means and/or empirical basis they use to design music lessons, music mediation or music teacher training so that these become meaningful to the learners.

In this book we collected results of studies, reflections and presentations of practical pedagogical experiences on music and meaning in the following order: **Mihailo Antović (RS)** opens the section on **Musical Semantics** with his study 'Implications of the Theory of Multilevel Grounded Musical Semantics for Music Education'. The author unfolds the theory of 'multilevel grounding' of music meaning, consisting of six hierarchically organized, contextual levels: recognisable *Gestalten* (i. e. figures) in the music (e. g. identifying the difference between staccato and legato); cross-modal correspondences with elementary, non-musical sensations of energy, space, and movement (e. g. staccato is opposed to legato); affective inferences (e. g. what the body experiences); proto-conceptual scenarios (e. g. the action which dictates that someone will run); semantic constructions conditioned by cultural experience (e. g. Tom chases Jerry); and ultimately personal interpretations (e. g. the positive memories inspired by watching this cartoon in childhood). These levels and their interrelation can help in the construction of musical meaning and suggest a teaching methodology.

Issa Aji and **Tyler Howie (USA)** open the section about **Musical Sense-Making** by discussing the social aspects of the creation of musical meaning, considering not only the expert interpretation of meaning, but also the meaning achieved in everyday life by people of different musical backgrounds. The authors are not focused on an individual musical engagement, but on the common features of works, texts and listeners. They are exploring musical genre as an important aspect of meaning and factor of diversity and inclusion. Research methodology includes the identification of similarities and differences in the interpretation of the same music piece when performed by individuals with incompatible music experience. These interpretations open up space for academic discussions, but also for discussions of their emotional impact in the music classroom. The next two authors take a strongly body-oriented approach: **Sandra Fortuna** and **Luc Nijs (IT** and **LU)** present a study on childrens' multimodal music perception and reproduction, their visual representation of music and cognitive reflection on their process of representation through verbal explanation. Consequently, they grasp the musical phenomenon from different modalities through varied but complementary musical interactions. The study presents an interesting insight into multimodal music education, and gives teachers opportunities to apply bodily, visual and verbal modalities in music lessons. The multimodal approach provides a deeper musical understanding, and ways that different qualities of movement and the perception of voices has a affects understanding musical elements. This section of the book closes with **Regina Saltari's (GR** and **UK)** study into communication in children's

muscial games at playgrounds. The theoretical backround of the study is based on ethnographic and sociocultural references, showing that musical games provide useful insights in childrens' musical expression, understanding and development. The author aims to find out the meanings that children make with their body, face, gaze and speech during three musical games (vignettes). Musical games played by 14 girls aged between 10–12 were video recorded and the authors led discussions with children regarding their musicking, socialising and development of music outside the classroom. Her findings show that, in the musical games, children create and transmit multiple meanings, shaped by players and observers idiosyncratic characteristics, and also by the surrounding environment. The study ends with discussion about the implications for music practices inside the classroom.

The next two papers belong to the section **Musical Identity – Music and its contribution to a Meaningful Life**. The large group of authors **Karen Burland**, **Christopher Dalladay**, **Llorenç Gelabert Gual**, **Alexandra Lamont**, **Sabine Schneider-Binkl** and **Eva-Maria Tralle (UK**, **ES** and **DE)** are opening up the potential of a lifelong perspective for research in music education. Three recent studies and their results are presented and discussed: the first project explores the development of musical identities for learners during adolescence and illustrates the relevance of influences and social surroundings on different types of dedication to music. The second focuses on people's relationships with physical objects which sheds light on what music means to people at later life stages; the third study focuses on musical participation and its role in the development of musical identity. Overall, it shows how diverse and multi-faceted the meaning of music is for people throughout their lifespan and how and understanding of its effects benefits music education. The English music teacher **Mark Aitchison (UK)** takes us into his own school classrooms, where he tries to answer various questions. In what ways do Year 8 students interpret the concept of musician identity? In what ways does the learning environment in a Year 8 classroom impact on students' metacognition? And to what extent does the relationship between Year 8 students' self-efficacy and their developing self-identity as musician interact? Based on his data, the author shows the great importance of long-term interventions and a positive learning environment. He also clarifies the way in which practical music practice strengthens young people's understanding of their identity as musicians.

We now move to the section of the book entitled **Meaningful Teaching in the Music Classroom. Rafaela Troulou** and **Lida Stamou (GR)** describe the *Baby Artist online music classes* as examples of good practice for children, parents and teachers. These online music classes provide a playful 'atmosphere', offering both individual and group musical activities and foster a meaningful learning environment. The one-to-one social and musical interactions are crucial for developing teaching methodology, building an emotional and musical relationship between teacher and child, and providing child's motivation and interest. The study stresses the need for effective communication between teachers and parents, parental education in online music instruction, and parental support in children's

music learning. Finally, the study shows that the social bonds remain strong between not only children and teacher, but also between classmates, as demonstrated when teacher and classmates are together. **Christos Matziris** and **Nikolaos Zafranas (GR)** are investigating the interest of third and fourth-grade students when using the educational game 'Musical Notes Challenge' in music classrooms. This game aims to familiarize students with the position of musical notes on the staff, to improve aural skills, enhance melodic instrument performance, develop social skills, collaborative learning and students' interest in music lesson. The authors analyzed the interviews and questionnaires designed for students, aiming to find out their preferences and feelings about the educational game. The results show the positive impact of introducing the game in education, as it enhances students' active interest, mutual interaction and teamwork, provides choices in learning, integrates elements of game and offers practical activities. The authors **Demosthenes Dimitrakoulakos**, **Bianca Hellberg** and **James Libbey (LU)** are reporting experiences from a school project in their practice paper. In the project, students from the International School in Luxembourg were able to moderate an orchestra concert. The authors examined the effects on the young learners and showed how significant and empowering such a project activity can be for young people. What can music education in schools learn from participatory music projects with a strong focus on improvisation? The Belgian team **An De bisshop** and **Filip Verneert (BE)** have been asking two different groups of teachers about their goals and strategies in improvisational work with groups: leaders of community projects and music teachers in schools. They bring the results together in a 'list of best practice strategies' that can inspire us music educators in all settings to challenge music learners artistically, without making them feel overwhelmed.

The next section **Music Education as a Social and Cultural Transformer** is opened by **Anthony Anderson** and **Martin Fautley (UK)** who are highly experienced in composing with groups. This time they concentrate on the question of how it will be possible for all young people – regardless of their social or music-related background – to be able to participate in music creation. They show that traditional approaches to teaching composition can make participation for children from disadvantaged backgrounds more challenging. By contrast, they opt to work with the young people in a collegiate, cooperative, and purposeful manner. Such an approach is based on discussion and musical interchange, enabling young people to give voice to their own decision-making, facilitating both personal and collective agency. The following text by **Marina Gall** and **Anna Backman Bister (UK** and **SE)** offers precious insights into the field of special needs education. The authors ask what significance working with music has for children with special needs and advocate that school should, in no way, be about therapeutic work, but rather that young people with disabilities have a right to work with music that has intrinsic value and offers an opportunity for personal development. Impressive examples from Sweden and England show how much the opportunities for people with disabilities to make and experience

music have expanded recently, thanks to promising technical innovations. Finally, in his chapter, **Axel Petri-Preis (AT)** looks at the still relatively young field of music mediation. Referring to Andreas Reckwitz' *society of singularities*, he demands that music mediation should perceive itself less as a mediator for introductions to high musical culture as we know it, but rather take up the meanings of very different singular musical phenomena. He does this by analyzing concrete mediation projects in Vienna in terms of their habitual self-images. It is only through universality that music mediation will fulfill the demand for long-term significance within the diversifying society of the 21st century.

In the next part of the book the **Formation of Musical Identity through the Teacher's Perspective** is on the agenda. **Natalija Šimunovič** and **Katarina Habe (SI)** discuss the dynamics of musical self-concepts that affect musical learning, and, consequently, the creation of musical identity. Semi-structured interviews for the active instrument/singing teachers (n = 10) gathered information on their perception of musical selves. Results show that the choice of musical instrument, practising musical roles, the development of musical selves, and the role of instrument/singing teachers as co-creators of musical self-concepts, all have a great influence on musical self-concepts and musical identity formation. Also, adjustments to music teaching that meets students' self-concepts, reflections of teacher's musical identity on teaching style and, finally, modifications to teachers' identity concepts in maturity, come together to produce teachers' and students' musical self-concepts interaction. **Joana Grow** and **Anna Theresa Roth (DE)** reconstruct music teachers' beliefs regarding their pre-conceptions about historical thinking and how this shows in their own teaching of music history. As a basis for this, the authors use a competency model that is derived from the didactics of the subject history. They offer a very colourful case-study and show how German music teachers interlink biographical facts (of composers or musicians) with knowledge about works of art and personal musical meaning of people throughout history. Here history is seen as a network of different perspectives and discourses, some of which prevail.

Finally, in the last section **Meaningful Music Teacher Education**, the music educators **Oliver Krämer** and **Maximilian Piotraschke (DE)** present an evaluation of their academic music teacher training and ensemble work. The university students and teachers of a one-year course of chamber music ensemble participated in this study. First, the authors analyzed the students' individual learning paths, and then the teachers' comments of the students' reflections. The results show that different skills and abilities can, on the one hand, open the way for meaningful rehearsals and create seminars and music teachers training programs on the other. The authors discuss the complex musical-aesthetic, social structure and dynamics of each rehearsal. Their specific observation tool can help to improve music instrumental and pedagogical practice, especially when students are involved and encouraged to reach meaningful moments during ensemble rehearsals in different social settings.

With this colorful and international bouquet of research results, music education models, concepts and tried & tested practical materials, we fervently hope to stimulate further discussion in the music classrooms in the schools of Europe and in the seminar rooms of music education faculties. It is our wish that this will contribute to an encounter with music that is highly meaningful for everyone involved.

Potsdam and Belgrade, April, 2024

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I. MUSIC FROM A SIGN-THEORETICAL PERSPECTIVE – MUSICAL SEMANTICS

Mihailo Antović

Implications of the Theory of Multilevel Grounded Musical Semantics for Music Education

Introduction

The present paper aims to suggest how the author's theory of "multilevel grounding" in musical meaning construction can be useful to music educators. In particular, I shall discuss several interrelated ways in which music can be "meaningful" to the listener and then hypothesize on the ways in which these levels may be used in the music classroom. My theory proposes six hierarchical contextual levels ("grounding boxes") which motivate music semiosis. The listener first identifies perceptual Gestalten in the music (e. g. a difference between staccato and legato sections), draws cross-modal correspondences with elementary non-musical sensations of energy, space, and movement (e. g. the fact the staccato as opposed to legato is "*-linked*"), moves on to affective inferences (e. g. agitation emerging from the question "how it feels to experience such articulation on one's body"), proto-conceptual scenarios (e. g. a person/animal running, in response to the question "who or what typically performs such an action"), semantic constructions backed by cultural experience (e. g. Tom chasing Jerry), and ultimately personal interpretations (e. g. invoking the positive valence of watching this cartoon in childhood). The system is envisaged as a continuum, taking the listener from the more universal toward more culturally-laden and from the simple to the more complex specifications of musical interpretation.

How can this process be applied to music education? In this paper, I suggest that a conscious awareness of "formal" tension and relaxation patterns might help guide performers in relation to (intra-)musical expressiveness. For example, on the first level, a student might use a "curved line" denoting real-time changes in musical energy as a supplement to the score. Cross-modal inferences on level two (such as scales that "move upward" for some

participants, yet "become heavier" for others) may prompt teachers to think of alternative notation systems for younger students. Level three may help better explain how specific combinations of musical factors (e.g. a broken diminished chord played at a particular dynamic) induce real time changes of affect (and then how particular performance techniques may be used to deliberately manipulate these affects in the audience). Levels four and five may help explain how entrenched interpretations of programmatic musical motifs get (ab)used in new media contexts – e.g. satirized versions of popular songs, instructing even more advanced students into the nuances of motivic variation.

The article is structured in the following way: the first section provides a short(er) historical overview of the problem of musical meaning, followed by a more detailed account of the conceptual blending theory, an influential approach to meaning generation in cognitive science. After mentioning some recent contributions to music cognition studies by blending theorists, the text goes on to introduce multilevel grounding as my contribution to the model. The second section illustrates the levels of signification that the theory postulates on the example of the opening of Beethoven's *Piano Sonata No. 1*, while the third uses the traditional Serbian song *Tamo daleko* to suggest how such an analysis can be useful to music educators and students in their daily routine. In the conclusions, I vouch for closer collaboration of cognitive scientists and music teachers.

Background

The Problem of Musical Meaning

The question of musical meaning(fulness) has interested researchers for centuries, from the early treatises on the connections between music and mathematics by Pythagoras and music and poetry by Plutarch, through the potential parallels between the origins of musicality and the capacity for language proposed by Jean Jacques Rousseau and Darwin, to modern-day approaches by aestheticists, musicologists, linguists, semioticists, and neuroscientists (Cooke, 1959; Langer, 1957; Hatten, 2004; Koelsch, 2012; Tagg, 2013, among many others).

One way to approach the issue of the construction of musical semiosis is by asking experimental participants to provide verbal descriptions of their inferred "content" of the music they have just heard. This method often meets justified criticism since musical meaning does not need to be expressed through words ("ineffability") (Jankélévitch, 1961; Raffman, 1993). Yet it resonates well with the old "paradox of musical semantics" (Swain, 1997), according to which meaning inferred from music is never fully haphazard, yet the range of connotation is broad enough to allow for wide diversity of interpretation. One such study by my group has seen musically untrained participants describing Wotan's sword motif from Wagner's *Rheingold* as "a speech given by Beowulf at the end of a battle",

"descent of gods from Olympus" or "a funeral march following a person who enters the nuthouse", among many other creative responses (Antović, 2016).

Such diversity of reaction has prompted some prominent scholars to claim that musical meaning of this kind boils down to "arbitrary association" (Koelsch, 2012; Juslin, 2013). Yet arbitrariness can only be assumed in the case of accidental behavioral connection between structurally totally unrelated phenomena – perhaps hearing the Wotan motif in Paris and relating it to France from that point on. If, however, description after description of this motif one runs into some kind of movement of powerful human beings or deities, in a realistic or imaginative military setting, one may conclude that the verbalizations are not merely associative, but rather always motivated by cognitively relevant constituents in the musical structure itself. In other words, the real task of a semanticist of music, in my opinion, should be to address Swain's dualism: how does one show that the generation of musical meaning is constrained by some relatively manageable principles and, simultaneously, that it remains always open, enabling wide range creativity of concrete imagery to "fill in the gaps" within the boundaries of such broad constraints?

Conceptual Blending Theory and Music

There are many theoretical frameworks in cognitive approaches to linguistic semantics that could help researchers to model and explain ways in which the information available in musical stimuli maps onto the listener's bodily, affective, or conceptual experience. A prominent one goes by the label of the Conceptual Blending Theory (Fauconnier & Turner, 2002). The basic idea behind this approach is that human beings have the peculiar capacity of selectively projecting elements from seemingly very disparate information into unified, coherent wholes. The important point to keep in mind is that, in the process, the newly-established concept contains novel information, not originally present in the input structures. A good example is that of mythological creatures such as the Sphinx. This imaginary (and imaginative!) being comes from blending some salient properties of a human and a lion: not only the physical aspects, such as the head of a person and the body of an animal, but also psychological ones – the human capacity to use language and intelligence and the animal's unrestrained pride and courage. Combining the two into an amalgamated structure does not merely map a man or woman onto an animal or vice versa. Rather, the formal process of selective projection produces a mental entity that did not exist beforehand – a being that can pose complex riddles and convincingly threaten to eat its victims at the same time. Numerous constructs of human creativity – from metaphors to counterfactual statements to hypotheses in science – may be claimed to have arisen from the process of conceptual blending. For instance, Freud's idea that "consciousness is the tip of the iceberg" blends the postulated functional organization of the mind with the corresponding formation of a natural structure into a powerful scientific metaphor. In it, the novel quality is the added mysteriousness of the mind coming from the employment

of the sea/ocean domain. The "depth" of the subconscious is easier to fathom through the employment of this metaphor and so is the length and complexity of the psychoanalytical therapy needed to uncover whatever is repressed in this vast ocean of the unknown.

Music is another cognitive modality in which blending may help explain the formation of novel structures. This applies equally to purely intramusical phenomena (e. g. a combination of historically older cadences to provide tritone substitution in jazz – Zacharakis, Tsougras & Cambouropoulos, 2017) and to the interrelation between music and extramusical notions, which is the topic of the present paper (and also of quite a bit of interesting work across communities, e. g. Chattah, 2006; Hsu & Su, 2014). Salient examples of (extra)musical blending are found in program music, such as that for films. If a tune aiming to relate to high-flying birds, such as *El condor pasa*, contains musical elements suggestive of "airy" qualities – such as the use of the block flute as the main instrument playing in a high register, then this connection between the musical structure and the lyrics may help further enhance the "intended" narrative message of the piece. In other words, while the text alone carries a message, when the same text is accompanied by music that is in some way structurally appropriate, it may at the very least strengthen this connection (Antović, 2018). "Appropriateness" is the key word here; as stated, the process does not boil down to mere association. Rather, there must be something in the music to augment the verbally-suggested "high" and "airy" sentiments from the lyrics. Otherwise, the musical structure may hit wide off the narrative mark, and thus be inappropriate to the multimodal context of the song.

Multilevel-Grounded Approach to Blending

The crucial task of blending theory, in my opinion, is to address the grounding problem: what is it that makes connections between combined concepts relevant? In the Freud example, the tip of the iceberg makes a good comparison because of its presumed composition. The fact that only a tiny part of the structure can be seen above the surface resonates well with the idea that just a small portion of our mental experience is available to consciousness. As mentioned, the resulting image then naturally enhances the intuition that the mind has a "depth". So, for the blending process to work, one needs to keep in mind the schematic connections between the concepts being combined: for instance, consciousness as a "motionless puppet" would not have served Freud's purpose.

With such issues in mind, blending theorists Coulson and Oakley (2005) refined the conceptual blending theory by employing the notion of the "grounding box": a set of implicit assumptions enabling a better understanding of blended notions. To paraphrase one of their examples, if I say that "If Rocky Balboa had lived in Japan, he would have been a sumo wrestler", I combine the Rocky-image with that of a Japanese fighter to come up with a hypothetical Japanese Rocky character. This hopefully results in a creative image, yet the process does not only involve the formal mapping of conceptual constituents. Rather,

I need quite a bit of "background knowledge" to understand the intended meaning: from where Japan lies, to what wrestlers are, to who Rocky Balboa is. The more context I have, in fact, the better my appreciation. For example, my mental image will enhance if I know the films with Sly Stallone and at least some images of sumo fighting. In that case my "Japanese Rocky" will wear shorts with an American flag but probably be quite obese – an image that will unlikely be constructed by someone who has neither seen the films nor witnessed an instance of sumo wrestling.

My contribution to the "grounded" blending model is known as "multilevel grounding" (Antović 2016, 2021, 2022). In it, contextual constraints on (musical) meaning generation are not presented in a single grounding box, but rather through a series of interconnected, hierarchical and recursive contextual constraints, spanning the range from the more biological to the more social, the more universal to the more particular, and the more formal to the more "content-oriented" motivations behind musical meaning. The current version of the approach proposes six such levels: perceptual, cross-modal, affective, conceptual, culturally rich, and personal. A graphic representation may look as in Fig. 1:

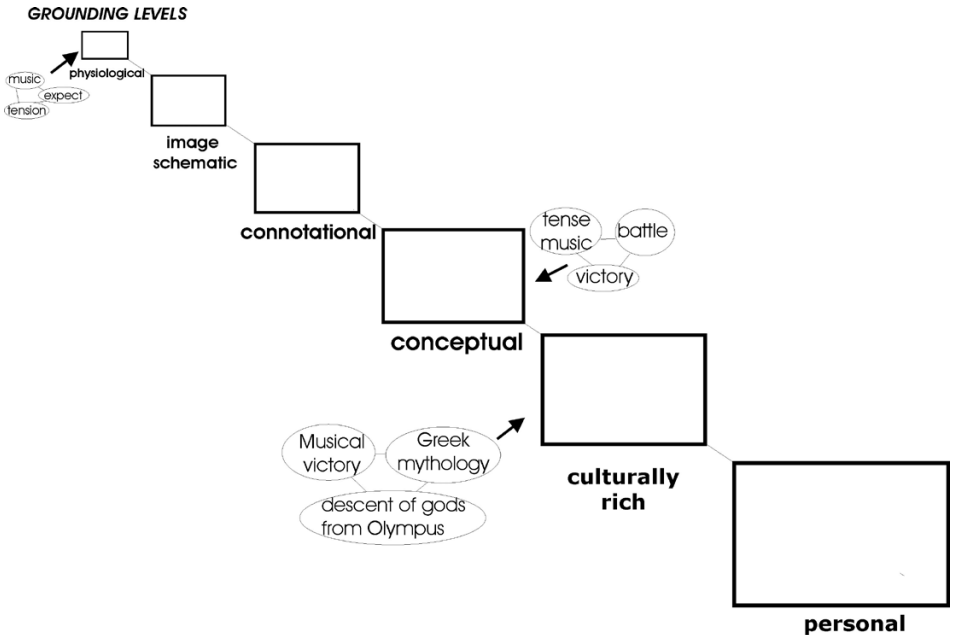

Fig. 1: The multilevel-grounding system based on an interpretation of a Wagner motif (adapted from Antović, 2016, p. 120).

For instance, an ascending musical sequence played at a crescendo dynamic and in a moderate tempo may be described merely as "increasing in tension towards a final resolution" (level 1); indicative of "upward movement" (level 2); "majestic" (level 3), person climbing" (level 4); "a medieval swordsman climbing some stairs to approach a king so as to be knighted" (level 5); and "a film scene that I liked a lot when I was a child so I ended up fencing with my friends" (level 6). Importantly, each level is a product of blending and each recursively becomes the input for the next level of conceptual integration: the "tension" emerges from the perception of salient musical elements and their mapping onto the intuitive bodily reaction related to satisfied or disappointed musical expectancies; the "movement upward" combines such added tension with the cross-modal inference of physical elevation (likely influenced by embodied experience); and so on. In the next two sections, I elaborate further on this theoretical approach by applying it directly to musical examples. Firstly, I explore the generation of musical meaning by appreciating the semantic impact of the beginning of Beethoven's *Piano Sonata No. 1* in F minor. I then suggest how the application of the multilevel grounded approach can be useful within the realm of music education.

Multilevel Grounded Semantics of Music: The Case of Beethoven's Sonata No. 1

One may analyze the possible semantic impact of the six proposed layers of meaning by focusing on parts of scores from the classical repertoire. Pieces with clearly delineated structure are most appropriate for analysis, which is why I usually present the model using the example of Beethoven's *Piano Sonata No. 1* in F minor. A more detailed presentation is available elsewhere (Antović, 2022). On this occasion, I provide just the basic analysis with some hints of possible formalization. The score is presented in Fig. 2:

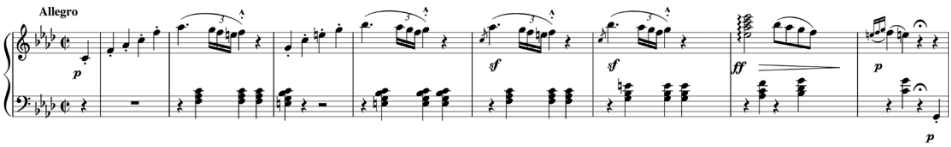

Fig. 2: The Beethoven Piano Sonata Opening

On the semantic level 1, the cognitive system infers points of more and less pronounced musical energy from the formal appreciation of the musical stimulus. This is largely based on the parsing of melodic, metrical, and harmonic structures and inference of corresponding relations of hierarchy, where some pitches are experienced as dominant against others. For instance, in the eight-measure opening, there are at least five peaks that an experienced listener can infer, on the highest notes in measures two, four, five,

six, and finally seven. Of these, the last one is the most pronounced (in measure seven), as it provides a full arpeggiated tonic chord, played fortissimo, lasting relatively long (a half note) and occurring on the strong beat. Between each two points of such strongest accent (peaks), the musical tension slowly recedes. The listener's mind thus appreciates the real-time variance in musical energy: it is increased, then reduced, several times, until it reaches the highest point on the said arpeggiated chord, and then pulls back almost immediately in measure seven.

On level 2, this ineffable series of sensations goes beyond the musical structure alone. In it, the parser starts relating the purely musical perception with elementary cross-modal experience to which the musical sensations naturally map. This first happens on a global level, with the complete musical excerpt. Here the succession of musical elements in time is interpreted as indicative of musical *paths* and the change in musical energy is experienced as a variation in *force*. However, there are also many local musical events inviting a cross-modal interpretation: occasional *ascending* musical notes, *linked* phrases in legato sections, which become broken (-*linked*) in staccato segments, trills invoking *oscillation*, consonant chords providing *balance*, dissonant ones resulting in the lack of it, and so forth.

Level 3 (affective level) blends the formal appreciation of changes in energy with such schematic, cross-modal correspondences to invoke more traceable, but still changing and not always linguistically expressible, musical affect. There, the quick tempo may be interpreted as a rushing sensation, the minor mode may signal a pensive or serious mood, the staccato notes in a fast tempo may indicate choppy and agitated movement, the four unresolved peaks before the arrival of that arpeggiated tonic chord in measure seven could suggest some sort of frustration, in which the realization of the inferred "musical goal" stops halfway, etc. It appears there are at least three groups of phenomena resulting from the blending process here: the overall sense of affect emerging from the musical flow (e. g. what motion, speed, intensity, and force emotionally connote), the appreciation of the more specifically *musical* connoted parameters (e. g. minor key, metrical structure, arrangement …), and finally the general mood of the participant (whom this "dark" and "agitated" music might make even more nervous).

Level 4 (conceptual level) further blends the inferences from levels 2 and 3 into elementary extramusical narratives. Here the schematic cross-modal notions motivate some kind of activity, relating spatial sensations, physical movement, and inferences of force, while the affect emerging from level 3 provides one with a possible simulation as to how this inferred activity would feel, perhaps on one's own body. The blending process on this level gives birth to an agent who could perform such an activity. Options are of course numerous – from the piano player simply moving his or her fingers along the keyboard to a runner facing four obstacles until he or she finally reaches a checkpoint in measure seven. Yet even though the imagery may be quite versatile, it is still not that case that "anything

goes": for instance, while the image of a small mouse running away from a cat would likely fit well with Beethoven's opening phrase, a large elephant slowly and clumsily trudging along a meadow would hardly represent a salient image to accompany this music.

Levels 5 and 6 add elements from our rich cultural and personal experience. Arguably, this is what makes music suitable for multimodal and multimedial presentations, as in opera, films, or more recently video games. At these levels, the inferred conceptual structure from the music – e. g. that of an agent quickly moving and surmounting obstacles with more or less efficiency – further blends with a scenario from one's "cultural" experience (broadly conceived) so as to result in an "appropriate" or "inappropriate" image; for instance, Tom chasing Jerry or a person sleeping. In the former case, the music augments the visual presentation while in the latter, contrast – and often irony – emerges. The personal level 6 finally further blends such a scenario with the perceiver's individual experience – perhaps the fact this person likes or liked Tom and Jerry in childhood, so that the rich musical imagery he or she has reached on level 5 now further impinges on the affective impact on level 3, making the meaning generation process somewhat circular and additionally recursive.

The aim of the discussion here has been to explain why and how the construction of musical meaning has little to do with "arbitrary" association. Of course, the music may be "associated" with Tom and Jerry because of the way they chase one another, but in order for this association to be salient, one needs to arrive at the notion that the music moves, and quickly, and in a "chopped" fashion, in the first place! So my love of Tom and Jerry relates to the fact I came to these two characters in the process of meaning construction, and this was possible because of the chasing agents, the rushing, the obstacles, links and paths and the varying levels of musical energy that I perceived earlier in the formal and cross-modal appraisal of the auditory stimulus. The process, therefore, is open-ended but not unconstrained. And the constraints preclude the process of free, arbitrary association.

Some Possible Applications to Music Education

The theory of multilevel grounding in the construction of musical meaning has been primarily envisaged as contributing to cognitive science and semantic studies, expanding from linguistics to other domains, including musicology. Yet one may also consider its possible practical contribution to fields such as music education. In this respect, it appears that many or all levels of musical meaning postulated in the theory may offer some suggestions for the practicing music teacher. In this final section I consider some such possibilities.

The intramusical semantic level 1 may come in handy for tackling expressive aspects of musical performance. One can focus on segments with increasing and decreasing musical energy, such as patterns of tension and relaxation in musical scores, and thus

explore different types of performance/interpretations, arguably more or less aligned with the composer's intentions, and thus more or less appropriate to various performative situations.

Fig. 3 presents three possible interpretations of the Serbian folk song *Tamo daleko* (*There, Far Away*). The song, composed during the retreat of the Serbian army to the Greek island of Corfu in World War One, is one of the trademarks of the national culture; it is widely appreciated by professional and lay musical audiences, and is therefore used in music education settings in both music- and general education schools:

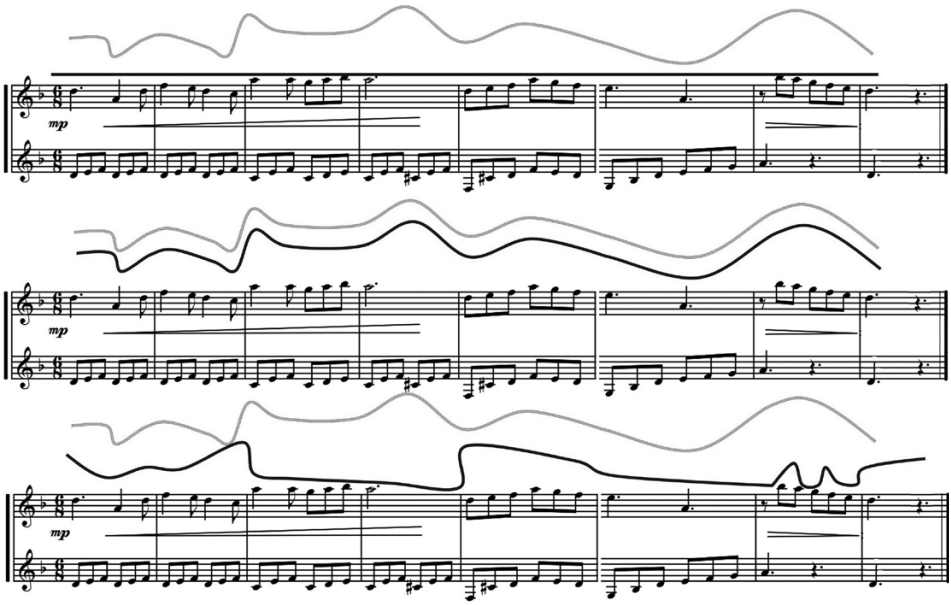

Fig. 3: A simple piano transcription of the Serbian folk song *Tamo daleko*, with added intramusical semantic curves above the staves. The grey one provides the potentially "appropriate" interpretation, while the black one suggests an interpretation that is: (a) flat, (b) aligned with the model performance, (c) contrasting the model performance.

Working within Level 1, the real-time changes in musical energy may be presented as a horizontal, curving line moving gradually upwards, hitting peaks at the most strongly expressed moments of the musical flow, and correspondingly moving downwards and reaching troughs at points of lowest energy. In the "model" example (Fig. 3b), the melody hits an early peak on the fifth degree (tone A) in measure 3, only to further develop and reach the climax on the longest A in measure four, where the crescendo also reaches its most intense, and the harmonization of the parallel (F) major is abruptly replaced by the dominant of the original D minor (an A7 chord) suggesting the point at which the tune should return to its original, D minor, context. A similar, yet weaker effect is provided in the

penultimate measure, where an even higher tone B flat is reached, after which the melody slowly recedes to the tonic D, with a decrescendo.

A teacher and student may find the additional notation provided by such "intramusical semantic curves" above the staves useful. If a student plays the tune in a flat manner, with no particular attention paid to the musical pulse, dynamic, or phrasing, the teacher may present the situation visually as in Fig. 3a: the "ideal" musical line is given in grey, while the bland performance is offered in the form of a flat line colored black. If the performance is "appropriate", the match between the grey and black lines as in Fig. 3b may provide the student with the information that their performance is on the right track. If, however, the student's performance is better represented by the black line in Fig. 3c, the incongruence between the grey and black lines may visually warn the student that their interpretation may not be the most appropriate one. Naturally, musical performance can never be "right or wrong" in the way a linguistic phrase can; rather, the semantic curves should always serve only as suggestions, where many performative options should be possible. In fact, even the "plainly inappropriate" performance in Fig. 3c can be warranted in some situations – for instance, if some sort of satirical effect is intended.

The cross-modal semantic level 2 relates to possibilities of alternative notation systems for younger students. The Beethoven example above introduced some possible cross-modal schemas motivating musical interpretation: *elevation*, *link*, *force*, *oscillation*. The study of such phenomena invites a science of its own, since cross-modal correspondences also involving auditory and musical sensations have occupied a prominent place in cognitive psychology in general (Spence, 2011). One important fact to bear in mind here is their cross-cultural diversity, which – once again – is never fully haphazard. For example, the succession of individual tones in scales is typically interpreted as movement "upward" and "downward". This is a common option available historically and across the globe; however, it is by no means the only one. Some languages conceptualize our Western "low and high" tones as "thick and thin" (Turkish, Farsi), "big and small" (African Manza), while "dark/light", "old/young", "male/female" and many other pairs are also available across cultures (Eitan & Timmers, 2010). In fact, some of these options may be shown to be based on common underlying schematic principles (Antović, Mitić & Benecasa, 2020) and, certainly, they are plausible to monolingual children whose native language otherwise does not allow such multifold options. Thus in Serbian, scales go "upward"; yet in experiments one often finds musically inexperienced 9-year-olds describing them as going "forward" or "from heavier to lighter" (Antović, 2009).

Such a natural propensity for accepting various possibilities for musical constructs from the conceptual menu opens the way for creative musical notation systems for younger learners. Consider the different presentations of musical pitches from the beginning of the *Tamo daleko* tune in Fig. 4:

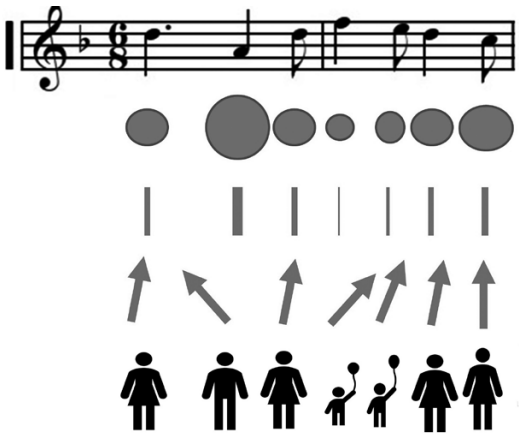

Fig. 4: Various cross-modal possibilities for notating a musical theme (for young learners).

The pitches conventionally notated in vertical space are therefore presentable as (a) smaller and bigger circles (typically, higher pitch relates to smaller size in sequences, while the opposite may be the case when perceiving individual tones), (b) thinner and thicker lines, (c) various angles assumed by an arrow rotating clockwise and counterclockwise, or (d) presentations of younger and older, male and female characters. Since all these options are available across languages and cultures, these alternative systems should not be viewed as artificial. Rather, they might work as appropriate options for younger students (e. g. four-year-olds viewing tones as mothers, fathers, and children), who can later naturally switch to standard staff notation.

The third, affective level of musical meaning may also be relevant to music teachers and students. According to the multilevel-grounding model, this layer of interpretation emerges as a consequence of the amalgamation of formal and cross-modal meanings. In the *Tamo daleko* theme, this means that teachers may use both the peaks along the ("appropriate") intramusical semantic curve and cross-modal inferences surrounding those peaks so as to suggest possible subtleties in the affective interpretation of the piece. For instance, the prominent peak in the fourth measure suggested in Fig. 3b now combines with at least three cross-modal, schematic parameters: gradually increased *force*, *vertical elevation*, and ultimate (harmonic) *imbalance* provided at the sudden introduction of the leading tone in the bass line on the fourth eighth note in measure four (Fig. 5).

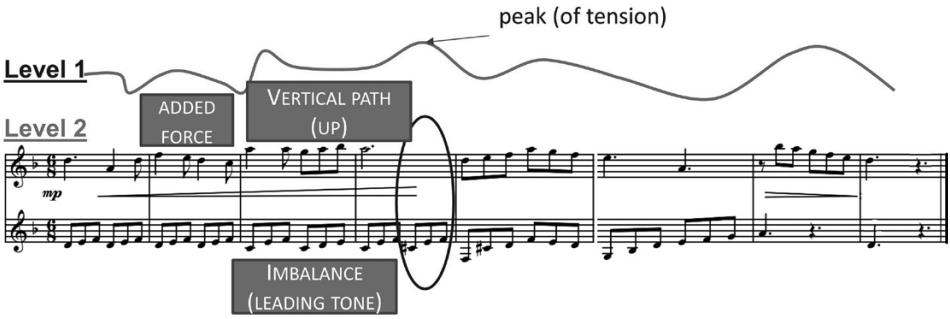

Fig. 5: The interplay of formal and cross-modal factors in *Tamo daleko* motivating an affective level of interpretation/performance.

So there is now a perceptual peak and a (likely embodied) sensation of sudden disbalance interrupting the pent-up force and movement preceding it. Both these factors suggest that something affectively important is happening at that point in the musical flow. Accompanied by the "nostalgic" pace (a literal tempo marking in some scores for the piece), this results in a possible "yearning" effect, which reaches a climax on that C sharp leading note. Such an arrangement of formal and cross-modal factors can foster several affective responses: perhaps shivers, a sensation of maximum tension, or even more traceable emotions such as a melancholic undertone of the modulation back to D minor after its parallel F major was suggested. In turn, the teacher may encourage the student to express this in performance somehow, perhaps by employing a ritardando (of course, it is equally important not to *over*-express climactic moments such as this one).

Finally, levels 5 and 6 would result in "actions" performed by musical "characters", aligned with, and emerging from, the combination of schematic movement from level 2 and inferred affect from level 3. In the music education context, level 4 blends – which multilevel grounding theory views as still relatively schematic and unspecified – can be used to initiate actual movement in students, either to enhance their creative listening capacities or to improve their command of the instrument while playing. With regard to the *Tamo daleko* excerpt, a level 4 blend could take the form of a generic image of a person moving: with gradually increasing effort, perhaps ascending (as inferable from the lead treble voice), or in twisting turns (as suggested by the cyclical movement in the bass accompaniment), but with nostalgia, yearning, and resulting in the occasional loss of balance. On level 5, this image is further reinforced and specified through concentric circles of cultural experience. Importantly, for this connection to work, this experience should still be based on the same or comparable formal, cross-modal, and affective skeleton. It then blends with the musical conceptual structure from level 4 to create rich imagery. In the music education setting, the teacher can then use this knowledge to root the student's interpretation in the appropriate context. Such broad cultural experience can first be *musical* – where the

6/8 meter suggests a waltz and punctuated notes indicate a march – albeit sad, given the other musical parameters. At the same time, it can also be *extramusical* – the imagery of Serbia in World War One, laden with patriotism, evoking a sad but proud army retreating, hoping for better days in the remainder of the war and ultimate return home.

Levels 4 and 5 can be useful in all kinds of music, but can also move beyond music learning and teaching into the wider education sphere. One may envisage a series of exercises in which a student is asked to "project him- or her- self" into the music, so that the piece is used as inspiration for imaginative thinking, playing, drawing, writing. One can play the *Tamo daleko* tune and ask students questions such as: How is this 'musical person' moving? What is the possible emotion involved? What situations are 'appropriate' to this music? Such questions are good as prompts for free speaking, discussion, debate, or essay writing classes, where music can be used as the stimulus to spark discussion. With music students, a similar technique may combine appropriate and "inappropriate" contexts for the music – with the *Tamo daleko* theme accompanied by a World War One context and then a context suggesting a satirical interpretation, respectively. If one changes the context and preserves the music or, conversely, changes the music and preserves the context, one may end up with a series of multimodal presentations that seem inappropriate to the music in the background. Tom and Jerry, for instance, would probably not work well with this theme and may elicit protest from young audiences. If the theme or the imagery, or both, undergo too much variation, at some point the audience might lose any connection with the original context and become incapable of interpreting the setting as a *Tamo daleko* variation. The question of how much a musical theme can be "bent" (Eagleman & Brandt, 2017) so as to preserve the connection may be an important topic for the music theory classroom, especially when motivic variation is discussed. In turn, this teaching technique may be instrumental in developing the mastery of musical forms.

Conclusions

In this paper I have tried to suggest some possible ways to connect the theory of multilevel grounding in musical meaning construction and the music education process. I believe there are several directions in which the "levels of musical meaning" can be useful to the music teacher and student. In terms of "formal", level one semantics, by insisting on the continual "pulse" of music, which comes from its inherent tensions and relaxations, we may facilitate instruction with regard to the ebbs and flows of accent in performance. As to "cross-modal", level two semantics, we may introduce alternative notation systems for younger learners. On the "affective" level three, we may integrate the formal and cross-modal inferences to foster appropriate phrasing of important segments of the musical flow, e. g. playing an upward movement ending on the dominant as if the piano were "yearning"

for a resolution. Finally, with regard to level four and five "conceptual" semantics, we may relate the three lower levels to human bodily gesture, posture and movement, and then apply such a relation to judge (non)conformance of the performed music and the various available multimedia contexts, such as short film or animated sequences. This could be used in music theory and performance classes, but also in the language, creative writing, or fine arts classroom. All of these are exciting venues for the collaboration of musical semantics and music teaching. Therefore, my hope remains that the multilevel-grounded theory may find its audience – not only among cognitive scientists, but in the world of music educators and practitioners too.

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II. MUSICAL SENSE-MAKING – INTERPRETATION OF MUSIC

Sandra Fortuna & Luc Nijs

The Effect of the Quality of Body Movement on Musical Sense-Making

Introduction

Listening is a common way of engaging with music and our physical involvement may influence the way we process and attribute meaning to the music (Bowman, 2004; Leman, 2007). Recently, a growing body of literature has investigated the influence of body movement on musical perception, showing that body movements aligned with the music may enhance; for example, rhythmic synchronization (Repp, 2006; Su & Pöppel, 2012), or melodic and pitch discrimination (Gruhn, 2002).

It is noteworthy that findings from these studies increasingly acknowledge the practical insights of prominent music pedagogues such as Orff (1950, 1977), Dalcroze (1921), Gordon (2003, 2006), Kodaly (Johnston, 1986), and Ward (1976), who based their educational practice on the embodiment of musical features through sensory-motor engagement. However, despite the relevance of the findings attained so far, empirical research on the influence of bodily interactions with music on children's sense-making is still growing. Among them, the work of Fung & Gromko (2001) investigated the effects of passive versus active listening on children's invented notations. Kerchner (2000, 2014) analysed the musical patterns that emerge from the verbal, visual, and kinaesthetic responses during music listening. Fortuna & Nijs (2019, 2020) investigated the difference between a verbal and movement-based approach in children's musical sense-making, considering the dominance of the verbal approach and the potential of a movement-based interaction with the music.

Although the study by Fortuna & Nijs offered relevant insights into the role of body movement on children's temporal organization of music, it did not indicate whether varied qualities of movement may influence how listeners make sense of the music. To deepen

our understanding of the influence of different movement-based interactions on children's musical sense-making, a follow up study was set up.

The study was based on the use of discrete versus continuous movements as the basis for the interactions with music. Discrete movements entail movement in space preceded and followed by a short period without motion (e. g., clapping or stamping) while continuous movements entail smooth uninterrupted movements (e. g., moving a scarf through the air without stopping). Both types of movement are often employed in existing movement-based approaches to music learning (e. g., Dalcroze approach, Orff approach and Gordon's Learning Theory) and are addressed in research about embodied music cognition (e. g. Maes & Leman, 2013; Braun Janzen, Thomason & Ranvaud, 2014). However, in the field of music education, different approaches suggest different starting points for movement-based musical training. For instance, Orff and Dalcroze use all kinds of movements, but suggest starting with discrete movement (walking, clapping, etc.) to enhance the synchronization on the beat, pulse and meter of the music. Conversely, Gordon (2006) suggests starting the process of music learning with "free, continuous movement".

By taking into account these diverse approaches, the present study aimed to investigate whether training based on discrete versus continuous movement while listening to music may affect the way children interpret the music, through visual representations (drawings) and verbal explanations of their drawing.

The hypothesis was that diverse musical interactions would be reflected in children's graphical representation of the piece. As such, the drawings would be different in the way they highlight diverse aspects of the music. Moreover, to gain a deeper understanding of the children's graphic representations, and thus to support the analysis of the drawings, children were asked to verbally express the rationale of their drawings and the link with the music. To do so, they were asked to describe their drawing in a short interview and give a written explanation of the link between the music and the drawing.

Methodology

Participants

The participants involved in the study were 34 children from two classrooms of a primary school in Italy, aged between 9 and 10 and without any prior formal musical training.

The reason for the selected ages of the children was determined by the phase of cognitive development and moderate formal musical training in Italian primary school. Children of this age group are supposed to have developed the cognitive skills to address the tasks required in this study (e. g., to show, or to describe the music to someone else). Indeed, according to Piaget's theory of cognitive development (Piaget, 1952), children

aged 8 and 9 years old should have acquired the awareness that diverse points of view of the same phenomenon should be considered.

In addition, to limit possible confounders, one questionnaire was given to the children to find out more about their musical background (e.g., listening habits, knowledge of traditional notations), while another was given to the school's teachers to gather information about the musical culture in the classroom and in the school. The questionnaires were designed to confirm the homogeneity of the groups of participants and to offer the researcher insights into the children's habits and preferences in drawing, moving, and listening.

Design

The children were divided into two groups (A: *Discrete group*; B *Continuous group*) before engaging in different listening activities, based on discrete movements to different pieces of music. As pre and post-tests, the children were invited to draw a visual representation of a piece of music and, after listening, to verbally explain how their drawing was linked to the music. The actual study encompassed five consecutive days, with two preliminary meetings organized before the experimental sessions in order to foster goodwill and confidence between researchers and participants of the research. The sessions were held in a classroom setting with each group consisting of 6 children (see Tab. 1).

	First Day	Second Day	Third Day	Fourth Day	Fifth Day
Group A	O_1	X_a	X_a	X_a	O_2
Group B	O_1	X_b	X_b	X_b	O_2

Tab. 1: Design of the study: O_1: pre-test (free movement, drawing and verbal explanation of a musical excerpt); O_2: post-test (free movement, drawing and verbal explanation of a musical excerpt); X_a: intervention a (discrete movement to 9 different pieces of music or excerpts); X_b: intervention b (continuous movement to 9 different pieces of music or excerpts).

The first and fifth sessions consisted of the pre-test and post-test, in which the children were invited to describe a piece of music with their own body movement. They were then asked to draw a graphic representation of the piece, in order to show the piece to someone else and, finally, to explain their drawing verbally. In between the pre and post-tests, from the 2nd to the 4th day, children were involved in two different interventions using continuous versus discrete body movements.

Material

The musical stimulus chosen for the pre- and post-tests were the 6th and 7th variations from Arcangelo Corelli's Sonata opus 5 number 12, entitled *La Folia*. These excerpts were selected because they feature a smooth, continuous melody and discrete chords in the accompaniment.

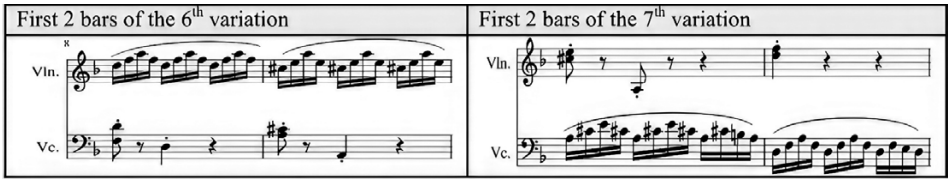


Fig. 1: First two bars of the 6th and 7th variation from Sonata *La Folia* by Arcangelo Corelli

Procedure

Each intervention was organized in two phases: (1) an *exploration phase*, in which children were trained to acquire a personal awareness of different body movements and (2) a *description phase*, focused on the description of the pieces of music through different kinds of body movements (continuous versus discrete).

The exploration phase focused on the basic elements of movement analysis (LMA) of Rudolf Laban (1971):

- body: awareness of the different parts of the body;
- space: personal, general, wide and narrow space, direction and levels;
- effort: the energy and quality of the movement (weight, time, focus/space, and flow).

The nature of the children's movement was guided by imaginary scenarios proposed by the teacher in order to avoid physical models or direct verbal instructions.

Organisation of the Interventions

Phase	Description	Participants
Exploration	Exploring the quality of movement assigned to their group, with different body parts (e. g., arms, legs, and whole body), time (e. g., slow, fast) and space (e. g., direct or indirect). Specific stimuli such as voice effects, glissando, electronic sounds or pulse were used to evoke the movements specific to the group (continuous vs. discrete).	groups of 6
Description	Bodily description of the pieces in which each group of children is invited to convey, through body movements, what they can hear in the music (twice for each of the three pieces, featuring a continuous melody and discrete accompaniment), with either discrete (group A) or continuous movements (Group B)	groups of 6
Interactions	The children from both groups do not interact during the description of the first intervention, but share their movement descriptions during the second and the third phases.	
Method	In order to guide the nature of the children's movements, the researcher proposes diverse imaginary scenarios while avoiding the presentation of a model (specific gestures).	
Setting	Free positioning in a classroom environment.	

Example of Activities from Day 1 – Intervention Groups A & B

Group A – Discrete Movement

Exploration Phase

Children are invited to explore various ways of moving their hands and arms with discrete body movements (group A).

Activity 1 – Body percussion games – exploration

Aim: To stimulate the children to explore different ways of clapping their hands.

Music: Without music.

Activity: The teacher/researcher prompts the children to explore different ways of clapping their hands (e. g., clapping hands together, tapping on legs, on chests, on the floor, together or alternating).

Next, the children are invited to perform the following activities:

Imitation: Each child individually performs their gesture four times using different body percussion and the group repeats the gesture.

Variations: The activity above is repeated; however, this time each child is invited to perform their gesture whilst varying the speed and dynamic.

Imitation and variation (Domino game): Each child is asked to imitate the body percussion of the previous classmate and create a new routine according to the following scheme: aa-abb-bcc-cdd-dee. The speed and dynamic of the game can change and is signalled by the researcher on a tambourine.

Description Phase

The children are invited to show what they hear in three different pieces of music with discrete hand and arm movements.

Aim: To show what children hear in the music using discrete movements.

Music: Eric Chappelle (live) *Jammin' on the Porch*. From 0" to 1'10".
Frédéric Chopin (1810–1849). *Waltz op. 64*. From 0" to 1'16".
Aram Khachaturian (1903–1978) *Masquerade Suite: Waltz*. From 0" to 1'01".
All these excerpts feature a continuous melody and a *staccato* (discrete) accompaniment.

Activity: 1. The children demonstrate what they hear in the music by imagining they are painting the music on the wall using discrete gestures only, as if they are Pointillist painters (1st piece: excerpt from *Jammin' on the Porch* by Eric Chappelle).
2. Next, the children perform the same activity by imagining that they are painting the music on the floor of the room (2nd piece – excerpt from *Waltz op. 64* by F. Chopin).
3. Finally, the children show what they hear in the music by tapping on their bodies with their hands (3rd piece: excerpt from *Masquerade Suite: Waltz* by A. Khachaturian).

Group B – Continuous Movement

First intervention – to imagine doing something (with body and arms)

Children are invited to explore diverse ways of moving their bodies and arms with continuous body movements (group B).

Exploration Phase

Activity 1 – Continuous movement – exploration

Aim: To allow the child to explore different ways of moving his/her body in a continuous way.

Music: Without music.

Activity: The teacher/researcher prompts the children to explore different ways of moving their body (non-locomotor) and arms, such as *swimming, twisting, floating, bending*, through the following questions:

- *In what way can we move our body and arms continuously, without stopping?*
- *In what way can we move our body in water?*
- *Are we able to move different parts of the body (arms, legs, head, wrists, hands) while we are in water?*

Imitation: Each child in turn performs his/her continuous movement and the group imitates this movement.

Variations: The activity above is repeated with a variation. Each child is invited to perform his/her gesture using a different speed and dynamic.

Imitation and variation (Domino game): In succession, each child imitates the body movement of their preceding classmate and creates a new one according to the following scheme: aa-abb-bcc-cdd-dee. The speed and dynamic of the game can be changed and is signalled by the researcher on a tambourine.

Description Phase

The children are invited to show what they hear in three different pieces of music with continuous arms movements.

Aim: To show what the children hear in the music using continuous movements.

Music: Eric Chappelle (alive) *Jammin' on the Porch*. From 0" to 1'10".
Frédéric Chopin (1810–1849). *Waltz op. 64*. From 0" to 1'16".
Aram Khachaturian (1903–1978) *Masquerade Suite: Waltz*. From 0" to 1'01".
All these excerpts are composed with a continuous melody and with a *staccato* (discrete) accompaniment.

Activity: 1. The children show what they hear by imagining they are painting the music on the wall using continuous swishing brushstrokes and changes in direction, without halting the movement (1st piece: excerpt from *Jammin' on the Porch* by Eric Chappelle).

2. Next, the children perform the same activity by imagining that they are painting the music on the floor of the room with sustained, gliding brush strokes (2nd piece – excerpt from *Waltz op. 64* by F. Chopin).

3. Finally, the children show what they hear in the music with the aid of a scarf, imagining that this moves in the air (3rd piece: excerpt from *Masquerade Suite: Waltz* by A. Khachaturian).

Analysis

The analysis consisted of a mixed, exploratory method (see Creswell, 2012). First, a qualitative analysis of the data was undertaken with the purpose of exploring the nuances of the phenomenon (e. g., children's drawings, quality of marks and video interviews).

Subsequently, the qualitative data were quantified based on a set of classifications (e. g., categories, sub-categories, verbal themes, qualities of marks, number of voices described) to explain the relationships found in the qualitative analyses and their occurrence in pre and post-tests.

Visual Analysis

Visual data (drawings) were first analyzed based on the MSC analysis of Elkoshi (2002) and the authors' previous studies (Fortuna & Nijs, 2019, 2020), and afterwards, they were categorized based on the elements used to describe the music and the quality of marks.

Accordingly, visual analysis accomplished the following phases:

- Categorization of all the drawings in *Global* and *Differentiated* drawings: Global drawings describe the music in a synthetic and figurative way, while differentiated drawings try to capture one or more musical features (Verschaffel, Reybrouck, Janssens & Van Dooren, 2010).
- The main categories (*global vs. differentiated*) were next organized in corresponding sub-categories, such as *Global-evocation static*, *dynamic interactive*; *floating notes*; *musical instruments*; *differentiated analogous images*, *symbols of traditional notations*, *non-formal graphical notations*.

Fig. 2: Example of global (left) and differentiated (right) drawing

- Finally, a micro-analysis was performed on the qualities of dynamic marks (namely action drawing) (Nicolaides, 1941/1990; Cutting, 2002; Matthews, 2003) in which the children use dynamic marks to capture the quality of movement of the objects to be represented (see Fig. 3).

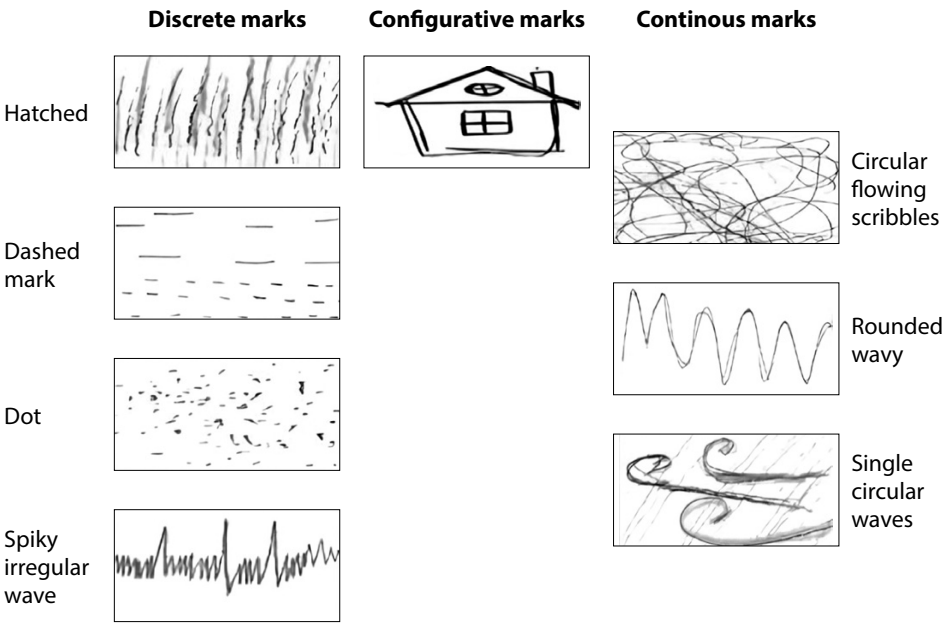


Fig. 3: Examples of dynamic marks used by children

Verbal Analysis

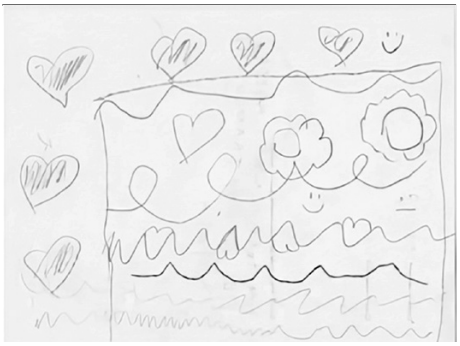
To analyse the children's verbal reports, a preliminary video analysis of the semi-structured interviews with the children was performed using the annotation software ELAN (2018), coding diverse resources of communication used by the participants (e. g., verbal content and non-verbal resources). Non-verbal data were analysed and coded based on the modalities employed, such as musical gestures, mimicking gestures, singing, and onomatopoeic sounds (Goldin-Meadow & Singer, 2003), and their link with the music. Next, a transcript of the interviews was coded through a process of thematic analysis (Braun & Clarke, 2006; Creswell, 2012). Generating initial codes led to the identification of main phrases with similar themes. After a review process, in which repetitions and redundancy were removed, the basic themes were further grouped according to a broader level of abstraction. Finally, to compare the occurrences of the qualitative visual and verbal data from pre-test to post-test, a quantitative analysis was performed.

Results

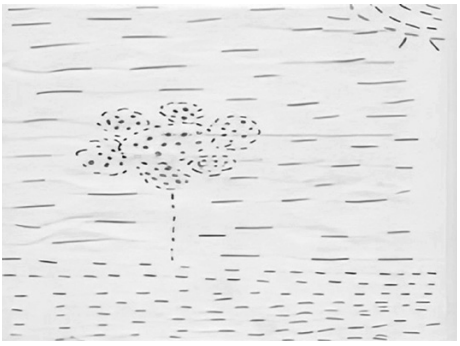
Results show that, from pre- to post-test, the children of the two groups focused on different aspects of the music; indeed, they described different voices of the piece (e. g., continuous melody versus melody and discrete accompaniment) using various qualitative marks to visually represent the piece.

Interestingly, each group used distinct marks of drawings in accordance to the qualities of movements used during the interventions. The continuous group used more continuous marks in order to describe the melody of the two variations by Corelli, while the discrete group used a great number of discrete marks in order to describe the beat and the meter of the same piece of music.

The examples below (Fig. 4) show the visual and verbal description in pre and post-test, provided by a child belonging to the discrete group:



"The music is calm and relaxing; for this reason I described the piece with waves which go up and down.
When the music is low (low volume) I used less energy in the stroke as in the waves below. There are hearts because the music was nice".



"The music was calm and then agitated. This time I drew the music with dots and dashed marks (she shows the iterative gesture to demonstrate). I draw a flower and the sun in this way. When the music was calm, I used dashed marks (to describe it), when it was agitated, I used the dots".

Fig. 4: Drawing and verbal explanation by a child (discrete group) during the pre-test (left) and post-test (right)

In addition, 35 % of participants in the discrete group shifted their original focus to describe both the continuous melody and discrete accompaniment voices in the post-test, while the continuous group focused always on the melody both in the pre- and post-test. Fig. 5 and 6 (below) show some examples of the children's graphic representations and verbal explanation in post-test:

"Dancer with the lines of music. The dancer moves along these lines which are the music. In fact, it (the music) is sweet and moves in a circular manner (pointing on the lines, the child sings the line of the continuous melody).

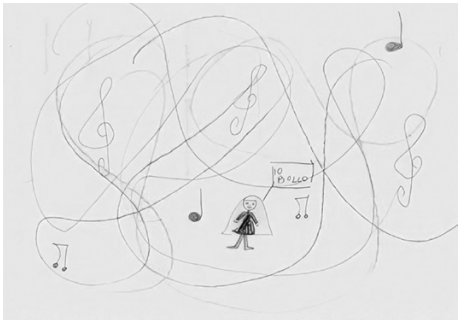


Fig. 5: Drawing and explanation provided by a child of *Continuous* group in post-test

"I drew a boat, the sea and the rain. The sea describes the music when it is calm and flowing, and the music makes "tara-tara" (he sings the continuous line of the melody); next, the lines and dashes of the rain describe the music when it makes "Pa" (he sings the accompaniment chords).

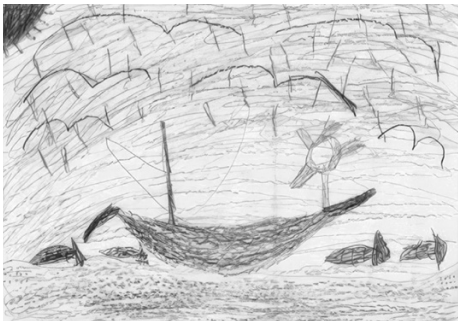


Fig. 6: Drawing and explanation of a child of *Discrete* group in post-test

Discussion

The process of enactment through a physical engagement with the music seems to have influenced the way a piece of music is visualized. Indeed, the children trained to align with the music through discrete movements used more discrete marks in post-test, while children of the continuous group increased the number of continuous marks in the post-test. Consequently, it became clear throughout the study that movement not only influenced the interpretation of the music but that a transfer occurred between the children's experience of moving to the music and the motor involvement in the drawing task. Indeed, the

qualities of gestures involved in movement-based interventions tended to be transferred to the qualities of graphical elements employed in the drawings, despite shifting from a three-dimensional (moving) to a bi-dimensional modality, i. e., drawing. The repertoire of actions used to describe the music seems to have been transferred into the visual representation (drawings), transforming a wide motor description (e. g., body movement in space) into a narrow motor description (e. g., arm and hand gestures in the space defined by four corners of the sheet), while still maintaining the same qualities. Arguably, the children's drawings became grounded in their bodily interaction with the music, confirming the assertions of Nicolaides (1941/1990), Matthews (2003), and Chaplin (2005). According to these authors, the gesture of drawing is guided by a feeling of movement by the object or event depicted. This way, the act of drawing tends to integrate both the shape of the objects or events (configurative drawing) and the dynamic of their movement in space and time (action drawings). This points to the importance of combining product (drawing) and process when analysing the children's graphic representations of music.

In addition, the results showed that the children who were trained to align with the music through different kinds of body movements interpreted the music differently in post-test. This outcome can be argued because – between pre and post-test – 35 % of participants in the discrete group shifted their attention from the melody alone to the melody and accompaniment voices in the two Corelli variations; whereas the children of continuous group remain focused on continuous melody in both pre and post-test.

It could be argued that, in line with Acitores' findings (2011), the diverse qualities of movement may have directed the attention to those elements of the sound that resonated with the movements performed, thus influencing the children's graphic representations and verbal explanations. As a consequence, the discrete gestures of the Discrete group may have focused the attention on the (discrete) staccato chords in the accompaniment, bringing the accompaniment voice to the foreground; by contrast, continuous gestures may also have limited attention to the continuous voice when it moves to a different register and timbre.

Conclusion

In this study, the children moved from a physical music description to a visual representation and finally, provided a cognitive reflection on their process of representing through verbal explanation. As a consequence, they grasped the musical phenomenon from different modalities, through varied but complementary musical interactions. This approach may inspire teachers to use multimodal ways of interacting with music (bodily, visual, and verbal) in their lessons, to support the development of a deeper musical understanding in children.

As such, despite any limitations of the design (e. g., small sample size, lack of a control group), this study offers interesting insights for the field of music education.

First, our findings may provide a deeper understanding of the intrinsic link between movement alignment to music and drawing to music. The understanding of the movement employed during the act of drawing ("action drawing") leads to new criteria for categorizing the drawings. This may not only support future research using children's drawings but also support teachers in developing multimodal practices.

Second, the influence of different qualities of movement on the perception of voices (melody vs. accompaniment) in music may offer the music teacher a rationale about the role of diverse movements used in an educational setting (e. g., body percussion, clapping vs. floating the arm in the air in a continuous way) to highlight various elements of the music.

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Issa Aji & Tyler Howie

Who's Listening?

The Role of Genre in the Creation of Musical Meaning and Emotion

Introduction

It is only a minute into the National Arab Orchestra's popular rendition of Umm Kulthūm's *alf leila we leila*, "A Thousand and One Nights" (1969), that Michael Ibrahim, the orchestra's founder and conductor, gestures toward a violinist to play a *taqsīm* (instrumental improvisation).[1] Before the first notes of this (typically) non-metered solo section are sounded, the entire concert hall falls silent to the sound of a drone. Directly preceding the *taqsīm* was an easily entrainable groove marked by the use of a rhythmic mode (*īqāʿ*) called the *Baladi* rhythm. Used primarily in folk and popular musics, its clear groove structures listeners' sense of temporality. Now, however, the start of the non-metered *taqsīm* throws listeners into a moment of temporal relief, a moment of "detemporalization" as Jonathan H. Shannon has called it (2006, p. 180). Shortly after a series of improvisatory passages, the violinist plays a *qafla*, a short cadential gesture used to mark the end of the *taqsīm*. More than just a stylistic gesture used to conclude phrases, the *qafla* "bring[s] listeners back down from the rarefied heights of their auditory journey" in order to "effect a momentary retemporalization of their aesthetic experience" (Shannon, 2006, p. 178–179). This juxtaposition of temporalities elicits in listeners the affective vocal exclamations and bodily gestures that are typical of the expressive culture of the *ṭarab* style.

The Arabic concept of *ṭarab*, a phenomenon that resists facile translation into English, refers both to an affective state of musically induced ecstasy, rapture, or enchantment, and to the style of music in which such emotional states are aroused in performers and

[1] The moment referred to here may be found on YouTube at https://www.youtube.com/watch?v=Q_HoGYhk4x8 (1:06).

listeners. As a style, the term is used in reference to the indigenous, essentially secular music of Near-Eastern Arab cities such as Cairo, Damascus, and Aleppo in the mid-to-late twentieth century (Racy, 2003, p. 5). Shannon's ethnographic study in Aleppo reveals that some listeners competent in the *tarab* style, called *sammīʿa* (literally, "people who listen attentively"), interpret the suspended temporality of the *taqsīm* as metaphorically akin to "soaring Sufi airs" (*taḥlīq fī ajwāʿ ṣūfiyya*) (2006, p. 178). The metaphor of "soaring" resonates with the experience of shifting temporalities in *alf leila we leila*. This tacit knowledge, informed by generic convention, shapes the ways in which *sammīʿa* experience the *taqsīm* and the emotions associated with *ṭarab*.

Within this short span of music, listeners keenly aware of the *ṭarab* style, as well as those who are not, enact a chain of hermeneutic moves that shape their listening experience. For example, listening within the generic frame of *ṭarab* (conceived as both an affective state and a musical style) affects how some *sammīʿa* perceive the juxtaposition of multiple temporalities. Perceiving these temporalities as meaningful events within the context of *ṭarab* then leads to an interpretation of those features' meanings. This interpretation, which may then lead to felt emotions associated with *ṭarab*, is the result of enacting a series of hermeneutic moves that begins with a conception of genre (Fig. 1).

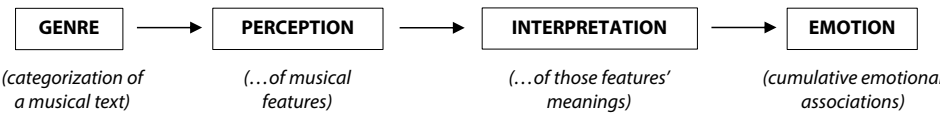

Fig. 1: Chain of hermeneutic moves beginning with a conception of genre

This paper examines the effects of genre on musical hermeneutics and emotion. We argue not only that generic expectations guide listeners toward some musical features and away from others, thus affecting their perception of which features are meaningful, but also that conceptions of genres may vary across listeners. In arguing for the importance of genre in the interpretation of musical meaning and emotion, we begin by defining genre in terms of its musical and non-musical aspects, showing how both affect a listener's conception of a genre and any associated emotions. Second, borrowing a concept from music studies, we discuss these aspects of genre in terms of "stylistic competency" (Hatten, 1994, 2004). We describe how individual listeners may possess multiple competencies, discuss how these competencies may vary in degree from one listener to another (Echard, 2017), and examine briefly how the notion of stylistic competency may be affected by technologies of musical consumption. Third, we provide a hermeneutic model that accounts for listeners with varying degrees of competency in a genre or style. To do this, we draw from the literary genre theory of John Frow (2008), building on his metaphor for the framing function of genre. Here, we argue that listeners often go beyond associating emotions with musical features

alone, claiming that emotions are inherent in a more holistic conception of genre. Finally, we discuss the pedagogical implications of our model for the twenty-first-century classroom.

Genre: Musical and Non-Musical Aspects

Genre is crucial to the creation of musical meaning, and we break down genre into two overlapping, essential categories: musical and non-musical features. Musical features of genre can include anything from common harmonic or melodic schemata to musical forms to lyrical content to instrumentation. Non-musical features of genre can be broken down into two essential parts: paratextual information and background knowledge. These two aspects are defined by their proximity to a musical text. Paratextual information is that content which is directly related to, or paired with, a musical text (e.g., album art, liner notes, or even a musical score). Background knowledge as a category is a bit more complicated. It has to do with a particular listener's knowledge of information related to the genre of a musical text. Defining the concept in terms of any relevant information necessary to make sense of a text, Frow says: "What we notice [in a text] reinforces our sense of the kind of thing we are reading, and this in turn activates for us the relevant ranges of information that we need in order to read it well." (Frow, 2008, p. 115). For musical texts, background knowledge could include cultural features (e.g., style of dress, common concert venues, or particular embodied stylistic gestures) but it can also include biographical information about artists, and even other musical examples (e.g., individual songs, complete albums, or a band's entire discography). Background knowledge, then, can come in many forms. As shown in Fig. 2, it may involve both the musical and the non-musical aspects of genre.

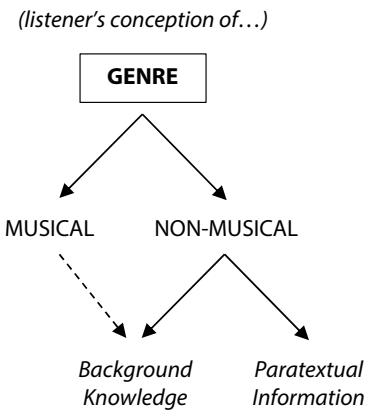

Fig. 2: Musical and non-musical aspects of genre

As an example, take the thrash metal song "Metal Militia" from the album *Kill 'Em All* (1983) by Metallica. Hearing the fast tempo, the loud, distorted electric guitar riff, and yelling included in the vocals, a stylistically competent listener may categorize the music as not simply metal, but specifically thrash metal. As shown in Fig. 3, paratextual features for this musical text would include the album art, with its red, black, and white color scheme and its focus on a knife as the primary image. Background knowledge would include information such as a listener's awareness of other songs on the album, other albums by Metallica, other thrash metal bands (and perhaps their respective thrash metal songs), common metal venues or articles of clothing (e.g., leather jackets with band patches and metal spikes), and maybe even their awareness of how thrash metal relates to other metal styles like death metal and black metal.

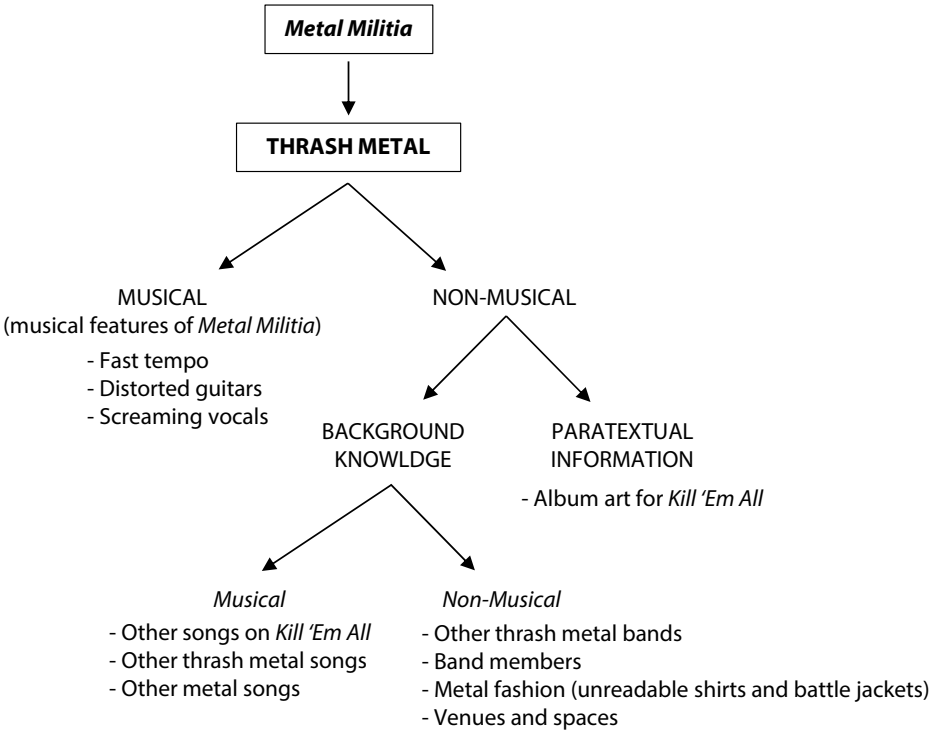

Fig. 3: Musical and non-musical aspects of "Metal Militia" from the album *Kill 'Em All* (1983) by Metallica.

What is crucial to understand about these various aspects of genre is that listeners can be aware of them to various degrees. They might have awareness of some paratextual features and not others, and this can depend in part on the technology a listener is using to consume music in addition to the mode in which they are listening to it. For example,

someone sitting in a room listening to a vinyl record is more likely to be aware of an album's art than someone driving a car and listening to a Spotify playlist.[2] In addition, listeners may be able to activate different kinds and amounts of background knowledge when listening to a given song. For example, one listener may be able to activate knowledge of a single band's discography. Another listener may not be so familiar with a specific band, but they may have a broader knowledge of the conventions of the song's genre. Still another listener may not know much about either the band or the particular genre. The first two listeners may have similar amounts – but different kinds – of background knowledge to activate, while the third listener has different amounts and kinds altogether. Therefore, not all the elements of (a given) genre affect a listener's perception of a musical text and their interpretation(s) of its meaning(s); only those elements of (a given) genre of which the particular listener is aware will affect the successive links in the chain of hermeneutic moves. A theoretical genre category, including all the features that make it up, does not mean much. But a practical genre category – made up of the features of which a listener is aware – is what shapes the hermeneutic possibilities of musical meaning. Considered in this way, genre is a practical tool, one which listeners use to make sense of not only a musical text but also the world around them (Frow, 2008; Becker, 2004).

Genre and Stylistic Competency: Genre's Framing Function

This variance in kinds and amounts of knowledge pertaining to a genre can be put in terms of "stylistic competency", a concept drawn from music studies. Stylistic competency has not traditionally been defined in this exact way (Hatten, 1994, 2004), but more recently, some popular-music scholars have redefined the concept along these lines. Historically, the concept of stylistic competency has often relied on the expert interpretation of a theoretical "ideal" or "qualified" listener, whose degree of stylistic competency is far above average (Davies, 2010). Built into this notion of the ideal listener are certain uninterrogated assumptions about who that listener is. In a decisive break with this paradigm, musicologist William Echard (2017), taking cues from popular music studies, defines stylistic competency as plural and variable, meaning that listeners can be competent in multiple styles (i. e., possess multiple competencies) and to different degrees. For example, an individual listener could develop competencies in jazz, metal, and classical musics, but they may be

[2] One reason for this is Spotify's mobile app's "Car Mode," which does not show even a thumbnail of the album art for a given song. In early 2022, however, the streaming service started testing out new versions of "Car Mode" (https://techcrunch.com/2022/03/25/spotify-testing-car-mode/). Some of these new versions of the feature do now include a thumbnail of the album art, but this does not change much about our point. Regardless, a listener driving a car is still less likely to be aware of certain paratextual features.

more competent in jazz than in metal, more competent in metal than in classical, and so on. Our definition of stylistic competency follows Echard's, and it is based upon our definition of genre. A listener's competency in a style or genre is determined by their conception of that style or genre. That conception is determined both by their awareness of a musical text's paratextual features and by the amounts and kinds of background knowledge they can activate when listening to it.

Frow puts this in terms of the framing function of genre. "Frames", he says, "work to define a text against those things which it is not, cutting it off from the adjacent world; and to convey information from that adjacent world to the framed text" (Frow, 2008, p. 107). In terms of the practical application of this concept, he says frames are defined by the degree of specificity to which someone can classify a text. As for what this might mean for music, take for example the second movement of Beethoven's *String Quartet No. 4 in C Minor*, Op. 18 No. 4. One listener might be able to define the music with that degree of specificity (i. e., as the second movement of that specific string quartet by Beethoven), while another might be able to define it only as a string quartet (i. e., no movement, no identifying opus number, no composer), and still another may be able to define it only as taking part in the metagenre of classical music. Each listener can define the same piece of music to different degrees of specificity. For a more concrete example, let us return to the piece from the introduction, *alf leila we leila* ("A Thousand and One Nights"), which one of the authors can define to a far greater degree of specificity than the other.

Analytical Example: Umm Kulthūm's *alf leila we leila*, "A Thousand and One Nights"

Our previous analysis of Umm Kulthūm's *alf leila we leila*, "A Thousand and One Nights", relied not only on competency in the structural aspects of Arabic music, but also on knowledge of the broader expressive culture surrounding the music, both of which shaped the perception and interpretation of the salient musical features. We described the violinist's *taqsīm* (instrumental improvisation) as a compositional device used to elicit in listeners the affective state of *ṭarab* (conceived as both an affective state and a musical style). We first noted that directly preceding the *taqsīm*, the easily entrainable groove of the *Baladi* rhythm (a common rhythmic mode or *īqāʿ* used primarily in Arabic folk and popular musics) provided a sense of rhythmic stability. Shortly thereafter, however, the beginning of the unmetered *taqsīm* ruptured this sense of stability with the suspension of musical time. Following a series of improvisatory passages typical of any *taqsīm*, a *qafla*, a recognizable cadential phrase, signaled the end of the *taqsīm* and the forthcoming renewal of the music's temporal framework with a new *īqāʿ* (rhythmic mode). As Shannon's (2006) ethnography in Aleppo revealed, the move in and out of the *taqsīm*, which he refers to as

moments of detemporalization and retemporalization, respectively, is often interpreted as metaphorically akin to the fluctuating temporalities associated with Sufi spiritual practices. This knowledge, tacitly held by most *sammīʿa* (competent listeners), may then lead to the emotional ecstasy associated with *ṭarab*.

But what about a less-competent listener, one who may not be able to define the music to such a degree of specificity? Taking this listener into account and through the hermeneutic chain we presented earlier, their first step would be to determine the music's genre based on the features they hear. Though this listener may not be able to interpret this improvisatory section as a *taqsīm*, they may associate it with an unmetered solo section more generally, perhaps hearing it as similar to a recitative in Western opera. In this solo section, they may hear the violinist's *qafla* as a *glissando*, one that might involve a lowered second scale degree moving down to the tonal center, similar to the Phrygian mode, in which case they may categorize the music as vaguely "Middle Eastern", drawing from experiences with Western exoticist depictions of Arabic music. Having categorized the music as such, it follows that they may then perceive the shift from unmetered time to metered time, structured by the groove that follows this solo section and marked by the entrance of the full orchestra. Tuning into this groove, they may hear what sounds like a *tabla* or *doumbek*, which might confirm for them the categorization of the music as "Middle Eastern". From here, since this listener is unfamiliar (or less competent) with this style of music, they might not have much specific background knowledge to activate to make sense of it, in which case any interpretation of the meanings of these musical features might be quite surface level, focusing mostly on the musical features themselves. Any emotional response to this interpretation would thus reflect their restricted reading of the musical features. It is not the case that the music holds no meaning for this listener; rather, it is that their lack of awareness of the expressive culture surrounding the music necessarily limits the interpretive possibilities available to them. And, though this listener lacks specific relevant background knowledge due to their inexperience with this style, note that they still attempt to make sense of the music through the intertextual mobilization of knowledge of features from styles with which they do have experience (Klein, 2005; Drott, 2013).

To relate these two different hearings of *alf leila we leila*, we find it helpful to return to Frow's metaphor for the framing function of genre. If we imagine a frame surrounding the musical text, we might say that the features which fall within the frame are those musical features to which every listener has access. The features that lie outside of the frame include the background knowledge necessary to hear the music well. In other words, the features within the frame are those that are inherent and/or specific to the text. The features outside of the frame are part of the background knowledge – made up of both cultural elements and other musical examples –that stylistically competent listeners can activate to make better sense of the music. In the example above, both our listeners activated knowledge from outside the frame, which then influenced their perception and interpretation of the

features that came from within the frame; it is just that one of them could activate more specific relevant information than the other. In this sense, notice that there is a sort of feedback loop for the listeners: what they hear in the music activates certain background knowledge, and that background knowledge in turn affects their perception of the music, which may then activate other background knowledge and so on. But where might emotions fit into this process of perception and interpretation?

Genre, Emotion and Affect

Included in our definition of genre are aspects of emotion and affect. We noted previously that genre can be broken down into two broad and equally essential categories: musical and non-musical features. And while studies pertaining to musical emotion and affect have long been concerned with the former (i.e., music's structural and acoustic features), receiving far less attention in attempts aimed at understanding musical emotion and affect is the latter – those non-musical features that form in part the foundation of our definition of genre. One study arguing for the importance of music's structural features comes from Leonard Meyer, who in his influential *Emotion and Meaning in Music* (1956) claims that "Affect or emotion-felt is aroused when an expectation – a tendency to respond – activated by the musical stimulus situation, is temporarily inhibited or permanently blocked" (1956, p. 31). For Meyer and his followers – those so-called "expectation theorists" – musical emotion hinges on the composer's choreographing of expectations through the strategic use of musical structure and syntax. Other scholars, however, have pushed back on theories of emotion based solely on expectation. Philosopher Jenefer Robinson, for example, has argued that Meyer's theory is, in fact, "not a theory about musical expression, as some have thought", but rather "a theory about understanding musical *structure*" (2005, p. 361). Furthering this idea, musicologist and music theorist Michael Spitzer (2020) has argued that Meyer's theory is not unlike like the formalism initially espoused by Eduard Hanslick (1854) and further applied to musical emotion by philosophers Peter Kivy (1980) and Stephen Davies (1994). Implied in the critiques directed at scholars wishing to attribute musical emotion to music's structural features is a call for a more holistic, process-oriented approach that reaches beyond the scope of the musical text.

Accounting for genre's non-musical features necessarily situates a given musical text within a much broader expressive culture. Embedded within an expressive culture, a genre's non-musical features (i.e., the paratextual information paired with a given musical text and background knowledge that listeners activate in response to a text) contain potent traces of affectivity that we tacitly activate during the listening process. Following those scholars associated with the "affective turn" of the mid 1990s such as Brian Massumi, Kathleen Stewart, and Nigel Thrift, we suggest that these non-musical features play at the level of affect. For

these scholars, affect becomes something different from emotions. Here, the term affect is often described as a form of intensity, a vital force that acts upon the body below or outside the purview of consciousness (Massumi, 1995). Affect includes those "pre-discursive forces that condition the body, consciousness and the senses – sound, songs, light, images, the physical presence of bodies, the presence of the natural elements and much more" (Hansen, 2010, p. 9). Emotion, on the other hand, becomes an intensity that is qualified, named, owned, recognized, and situated within the symbolic order of words, texts, and discourses. Whereas emotions are often the result of the listening experience, the affective resonances of genre's non-musical features provide the perceptual backdrop that shapes our experience of more discrete emotions during the listening process.

Let us return to Frow's metaphorical frames. As shown above, for a musical text, we might consider the musical features found within the text to fall within the frame. Outside the text, outside the borders of the frame, there might be other features from other genres. And, as mentioned previously, this works for non-musical aspects of genre, too. Musical features might be contained within a given text, and we might even consider paratextual information to fall within the frame as well, but the background knowledge a listener can activate to make better sense of the music would fall outside the frame. This is what we mean when we say that listeners can have different amounts or kinds of background knowledge pertaining to a text. If that knowledge were a part of the text – if it fell within the borders of the frame – then any listener would have access to it. We can extend this within/without relationship to the interpretation of musical emotion and affect. Those emotions that can be analyzed in terms of the music's structural features might be said to be available to any listener, even if differences in degree of stylistic competency across listeners might affect any resultant interpretations. But some emotions associated with music have nothing to do with the music per se. Some emotions have to do with the specific background knowledge a particular listener activates in response to the music. An example from American post-punk musics comes to mind. In emo and pop punk, there are often sections of songs that are meant to be yelled communally in a crowd of listeners (Howie & Chiu, 2022). This communal, participatory performance builds social bonds, helping to create a sense of community (Turino, 2008). Of course, this can happen only at a live performance or if listening with a group of friends, but stylistically competent listeners can recognize these calls for participation even outside of the context of a live show with a group of people. This means that, while the participatory yelling may not be actually present, listeners can form emotional connections with those moments in the music, not in spite of the absence of, but because of their prior experience and emotional associations with, those particular participatory performances. In terms of our theory, this means that the background knowledge listeners activate to make sense of music might have its own affective charge, which is separate from the particular musical features one is hearing, but which is activated by those features. As illustrated in Fig. 4, this means that emotions and affect are at play at both the beginning and the end of our hermeneutic chain.

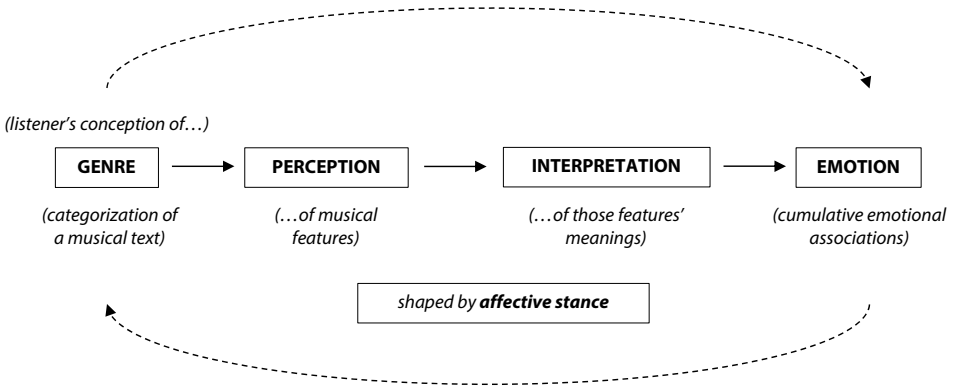

Fig. 4: The effects of emotion and affect on both ends of the hermeneutic chain.

Genre is how we process musical features and create musical meaning. As we noted previously, genre is made up of not just those musical features, but also the paratextual information associated with them and the background knowledge a listener can activate to make sense of them. We can interpret emotions based on musical features alone, but we can also activate relevant background knowledge to help make sense of those features. Given that prior musical experiences – each with their own emotional associations – make up part of the background knowledge one can activate, it follows that the background knowledge might carry its own affective charge. And, since that affectively charged background knowledge makes up part of a listener's conception of a genre, then genres, for listeners, carry their own affective charge. Musical genres, then, are not just theoretical categories into which musical texts are grouped, but they are affectively charged practical tools that listeners use to make sense of music. A listener's degree of stylistic competency is therefore inseparable from their emotional associations with that style. Moreover, a listener's emotional associations with a style and their competency in it are more likely than not mutually reinforcing aspects of the creation of musical meaning.

To illustrate these mutually reinforcing aspects of our theory, let us recall the previous stylistically competent listener from earlier. Upon categorizing *alf leila we leila*, "A Thousand and One Nights", as part of the *ṭarab* style, this experienced listener perceived and interpreted the move from the *Baladi* rhythm to the unmetered *taqsīm* (instrumental improvisation) alongside the expressivity associated with Sufi spiritual practice, which ultimately led to an experience of the emotional ecstasy associated with *ṭarab* (conceived as both an affective state and a musical style). In light of the above paragraph, however, hearing this distinctive shift in temporality may lead them to activate background knowledge associated with previous experiences with *ṭarab*-style music. These past listening experiences, which likely carry potent traces of emotionality with them, inform the listener's current attitude or disposition toward the music. It follows, then, that the listener's present

experience with *alf leila we leila* will become part of their conception of the *ṭarab* style in the future, informing and shaping their affective stance toward other musics that they may hear and categorize as part of that style.

Pedagogical Implications

If our more-competent listener's experience is marked by the good bit of specifically relevant background knowledge that they can activate to make sense of and interpret *alf leila we leila*, then our less-competent listener's experience was marked by the lack of such specifically relevant background knowledge available to them. Our first listener drew from previous experience with both the musical style and the expressive culture surrounding that style for a deep reading of the emotional experience of *ṭarab*. Our second listener, lacking such previous experience, focused mostly on musical features, using their experiences with other genres, styles, and expressive cultures to try to make sense of the music. We put this in terms of the frame metaphor discussed above; both listeners have access to the text's features that fall within the frame, and both listeners could activate information from without the frame to guide their interpretation, but one listener was able to activate more specifically relevant information to inform that interpretation. In some ways, the relationship between our two listeners models that between a teacher and student. Music pedagogy of all types and at all levels is in part about helping students to develop competency in a style, whether that style be specific or broad (e. g., jazz saxophone lessons at the conservatory level or communal folk-song singing in the elementary classroom). And that competency can be developed in any number of ways, both in group and individual-instruction contexts (e. g., classroom listening exercises, private instrumental lessons, and group movement games). Part of helping students to develop such competencies involves providing them with relevant background knowledge that they can activate in future musical situations, and that background knowledge – as we have shown – can come in many forms, depending especially on the context in which, and the level at which, the musical instruction takes place. Such instruction can, moreover, work in two directions.

Teachers help students develop competencies in certain styles, depending on the context of instruction. But, as we have tried to show in this article, all listeners can possess multiple competencies to different degrees. Students, then, are likely more competent than their teacher in one style or another (which is of course more accurate at higher levels of education). Teachers, then, can design courses, assessments, and/or assignments in such a way as to give students the tools to help their teachers – and their peers – develop greater degrees of competency in a style. This can lead to a more inclusive, less hierarchical classroom dynamic, one which allows for a greater degree of student autonomy.

Conclusion

In this paper, we have tried to account for not just the similarities but also the differences in interpretation that arise when individuals with differing degrees of experience with a given genre attend to the same piece of music. In this way, we hope to create space for not only experts' discussions of musical meaning, but also for discussions of the small ways in which musical meaning is created every day by people of all degrees and kinds of musical training and experience, by people of all ages and identities. Historically, genre has been defined in relation to racialized, gendered, and classed populations, such that any discussion of genre inevitably engages with issues of diversity and inclusion – and, on the other hand, exclusion. We center genre in our theory of musical meaning and emotion, not only because it is what helps us make sense of music, but also because it necessitates centering the social; it shifts the focus away from the unique features of an individual work, text, or listener and toward the features that works, texts, or listeners have in common. In focusing on the social aspects of the creation of musical meaning, we hope to create space not only in academic discourse for discussions of different sorts of interpretations, but also in the music classroom for inclusive, diverse, and less-hierarchical discussions of the emotional process that is the creation of musical meaning.

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Regina Saltari

Communication in Children's Musical Games

Reports from Greek School Playgrounds

Introduction

There has been growing research interest in the musical games that children play on their own initiative (Addo, 1995; Bishop, 2014; Bishop & Burn, 2013; Harrop-Allin, 2010; Harwood, 1998; Marsh, 2008; Saltari & Welch, 2022). These studies have been conducted in school playgrounds and other settings where children spend their free time under discreet adult supervision, such as school canteens and school buses. Researchers in the field of music education have moved their attention outside the music classroom so as to understand children's musical expression, behaviours and development within their friendship groups. The methods of investigating the multiple aspects of such musical play practices involve detailed observation and discussions with the participants.

Children's musical games are social as they are mostly played in pairs or groups. They include singing games, clapping games, chants and rhymes, and usually involve rhythm, melody, movement, and text as well as kinesthetic, rhythmical, or language challenges. The players in the games are usually required to collaborate and coordinate their speech, movements, and chant. Along with the players, participants in the musical games can also be children who stand on the periphery of the activity as observers, commentators, and supporters and who may become players if they are skilful enough to join the performance (Harwood, 1998).

Previous research, which was carried out by Marsh (2008, 2011), evidenced that participants draw on cultural influences from various sources to construct their own meanings. Children demonstrate cultural knowledge which they have obtained through exposure to family, peers, community members, media, school and other educational institutions, and which they have filtered through their personal understanding and experiences. Due to the

play element of the musical interactions, children are able to construct their conception of themselves and their powers, as well as of their surrounding world within a safe context.

Understanding how people are transformed in affiliation groups and how they contribute to the transformation of those groups entails close examination of what they do and in what circumstances. Researchers who sought to investigate children's musical games as meaningful cultural practices acknowledged the need to interpret these from a perspective that is not solely musicological, as this does not reveal the three-dimensional nature of the games. Three subsequent studies (Bishop & Burn, 2013; Harrop-Allin, 2010; Saltari & Welch, 2022) have applied a multimodal approach in the analysis of musical games so as to understand the multiple ways through which children shape and are shaped in their musical interactions.

The development of self-understanding, or "how we understand and define ourselves as individuals", and self-other understanding, or "how we understand, define and relate to others", is a process that occurs in interactions (Lamont, 2002, p. 1). Individuals develop their personal and social identity as they acquire an understanding of the others, and of themselves in relation to others. This process is shaped by both idiosyncratic elements and group behaviour. On this basis, participants in musical games reinforce their own identity, and explore new cultural elements and practices in the group.

Interaction in musical games entails exploration and negotiation of roles at individual and group levels (Saltari & Welch, 2022). Musical games are fluid practices and so children can easily accommodate differences in their partners-in-play and adapt to various contexts. In a related study on children's musical games in urban South Africa (Harrop-Allin, 2010), it was evidenced that participants exercised agency in musical games by switching among varied modes of communication to suit their needs and interests.

The focus of this chapter is on children's transmission of meanings in musical games through the use of multiple modes. The theoretical framework of the study draws from the sociocultural perspective according to which individuals develop as participants in cultural communities, such as family, media, school and other educational or recreational institutions (Rogoff, 2003). In this context, children's musical culture has been acknowledged "as a location of meaning-making and communication" (Barrett, 2005, p. 2). In their diverse communities of musical practice, children exercise agency, develop various ways of communication and negotiate meaning.

In musical games, children develop verbal and non-verbal practices to facilitate engagement and maintain interaction. This approach is in accordance with the view that all communication is multimodal (Kress, 2000) and therefore musical play is by definition multimodal in content (Harrop-Allin, 2017). However, communication and the production of meanings are not always straightforward processes, as the personal needs and interests might conflict with those of the group.

The shared practices of musical games are shaped by idiosyncratic elements, group behaviour and social-cultural circumstances. The aim of this study is to identify the how and the what of this process: the communicative modes which children use to construct and transmit their meanings. The results of this analysis provide considerable implications for the music classroom which are discussed in the last section of the chapter.

Methodology

This study draws from a larger ethnographic research project that investigated the cultures of children's musical games (cf. Saltari & Welch, 2022), which took place in nine primary school playgrounds in Greece across three different geographical areas. The focus of this current study is on the following two questions:

(1) How do children communicate in their musical games in the school playground?
(2) What is the meaning that children communicate in their musical games in the school playground?

The questions were explored through close investigation of three children's musical games. These were selected from multiple musical games that were recorded during a six-month observation in the school playgrounds. They were identified as performances or 'framed events' (Marsh, 2011, p. 94), which involve music, dance or dramatic action. Children's musical performances can also be distinguished from regular routine activities as they are defined by 'a set of cultural signals', such as players placing their hands in close proximity to initiate their first movement in the clapping game (Marsh, 2011). The musical games were video recorded. Also, semi-structured interviews and informal discussions with the child participants were held.

I have chosen to present these particular musical events as they reveal key issues with regard to children's musicking, socialising and developing outside the classroom. Also, participants used multiple modes to explore interpersonal and intrapersonal elements. Two of the musical events entailed similar musical games, as they were played in groups and had the same movements but different lyrics. The third game that is investigated in this study was played by a pair. All musical games were performed and video recorded at the school playgrounds during breaktime. The three musical events are presented below in the style of vignettes so as to provide the reader with a snapshot of the playground musical play.

The video recordings lasted from 42 seconds to two minutes and 35 seconds. Collectively, participants were 14 girls aged 10–12. All participant children signed the relevant ethical consent forms which informed them about the aims of the research, their right to

withdraw from the study at any time and the confidentiality of data. The child observers who, at times, were involved in the musical games were not participants in this study; however, they have been included in the vignettes presentation and data analysis when their presence affected the performances.

The three vignettes were analysed through a combination of methods. The notes which I collected during discussions with the children were analysed through the thematic approach (Braun & Clarke, 2006). For the analysis of the video recordings, I drew on multimodality theory (Kress, 2000; Kress & Van Leeuwen, 2001). After watching the videos multiple times and in slow motion, I identified similar categories to those suggested by Bishop and Burn (2013) and grouped them into the following modes: a) the visual mode, including players' and observers' visual contact and gaze; b) the kinaesthetic mode, including body posture, facial expressions, and gestures; c) the haptic mode, including distance between the players (proxemics), personal spaces and tension in touch; and d) the aural mode, including rhythm, melody or unpitched chant, text of the game and participants' speech.

This study aims to unpick children's musical actions when they are left to their own devices and allow their voices to be heard in the discussions with them. However, it is acknowledged that the findings presented here are from the perspective of an adult who, after having spent some time with the children, could possibly offer an "informed speculation" (Burn & Richards, 2014, p. 23).

Three Vignettes from Greek School Playgrounds

Three short vignettes from the Greek school playgrounds are presented below. Information on each musical event is provided first. This includes the name of the musical game, the context of the performance (place and time), the child participants, the duration of the performance, the lyrics of the game and the description of movements and rules of the game. The three vignettes are then discussed in light of the modes of communication, as these were detailed in the methodology section which the participants developed in their musical games, as well as the various meanings that they transmitted. In all three musical games, the players did not sing a melody but chanted the lyrics. Therefore, the aural mode was analysed in relation to participants' chant and speech during the musical event.

Vignette 1
Musical game: O mái
Place: Playground of School 2
Time: Breaktime
Participants: Six girl players and one boy observer, 11 years old
Duration: 1' 36"

Lyrics are nonsense syllables:

O mái mái makarónia tsikidái
O séko séko makarónia tsíkidái dái do

Description of movements and rules: The game is played in a circle and players place their fists in front of them. While all participants sing, one player taps each player's fists to the rhythm of the chant. When the chant finishes, the player's fist is linked with the fist of the player on whom the chant ended. The chant repeats as many times as necessary until there is a winner. Gradually, all tied hands shape a crown. In the last round, the players shift the crown from one to another to the beat of the chant. The winner of this game is the person who gets the crown as the chant ends.

The girls are playing the musical game in a circle. They are chanting the words and making the movements to the rhythm of the game. A boy comes in close proximity and attempts to observe. Two girl participants seem to be annoyed by the boy's presence. They are unwilling to allow him to participate even as an observer. They keep chanting and moving to the rhythm as they look at each other. They then close their circle tightly by bringing their bodies closer to each other sustaining the rhythm of the game. Eventually, the boy is excluded from the incident as the girls do not let him have visual contact with the game. The boy moves around the circle for a while and then goes away. The girls complete their performance with the winner of the game.

Vignette 2

Musical game: Ámbele fámbele
Place: Playground of School 4
Time: Breaktime
Participants: Six girl players, 8 years old
Duration: 2' 35"
Lyrics are nonsense syllables:

Ámbele fámbele samará se
touroútou tále tále tále
samára ríka se
mía plits plits plats

Description of movements and rules: Same as the game 'O mái mái'
The players are mostly synchronised verbally and kinaesthetically throughout the performance. However, sometimes there are rhythmic delays which are caused by some players talking to each other when they verbally instruct or correct each other. In three cases, three players also interfere kinaesthetically when they shift their partners' hands to place them in the right position. Two girls from the group are trying to take leadership of the

game – each for herself – by pulling their opponents' hands towards themselves at the expense of the rhythm of the game. They also try to lead the game by setting their own preferred pace. These incidents affect other players who do not claim leadership or are involved in any competition. For example, while a player is moving her body to the beat of the chant and seems to be enjoying the performance, she occasionally stops and waits for the interruptions to be resolved. Tension is created among most players, who purse their lips and exchange gazes of discomfort. As the chant is coming to an end, the two rival players pull their partners' hands strongly towards themselves, each to herself. One player says "it [the crown] was on me."

Vignette 3

Musical game: Kóka kóla
Place: Playground of school 1
Time: Breaktime
Participants: Two girl players and two observers, a girl and a boy, 11 years old
Duration: 31"
Lyrics are a combination of rhyming nonsense syllables and very few English words which, in the last two lines, rhyme with Greek words that mock the boys:

Kóka kóka kóla (line 1)
pépsi pépsi kóla (line 2)
angela mángela moutarthéla ángela mángela filipó (×2) (line 3)
taramás ke kimás (×2) (line 4)
zoom zoom (line 5)
zoom zoom zoom (line 6)
everybody sexy boom (line 7)
boys are staring at us [translated from Greek] (line 8)
and they give us a 'muah' [translated from Greek] (line 9)
and we give them a 'na' [translated from Greek] (line 10)

Description of movements and rules: Two players play the game facing each other. They perform clapping patterns while chanting the first four lines. Then, they turn around as they chant 'zoom' and repeat this once again. Next, the players perform a clapping pattern to the rhythm while they chant the sixth line, and tap their head, shoulder, knee and leg while chanting the seventh line. Next, they sing at each other with no accompanied movements, chanting the eighth line. Then, the players bring their palms to lips to depict a kiss as they chant 'muah' and then have their palms open at each other, performing the 'moutza', an insulting Greek gesture.

The two players dance to the rhythm and perform the movements vividly. One player (player A) is looking at their hands performing clapping patterns, while the other

player (player B) is looking around. A boy observer, who does not appear on the camera but his voice can be heard, is chanting along with the girl players for around half of the game. The players look at him but no change in proxemics or in the boy's singing is noticed. The game continues, while player B is looking at the other side of the musical event where a girl has been observing the game. Their gazing at each other triggers the girl observer to start chanting along the lyrics. She then moves away from the musical event but she comes back, also performing the clapping patterns to herself. The players are synchronised and the flow of the game is preserved throughout the performance. They often smile at each other and their smiling becomes more evident in the last two lines with the naughty lyrics and movement against the other sex. In the last line of the game, the two girls form their hands in the shape of moutza, the insulting Greek gesture, which they direct to the ground. When they finish, I ask them about another musical event in which the same girl players in an empty classroom had happily directed the insulting gesture at each other. I ask them why there were these two different endings and why this time they chose this one. They say that, if a teacher or a boy heard them and told the headteacher, they would be in serious trouble.

Results

For the data analysis, critical moments from the musical events, which manifest children's transmission of multiple meanings and notes from the discussions with the participants, are discussed below.

In Vignette 1, players' chants and movements were synchronised throughout the performance. They focused their gaze mainly on their hands and smiled at each other. Four girls noticed the boy who came close to their circle, while two of these girls used the visual mode to express their annoyance. They also used the haptic mode as they closed the circle to exclude the boy and defended the girl-only membership of their game. Towards the end, the performance slowed down slightly, perhaps because moving with all hands tied in the shape of a crown was challenging. However, the flow of the performance was not affected. All players seemed to participate equally in the game and no one claimed leadership. Their synchronisation in all modes (aural, visual, kinaesthetic and haptic), even when two of them wanted to exclude the boy observer, revealed that they had good relationships and a good knowledge of the game.

In Vignette 2, two rival players used mostly the aural and kinaesthetic modes to interfere in the game by instructing and correcting their partners. They also used these two modes to claim leadership of the game. Such incidents caused interruptions in the flow of the game and other players' kinesthetic expression. Competition and discomfort were the main feelings in the game. The players expressed these through the kinaesthetic mode, as

they pulled hands and pursed their lips, and the visual mode through their gazes. Also, the haptic mode was evidenced in the winner's tense touch. Collectively, all modes revealed the dynamics among the players and the ways they dealt with hierarchy and competitive behaviour.

In Vignette 3, the players achieved good collaboration and synchronisation using the kinaesthetic and aural modes. A player's gaze made the girl observer become an active participant in the musical event by chanting and moving while standing on the side. The boy observer communicated with the players using the aural mode as he was chanting along with them. The girl players used the kinaesthetic mode to change the ending of the game and create a variation which would not put them into trouble. From discussions with them, it seems that they showed flexibility and adapted to two contexts: the school playground and an empty classroom. On one occasion they sought safety, while on the other occasion they expressed girl identity.

Collectively, the participants used their gazes, body movements, change of proxemics, tension in touch, as well as speech to establish their communication and convey multiple meanings. They developed collaborative and competitive relationships, manifested power, established gender identity, defended female membership, claimed leadership and expressed their feelings, such as enjoyment, annoyance, and discomfort. It was evidenced that at times messages were exchanged, not only amongst players but also between the players and the observers.

During musical interaction, aspects of participants' identities were revealed. Players in Vignette 2 – who were more competitive than others – claimed leadership of the game by using body movements, gaze, and speech, which in turn affected the group dynamics and behaviour.

It was also evidenced that the players could be affected by the observers. Players in Vignette 1 defended their closed girl group by closing the circle tightly and excluding the boy observer. The girls established gender identity and defended female membership against the opposite sex on a couple of occasions, using speech and body.

Another finding in this study was that the performers adapted their performances depending on the context. The players in Vignette 3 did not risk being caught and told off by the adults for performing an insulting gesture. Girls' empowerment was expressed in an empty classroom but these same girls felt they were too exposed, and perhaps threatened, to do this gesture in the open-air school playground. The participants in the game communicated this without using any words but through the kinaesthetic mode only.

Discussion

This study posed questions regarding the how and the what of children's participation in musical games as communities of cultural practice (cf. Barrett, 2005; Rogoff, 2003). The research focus was on the communicative modes (Kress, 2000; Kress & Van Leeuwen, 2001) which children used to construct and transmit their meanings. The answers to these questions were sought through the analysis of three vignettes of children's musical games in Greek school playgrounds and discussions with the participants.

The analysis of the three short vignettes showed that children's musical interactions are multimodal. The participants interacted effectively through the use of the visual, kinaesthetic, haptic, and aural mode. In line with the findings of a related study which followed the multimodal method (Bishop & Burn, 2013), a movement in the game can convey many more messages than just producing a clapping sound. It can also be the means through which a player establishes herself as a leader or the winner of the game. In a similar vein, chanting is not just uttering the lyrics of the game but it can encourage an observer to participate more actively.

A key aspect of the musical games in this study was that the meaning was transformed with regard to three dimensions: what participants' personalities were like (e. g. competitive or happy to be led), who was observing (e. g. the opposite sex), and in what context the performance took place (e. g. empty classroom or the open playground). During their musical performances, children adapted the movement element in the game as well as their behaviour to suit the needs of the group and adapt to the context. However, on other occasions, they challenged partners' limits and so risked the group balance.

The interrelationship between personality, membership, and context have also been the focus of other studies on group practices. Lamont (2002) highlighted that the idiosyncratic elements of each participant's personality interrelate with the inter-group behaviour. As participants in the social-cultural practices of musical games, children develop their personal, social and musical identities in relation to others and their surrounding world.

It became evident that both players and observers in the musical games were the recipients of meanings. As relevant studies have shown (Burn & Bishop, 2013; Harrop-Allin, 2010; Harwood, 1998; Saltari & Welch, 2022), apart from the actual players, participants in musical games also include individuals who stand on the periphery of the activity as observers.

This study shows that messages were often successfully communicated without using words but only gaze, body, and touch. The multimodal content of the musical games implied that the players switched from mode to mode to achieve communication, which is in line with findings from a similar study (Harrop-Allin, 2010). The fluidity of the musical games – as well as their contextual character due to children's agency in performance – resonate with relevant studies (Bishop & Burn, 2013; Harrop-Allin, 2010; Marsh, 2008).

Children adapt their performances and often create new ones by changing the integral elements (i. e., words, movements, melody) to suit their needs and interests, or even to alleviate boredom (Bishop & Burn, 2013; Harrop-Allin, 2010; Marsh, 2008).

Implications for Music Education

This study revealed key issues with regard to children's musicking, socialising and developing outside the classroom and provides useful insights for practices inside the classroom.

It highlights children's need to express themselves multimodally and the necessity for incorporating this element in the music classroom. In human interactions, the communicative weight is not located centrally on talk or language but is distributed across multiple modes (Twiner, Littleton, Whitelock & Coffin, 2021). In this perspective, it is music educators' responsibility to provide the students with classroom opportunities in which they are able to establish their own ways of musical communication and negotiate multiple meanings. Students should be encouraged to use body movements, facial expressions, gaze, and gestures in music practices in the classroom so that communication becomes effective.

Observing children in informal social, musical encounters enlightens us about their behaviour. As such, musical games can be useful class resources provided that students are free to experiment with the musical elements and are encouraged to add, omit, or change the text, the melody, the rhythm, or the movements. In this way, they have the tools to explore their (musical) selves in relation to the group and the context. In line with the principles of critical pedagogy, activities in the music classroom should aim at triggering self-reflective questions, such as 'Who am I?' 'Who may I become?' and 'Who might we become together? (Abrahams, 2005).

Children's musical games, due to their sociocultural nature, can give educators and music educators a glimpse of children's "understanding of the world" (Harrop-Allin, 2010, p. 139). There are also social dimensions in the performative roles that children take up. By being the role model for a partner-in-play, the leader or the follower, children experiment with the social elements in the musical interactions and establish their own behaviours.

It is often the case that teachers and music teachers are keen to incorporate musical games into their music lessons. However, these are often used in the classroom as fixed, rigid material with specific melody, rhythm, movements and text. This clashes with the playground practices in which children adjust or experiment with the elements depending on their interests, the observers or the context. Experimentation with the music material would encourage students' involvement in practices that are meaningful for them. On top of focusing on rhythm, language skills and pitch, musical games can be used in the music classroom for the development of social skills, as well as skills related to movement and space (Addo, 1995).

There are lessons to be learnt from the school playground. Acknowledging children's "innate multimodal musicality" (Harrop-Allin, 2017) can be a step towards "bridging the two musical worlds; that of pupil's musical culture outside school and that of the classroom" (Green, 2005). A music class, rich in activities and experiences that allow for experimentation, makes it possible to endorse the development of students' musical identity and inspire self-awareness.

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III. MUSICAL IDENTITY – MUSIC AND ITS CONTRIBUTION TO A MEANINGFUL LIFE

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Music Education and Lifelong Musical Meaning

If "music is not about life but is rather implicated in the formulation of life" (DeNora, 2000, p. 152), then life itself – in its manifold appearances – becomes the starting point for reflections on the meaning of music in and for education. A lifetime perspective on music opens up a broad field of possible research avenues. Such a perspective raises questions, for example, about the meaning of music in different phases of life, and enables us to trace music-related developmental processes and uncover the relevance of sociocultural backgrounds for music activities. Furthermore, the focus on life experience may deepen the self-understanding and self-reflection of actors in music-related professions and thus provides an important starting point for designing and developing didactical tools for teaching music at school and university.

In this chapter we draw on ongoing research projects in Europe which have recognized the potential of a lifespan perspective for music education and are investigating lifespan aspects with different emphases. Common strands from these studies can be identified, such as those that raise questions about the musical development of learners and those that draw on the biographies of music teachers and their implications for teaching.

In the first strand on 'learners' perspectives', it can be seen from the selected research projects how the meaning of music develops over the course of a learner's life. These research studies mainly draw on concepts of musical identities (e. g. Hargreaves, MacDonald & Miell, 2017), open up vistas of lifelong learning and also address questions relating to music education. The second strand – on 'teachers' perspectives' – is about the process of becoming and being a music teacher throughout life. The selected research projects referred to in this strand look back to biographic and identity related perspectives which give deeper insights from their specific research context.

In the broad overview presented here, following these two strands allows us to point out and systematize the potential given by each study for a lifespan perspective on music education.

Learners' Perspectives

If we accept that "making music throughout life (is) an important part of the good life" (Mantie, 2022, p. 148) then this raises questions about the developmental processes that enable lifelong participation in music related activities. Music education aims to create and support relations between humans and all kinds of music. This consideration leads to questions about the meaning of music in everyone's lives and how it develops over the life course. This process can be understood as lifelong learning in which music and its meaning can be of great importance in helping individuals to find their place in the world.

This section of the text intends to give an idea of the variety of these meanings by referring to three current research projects. The first considers a research project by Sabine Schneider-Binkl exploring the development of musical identities for learners during adolescence and illustrates the relevance of influences and social surroundings on different types of dedication to music. The second focuses on Alexandra Lamont's research on people's relationships with the physical objects – musical instruments – which sheds light on what music means to people at later life stages. In order to uncover the meaning of different musical practices and habits, the third study referred to in this section focuses on Karen Burland's research on musical participation and its role in the development of musical identity.

Adolescence is understood to be specifically significant for personal development (Ferchhoff, 2011; Oerter & Dreher, 2008). Young people in particular spend a lot of time engaging with music while interacting with their friends (Albert, Hurrelmann, Quenzel, Schneekloth, Leven, Utzmann & Wolfert, 2019; Feierabend, Rathgeb, Kheredman & Glöckler, 2022). Therefore, it becomes clearer that – especially during adolescence-interaction with others is part of the developmental process towards a personal musical identity. In order to develop a deeper understanding of these processes, the theoretical framework established by Hargreaves et al. (2017, pp. 4–5) offers us an understanding of "Musical Identities": "[…] musical identities are performative and social – they represent something that we *do*, rather than something that we *have*, namely the ways in which we jointly engage with music in everyday life". Research examples on so-called "non-musicians" or "hobbyists" by Rickard and Chin (2017) illustrate that different types of relationship with music, such as interest in the reception of music or internal motivations, can play a major role for a persons' relationship with music and therefore in the development of musical identities. Furthermore, it can be seen from research results by O'Neill (2017) how "learning ecologies" and their

connectedness within young peoples' life influence the developmental processes. A current research project on the relevance of music for the development of identities during adolescence being led by Sabine Schneider-Binkl aims to uncover how music can reveal its meaning differently across one person's lifespan development with selected contrasting cases (e.g. "professionals", "hobbyists"). In particular, family and friends play a major role here, and the development of listening habits can be influenced and shaped by the practices of others: one participant in the study gives insights into how childhood listening experiences and the regular playing of classical music records at festive family reunions have shaped his later personal listening preferences and an enjoyment of classical music for festive occasions with family and friends. *"On holidays such as Christmas or Easter, my parents always listened to music by Bach on our old home record player […]. Now, when I cook with my friends, I do the same […]"* (male, 25 years). This example shows that the meaning of music in a person's life can be highly interconnected with shared activities and that these can develop and persist over longer periods of life. Several young adults interviewed within this research suggested that listening to music is accompanied by creating playlists which are shared and co-created with friends, and that this is an important shared leisure time activity over many years. On the other hand, it can be seen from examples of interviews with professional musicians within this research that the development of passion for a musical instrument can also contrast strongly with the musical practices and preferences of parents. *"My father was a dentist and my parents wanted me to study Medicine. I was already admitted to study Medicine at a university"* (male, 39, professional Saxophonist). In such interview examples, the parents' strong wish for the son or daughter to start a particular non-musical career and the conflicts around this seem to strengthen the desire to become a musician and consequently support the understanding of the own musical identity. By reconstructing selected cases in detail, different perspectives and research approaches – such as types of interviews or qualitative data analysis methods – can help us gain a multidimensional view on the meaning of music and the development of musical identities throughout life (Schneider-Binkl, 2022).

Particularly in the popular music sphere this interaction can, for instance, be seen when part of a young person's developing musical identity is influenced strongly by their "idols" (Green, 2002) or their group identity: in identifying as a member of a particular peer group, they will take on similar tastes, activities and interests (Tarrant, North & Hargreaves, 2002). This is not new – witness the idolization of Buxtehude by J.S. Bach, who famously walked some 200 miles to hear the master perform.

Musical identities are also connected to individuals' beliefs and attitudes about being a musician, and can be associated with a strong sense of connection, or calling, to their chosen career. However, the ways in which we identify with music can vary according to other contextual factors, and this can influence the modes and impacts of lifelong musical participation. Studies with amateur, aspiring and established musicians allow us to explore

the extent to which musical identity interacts with psychological and environmental factors to influence the ways in which people choose to engage with music throughout their lives (Creech, Hodges & Hallam, 2021; Lehmberg & Fung, 2010; MacDonald, Hargreaves & Miell, 2002, 2017; Marsh, 2017).

For many people, musical participation (e. g. attending concerts, making music with others, making music in a home studio) is something which complements their working & personal lives and identities (Burland, 2021). Musical participation can help to complement the positive aspects of working life and offers a chance to 'fill in the self' in order to increase personal satisfaction and counteract more challenging experiences. Therefore, musical activities can offer a source of wellbeing during adulthood and into retirement and, if this is the case, then engagement with music in childhood is important for developing a kind of proto-musical identity; this may lead an individual to consider musical participation as a viable resource as they develop (Burland, 2020; Veloso & Mota, 2021).

But what does this mean for people whose work focuses on music? While research highlights that engaging with music (listening, performing with others) can provide the kinds of rejuvenation and distraction described by Burland's (2021) participants (cf. MacDonald, Kreutz & Mitchell, 2012), aspiring or professional musicians report that they need to find new, non-musical, hobbies & leisure activities that could offer opportunities to 'fill in the self' when experiencing challenges in relation to music (Burland, 2005; Burland & Bennett, 2022). This requires a shift in mindset from adolescence and young adulthood, when music is a primary, all-encompassing focus, and a key feature of identity work. In order to foster the open-minded, adaptable mindset that individuals need to thrive in the workplace as professional musicians. It is vital that students find opportunities to experience a wide range of musical contexts, including different musical genres and styles, different social contexts and engaging with different audiences. They also need to work in situations which challenge them and push them beyond their comfort zones, which enable them to fail (safely) and learn from that opportunity.

We know that our relationship with music can ebb and flow throughout life according to social and work demands. The data gathered to validate a new Musical Identity Measure (MIM; Burland, Bennett & López-Íñiguez, 2022) suggest that four factors – musical calling (a "consuming and meaningful passion" for music, cf. Dobrow & Tosti-Kharas, p. 1001), emotional attachment, musical self-efficacy and growth mindset – underpin ongoing engagement in musical activity across the lifespan, regardless of musical domain (e. g. as a performer, DJ, academic, composer) and level of engagement (e. g. as a professional musician or as a hobby). In Burland et al.'s data (2022), self-efficacy and growth mindset are particularly strong in the mid-40s/50s (compared to younger generations); this may reflect general levels of confidence or satisfaction in their work, but may also indicate a moment of reflection and preparation for some kind of work transition that is common at this age (Gembris & Heye, 2014; Manturzewska, 1990). Participants in their 60s and 70s had

significantly higher musical self-efficacy than younger age groups, suggesting that personal perceptions of self-as-musician are particularly important for lifelong engagement in music.

The lifespan and narrative approach can also shed light on what happens to musical identities when they are no longer active (Burland & Bennett, 2022). Having access to a musical instrument is often pivotal in sustaining engagement with music across the lifespan (Lamont, 2011); new research looking at the point where people give up their instruments illustrates the time-line of the attachment to a physical object and provides insight into how identities shift. Through narrative interviews with participants who were donating their instruments to charitable schemes, Lamont and Montero-Diaz (in preparation) uncovered a strong sense of sentimental attachment which was often associated with instrument ownership: *"my viola was made by a friend of mine, so … I feel quite kind of attached to that because I know who made it"* (Kathy, 49). Alongside this came a sense of moral imperative for instruments to serve some useful function, which, if the owner was no longer playing, could only be fulfilled by passing it on to others. Participants spoke of the legacy created by donating their instrument either directly to someone they knew would make use of it or to a scheme that would ensure it was well used. These narratives also reveal something of the 'animate' of their instruments in people's views: *"it just sits and does nothing, and somebody else might be able to make music with it"* (Jenny, 71, referring to her mandolin). Similar to other work on attachment to objects, legacies and passing on to future generations (Curasi, Price & Arnould, 2004; Heersmink, 2018), this line of enquiry shows how musical legacies through donating instruments can allow people to make peace with their own changing musical identities.

In contrast to adjusting to lost identity, ways to sustain identity can also be important. Music education may foster a feeling of belonging and thus support identity-building in times of historic turmoil. That is the case in the schools of the Balearic Islands where two well-defined and geographically delimited initiatives sought to consolidate a new musical paradigm based on the closest and most elementary musical tool: the traditional song in the Catalan language. This methodology for music learning allowed school to positively contribute to the recovery and strengthening of identity traits and became an important tool for social cohesion in a context of pedagogical innovation, which derived from the process of cultural recovery started in Spain in the framework of the end of Franco's dictatorship (Gelabert & Motilla, 2012a).

Teachers' Perspectives

The first part of our chapter focused on the biographical implications of learning music and the related issues of identity formation, so we next turn to consider the importance of life experiences for teaching music. It is possible that the formation of the teacher identity in a music teacher is impacted by their own biography and their identity as a musician (Burnard, 2011; Saunders, 2008; Dalladay, 2014). This section refers to a current research project on student music teachers and their identity formation by Sabine Schneider-Binkl, to biographical research on music teachers by Christopher Dalladay and by Eva-Maria Tralle, and to historical perspectives on teacher biographies by Llorenç Gual-Gelabert.

In the process of becoming a music teacher, there can be tensions between considering oneself as a musician and as a pedagogue (Sieger, 2019). In one of Sabine Schneider-Binkl's current research projects, the developmental processes for students intending to become music teachers in the future are uncovered. Preliminary results show how, on the one hand, individuals try out different identity-related interests and, on the other hand, they need to bring together these possible identities into a coherent whole: *"First, I studied mechanical engineering. But then I realized that this is not what I want to do in my life and I gave up studying. […] Then I was a guitarist in a band for many years and we played many concerts. […] A year ago, I got the opportunity to help out as a Music teacher at a secondary school. I really like it there and I am very happy now to study music education and to become a music teacher"* (student of Music Education for secondary schools, 1st semester). From this example, we learn how the student negotiates various options for his professional career and how the different experiences lead to decisions with the aim of finding the profession that feels personally appropriate. This perspective on the process of becoming a teacher also follows Keupp's findings (2014): his assumption of existing *Patchworkidentitäten* (patchwork-identities) in everyone's lives explains the need for personal effort in creating coherence and meaning in one's life. Furthermore, the theoretical framework on identity formation as a critical task during adolescence by Erikson (1968) and the operationalized model for the process of identity development by Marcia (1980) can frame the understanding about the possible impact of musical practices and experiences for the development of teacher identities in the present, as well as throughout the lifespan. From interviews with adolescent music students, Evans and McPherson (2017) elaborated on how the development of musical identities consists of sequences of exploration and commitment which take on different characteristics according to the quality and number of instances of such periods of exploration and commitment. The students, who participated in Schneider-Binkl's research, highlighted their phases of identity formation, from a period of life where they were passionate about being a musician but, later on, discovered their pedagogic skills. It can be seen from the example given above that, for the interviewed student of Music Education, this process includes periods of life when someone is passionate about

being a musician, but later tries out their pedagogic skills and thereby commits to a new field of interest for their profession.

There can also be a tension between the teachers' identities and self-concepts as pedagogues and their identities as musicians, exacerbated by a focus on learning contexts which do not always center on the development of musical competencies. This, in turn, can influence the development of musicianship for students. Models of the developing identity of both the 'Music Teacher' and the 'Musician-Teacher' have been proposed by Dalladay (2014), which suggest a subtle difference between the two. The former considers the influences of self-image/background and a sense of developing musicality in becoming a classroom music teacher, including the role of initial teacher training and the demands of employing schools. The latter goes further by exploring the complementary and conflicting roles of musician and teacher which can assist and/or impede their respective ambitions. The teacher may well wish to develop musical creativity in their students whilst a school may require levels of compliance that conflict with these aims. It could be argued that many teachers enter the profession wishing to empower their students musically but, possibly as a result of legislative and educational environment factors, tend to only impart knowledge and a few selective skills. This situation, in turn, may well influence the musical biography and identity of the students in their charge. One participant (Dalladay, 2014, p. 242) says that *"there's not a lot of trust in some schools of the pupils… need to give pupils belief that they can do things… give kids more ownership of their music"*. A selection of research participants (trainee and experienced secondary music teachers) were asked the question, *"do you consider yourself as a musician first or a teacher first?"* Responses to this question included (Dalladay, 2014, p. 213):

- musician (active musician in the community)
- both (now beginning to take on more musical activities)
- shifting balance from musician to teacher ("teaching is like a performance")
- teacher ("the longer I teach, the more difficult it is to be a musician")
- both (teacher in the week; musician at weekends)
- musician ("this is part of my identity")

In combination with classroom observations (England), teachers' narratives can help to open up vistas on the development of the 'musician-teacher' identity, formed by the working together of our self-image with our identity both as musicians and as teachers, and how this influences the style and content of learning sessions for students. In one such study, for example (Dalladay, 2014), there has been an exploration of the biography and identity of lower secondary (age 11–14) music teachers in England and the impact and implications of this on the manner of teaching and learning, as well as the content of classroom lessons. It has been posited that the role of music teachers tends to be that

of presenting young people with a sequence of musical activities and experiences which are engaging but do little to develop genuine musicality and musicianship (Wright, 2012): for engaging activities and developing genuine musicianship are not necessarily the same thing. There are many reasons for this situation, including the small amount of time allowed in the curriculum for music, the differences between music teachers' experiences and expectations and those of the young people themselves (York, 2001; Welch, 2012), the subject knowledge, skills and understanding of the teachers, and the balance between developing identities as practicing musicians and professional teachers (Kemp, 1996; Young, 2012). The result has been that the Office for Standards in Education (Ofsted, 2012) has criticized secondary music education in England for not focusing sufficiently on musical sound as the "language" of musical learning and that far too much provision, generally, has been "inadequate or barely satisfactory" (Ofsted, 2012, p. 4).

The research outlined above (Dalladay, 2014) made significant use of narratives as well as surveys and observations of teaching. This included a comparison between the musical competencies believed to be important by the participants (music teachers and trainees) for the development of musicianship and what was actually covered in class music lessons. As an illustration, for instance, singing was considered to be an important competency (ranking 3rd out of 12) yet, in terms of singing taking place in the classroom, the observed ranking was 7th and, where singing did take place, it most frequently did not include any significant attempts to develop technique, quality, intonation or motivation. An experienced music teacher commented that *"loads of musicians can't sing in tune"* (Dalladay, 2014, p. 166). The same research indicates some contradictions in relation to our example activity of singing. A survey was conducted (n = 64) in which 25 % reported that their first study instrument was the voice and 19 % as second study (44 % total). Yet observations showed there was some reluctance to focus in lessons on any significant vocal improvement and development in pupils; evidence, based on a range of lessons seen by the researcher, indicated that where singing was present, it was not a major feature in most of them. Again, one teacher (Dalladay, 2014, p. 167) included some singing activity in his lesson – *"it is important that the students sing and that singing activities are particularly useful at the beginning and ends of lessons"* – but he went on to suggest that he was *"less fussy about intonation"*. There does seem to be a biographical spiral evident in the classroom with regard to singing (and we are only looking at this as an example of biographical impact): many teachers, strong musicians though they might be themselves, have little confidence in their own vocal expertise (sometimes negatively impacted when they were at school experiencing the same kinds of curricular input from their own teachers) (Bannan, 2002).

The discrepancy between music teachers' beliefs about what should be important in music lessons and their actual teaching practice is also one of the central findings of a recent study on music teachers' biographical experiences with regard to interculturality (Tralle, in print). Based on biographical-narrative interviews with music teachers at secondary schools

in Germany, the study focuses on identifying social norms that teachers meet in the field of interculturality. Furthermore, the study aims to reconstruct to what extent music teachers' processing of these norms is rooted in habitual orientations and is thus closely linked to their biographies. One interviewee, for example, tends to comply with the curricular requirement of teaching 'music of different cultures' by seeing himself more as a learner than as a teacher. This orientation towards exploring new musical genres and styles reconstructed in this case (Tralle, in print) is related to the biographical experience of being limited by growing up in the former German Democratic Republic. For example, access to contemporary music genres from the West was restricted; it did not appear on state radio and television programmes and so, even in his youth, this led the interviewee to develop creative ways to gain access to music he was interested in. The study follows the theoretical premise that biographical narratives enable to reconstruct the implicit knowledge and its relation to explicit knowledge (Nohl, 2017). The results show a tense relationship between these two levels of knowledge and thus raise important suggestions for music teacher training and also for further research in music education. On the one hand, a consideration of tacit knowledge that is deeply rooted in biographical experience can be a stimulus for self-reflection on the part of future music teachers during their studies. On the other hand, exploring the tension between explicit and implicit knowledge enables a critical examination of the proclaimed goals of music in school against the background of its everyday conditions; these include the biographical experiences of music teachers and their implications for pedagogical action in music.

As well as empirical research on music teachers, historical research can also focus on life perspectives and their contextualization. These new trends consider particular people as protagonists of historical processes, understanding that history is not only regulated by macrostructures, but also receives the influences of individuals through their legacy and their contributions. Biographies of individual music educators have been attracted researchers in music education (Frijhoff, 2008). The example of the pedagogue and artist Baltsar Bibiloni gives insights into the meaning of the political and sociocultural background in Catalan-speaking lands and how this influences educational practices (Gelabert & Motilla, 2012b). These educational practices are carried out by teachers who implement Bibiloni's methodology at schools, and end up achieving a transfer to the social environment that conditions – to a greater or lesser extent – their musical identity. This kind of study allows us to examine the biographical experiences of music teachers and their formative power for pedagogical practice in music lessons in school. This translates into contributions focused on interest in the subject, which materialize through life stories or biographies of pedagogues and master musicians.

Conclusion

The aim of our paper was to present current music pedagogical studies that focus on a lifespan perspective. Along with a systematic distinction between learners and teachers, the potential of a lifelong perspective for research in music education with regard to different actors and aspects has been demonstrated. Furthermore, we have considered how learning, biography and identity (of both learners and teachers) impact their lifetime's musical development. We have also demonstrated that this development is at the root of significant, ongoing research projects; highlighting some of the issues which are involved in lifelong musical meaning and learning.

The outlined research activities reveal their potential at the interfaces of psychology, sociology and cultural studies. Identity-related approaches can refer to different theoretical frameworks (e.g. Hargreaves et al., 2017; Keupp, 2014; Marcia, 1980). They help illustrate various dimensions of meaning of music in life, such as developmental processes, sociocultural backgrounds, and individually made decisions about the meaning of music in life. Therefore, analyzing personal constructs of music-related meaning and its evolution can help us to design structures and approaches in music education that "entail developing dispositions and capacities in such a way as to keep the door open to as many possible (music-related) participatory options throughout the lifespan" (Mantie, 2022, p. 227).

These research examples offer important insights into educational practice in all fields of music education and point to the inescapable interconnectedness of education, learning, and lifelong development. We have shown how musical progression and identity is complex and multifaceted, and how all those involved with the education of learners of all ages need to address identity-related questions. We hope that future research in music education will continue to pursue the lifetime perspective and challenge its promising potential.

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Mark Aitchison

A Study into Musician Identity in Year 8 Students in England

Introduction

As a teacher in Secondary Schools in England, I have been interested in what encourages students to select music for further study and gain a formal qualification. My own passion for music was driven through individual instrumental study, complimented by curriculum music. However, the National Curriculum of England continues to require students access to Music in the curriculum to the age of 14, this is the end of Key Stage 3. They then select subjects from a range of options to continue in Key Stage 4 (ages 14 to 16) and gain a General Certificate in Secondary Education (GCSE). The following research aims to identify and establish if an awareness of musicality can be enhanced through a music curriculum for Key Stage 3 students (ages 11–14). It explores how students developed an awareness of their musicianship through self-efficacy and how this led to the development of an identity that was strongly related to music.

Background to the Study

Nationally, the number of students successfully completing GCSE Music decreased between 2014 and 2018. DfE data reports a reduction of 20.4 % from 43,600 students to 34,708 taking GCSE Music. (All-Party Parliamentary Group for Music Education, ISM & University of Sussex, 2019). The situation differs in many schools and is contrary to the researchers' individual experience. Tab. 1 demonstrates that the number of students opting for music at School 1 (the researcher's school between 2011 and 2018) increases by over 20 % of the cohort while the researcher is teaching at the school, with this number reducing the following

year. Likewise, the number of students selecting music at school 2 (the researcher's current school, where this study was done) also increases by a similar amount. With an increase from 25 students in 2017/18 prior to the researchers' appointment to 65 at the end of the first year. Despite the initial increase, there was a marked decrease in the numbers opting for music from 2020/21. Students made option choices for this year during the initial COVID lockdown of Summer 2020, having experienced typical music education between September and March. This reduced further to 9 % of the cohort the following year. This cohort had only experienced a restricted music curriculum (during the year of the study). The current year (2022/23) has seen levels return to 14.7 % of the cohort opting for music, with a further increase for 2023/24. The impact of COVID restrictions on the researcher's experience defined the rationale for the research, which is 'what happens in the curriculum to encourage students to select music for a qualification?'

	School 1			**School 2**		
	Y9			**Y9**		
	Cohort size	Music students	% of cohort	Cohort size	Music students	% of cohort
2011/12	120	5	4.16			
2013/14	120	7	7.14	244	21	8.6
2016/17	120	30	25	244	21	8.6
2017/18	120	15	12.5	263	25	9.5
2018/19				254	36	14.17
2019/20				266	65	24.23
2020/21				257	39	14.78
2021/22				280	27	9.64

Tab. 1: Showing the number of students opting for music at KS4

The Research Problem

The aims of the National Curriculum are to "ensure that all pupils: perform, learn to sing and use their voices… explore how music is created", "they should develop a critical engagement with music, allowing them to compose…". Students should be able to "play and perform confidently… improvise and compose" (Gov.uk, 2013). In the *Music in Schools 2008–2011* review, it was stated that the most memorable and effective lessons had a "relentless focus on musical participation and the quality of musical responses" (Ofsted, 2012, p. 47). A further government review found that "to become successful musicians, pupils

must use both the conscious and unconscious minds, with the latter being developed by learning and experience" (Ofsted, 2021). Therefore, students must engage in practical music making, develop their skill and confidence, embedding procedural skills through the conscious mind until actions become unconscious. This is supported by research which argues that when engaged with musical activities, one is musical and that all have the natural ability to become skilled musicians (Hallam, 2006, 2017; Sloboda, 2004; Welch, 2001). Maddux (2012) states that self-efficacy refers to what the student believes they can do, not what they will do. To achieve this, the teacher must implement the self-determination theories of Ryan and Deci (2000), encouraging students to develop a growth mindset (Dweck, 2017) by exploiting flow theory (Csikszentmihalyi, 2002).

Students must be encouraged to want to achieve the tasks, especially in Year 8, (aged 12–13) when learning chords in time in the classroom may be perceived as arbitrary when compared to playing a complete piece of music in performance. The development of intrinsic motivation is supported where the teacher follows the processes of student-centred learning (Davis, 2012), ensuring that links are made to prior and external musical experiences. The learning tasks should also be within the ability of the student (Nakamura & Csikszentmihalyi, 2012) providing the framework for them to utilize their metacognition to succeed (Benton, 2014). This is the aim of all music lessons, ensuring that all students can make progress in Key Stage 3 music, leading to the successful completion of a Key Stage 4 qualification (GCSE Music).

Research questions were developed to enable the researcher to understand how students' perception of their own development as musicians led to an increased number selecting further study in Music in his school, contrary to the national situation. The questions were: In what ways do Year 8 students interpret the concept of musician identity? In what ways does the learning environment in a Year 8 classroom impact on students' metacognition? And to what extent does the relationship between Year 8 students' self-efficacy and their developing self-identity as musician interact?

The research design for this study involved both the collection of quantitative and qualitative data, through a longitudinal design frame; the intention being to collect quantitative and qualitative data through the year, with surveys providing a 'snap-shot' of the variables (Thomas, 2017). These were studied and examined to trace trends, which were explored further through a focus group discussion. Tab. 2 shows when the data collection took place through the year, along with a short description of the musical activities and impact of COVID necessary restrictions.

Sept	Oct	Nov	Dec	Jan	Feb	March	April	May	June
			Survey 1 (S1) w/c 01.12.20			Survey 2 (S2) w/c 23.03.21			Survey 3 (S3) w/c 08.06.21
Students in school, with high incidences of self-isolation in Y8 No musical instruments				Schools closed, remote learning until March 8th. Access to Bandlab for those with ICT beyond smart phone		Students in school, with high incidences of self-isolation in Y8. Bandlab introduced on a fortnightly rotation		Students in school, with high incidences of self-isolation in Y8. Bandlab, guitars and ukuleles used on a fortnightly rotation	

Tab. 2: The impact of the COVID pandemic on students' attendance and musical opportunities

Examples of Survey Questions

The sequence of questions in the survey was designed to provide data for the research questions. The examples below were closed questions that had a Likert scale of 1 to 5 for responses – 1 being a negative answer, students did not agree and 5 a positive answer, they strongly agreed.

> *To be a musician do you have to be famous?*
>
> *A musician is someone who takes part in music making activities.*

Following these examples there were open-ended questions encouraging students to complete sentences, for example:

> *A musical person is someone who can….?*

More complex, open-ended questions included the following examples:

> *Give examples of when you have left a music classroom understanding more about how music is created than when you walked in.*

This question was designed to ascertain the development of metacognition on musical knowledge. By contrast, the following question was designed to focus on metacognition around the application of knowledge through practical tasks:

> *Give examples of when you have left a music lesson more able to create music than when you walked in.*

The final sequence of questions asked students if they believed they were developing musicianship skills and whether they thought they were able to describe themselves as musicians.

Data Analysis

Data was collected through Microsoft Forms and exported to Excel spreadsheets for analysis. Quantitative data was collated and analysed by data set and then compared to trace changes across the sets. This facilitated an opportunity for comparative analysis of the data. The comparison across data sets demonstrated if and how students changed their opinions on the concept of musician identity and their musical self-identity as the longitudinal study progressed. Qualitative data was processed using a comparative method, written responses were categorised and coded to create data. This was then traced across the data sets to enable theme-mapping to highlight common themes and disparities (Thomas, 2017; Bell & Waters, 2014; Burton et al., 2014; Punch, 2009).

Sample

Participants in the sample are members of Year 8 (aged 12–13) at the secondary school where the author is teaching in England. This year group was selected as it falls in the centre of Key Stage 3 (Y7 to Y9). Y8 students are taught by the researcher involving 5 class groups, approx. 120 students. The focus group was comprised of eight participants. The focus group sample comprised students with a variety of musical experiences, with musical experiences only in the classroom and some who had individual instrumental lessons outside school.

As teacher-researcher, actions and responses to students' learning and understanding will have an impact on their responses. It was therefore important to explicitly discuss with the students that the purpose of this research was for me as researcher to understand their personal thoughts and feelings about their musical development. All responses were anonymised and, as researcher, there was no opportunity to match response to student.

Research Findings, Analysis and Discussion

Following the collation of the data, results were examined to develop responses to the research questions. The findings of the research are discussed within the most common themes revealed through the research.

Taking Part in a Musical Activity

71 % of students responded positively to the statement that taking part in a musical activity warrants the label of musician. This creates cohesion with previous research that all engaging with musical activities were musical and therefore musicians (Hallam, 2006; Sloboda,

2004). This is confirmed by the number of students mentioning a performance-based musical activity from 38 (S1) to 77 (S3) in an open question. Discussions in the focus group revealed that students were mindful that being able to clap or click in time with music gave one a level of musicianship to warrant the label of musician. This would imply that respondents did not add a level of musical technical complexity to participation in order to facilitate the label of musician identity: one just had to be actively and accurately involved.

There is, however, some deviation from the findings of Hallam (2006) and Sloboda (2004) with regards to the concept of music making in the classroom. 55 % of student responses were less assured that taking part in musical activities in the classroom facilitates the identity of musician, with only 18 % agreeing with the statement. This indicates that students did not think that taking part in music making (performance) activities in the classroom facilitated the identity of musician. By contrast, the findings reveal that 67 % of students associated creating their own piece of music with the identity of a musician.

It is fascinating that, while students felt that taking part in musical performance in the classroom did not suggest one was a musician, their response to creating music was positive, declaring that *'creating my own piece'* (S2f37) facilitated the identity of musician. This may be explained by the self-awareness students felt when taking part in performance activities (McPherson, Davidson & Faulkner, 2012). The introduction of guitars and ukuleles prior to S3, had a negative impact on student responses to taking part in musical activities in the classroom. One would have expected that the introduction of learning to play hooks, riffs and chord progressions would have had a positive impact. However, because of lack of access to the instruments earlier in the year, students were still focused on the procedural knowledge (Toyne, 2021), rather than giving a skilled musical performance (Robinson & Davidson, 1996). When S3 was completed, students were still learning how to play the chords on the ukulele, still working out which strings and frets they needed to use to play the hooks and riffs. Very few had been able to master the technical demands of the instruments and perform with fluency and confidence. Therefore, students were unable to assimilate the formal, procedural focussed activities they were experiencing (Green, 2008; Toyne, 2021), with their understanding of the skilled performing musician (Robinson & Davidson, 1996; McPherson et al., 2012). A focus group member opinion was that *'[when] you think of musicians you think of them … on stage performing. You don't think of them… in a classroom'* (FGc2). This evidence also supports the notion that musical ability – and therefore musician identity (Hallam, 2006; Sloboda, 2004) -can be determined through creative and compositional tasks (Spychiger, 2017).

Musical Knowledge and Musician Identity

Students perceived that the development of secure musical knowledge leads to musician identity. Findings showed that students considered musical knowledge important, with an increase by 40 % of students mentioning various aspects for the sentence, 'a musical

person is someone who can….', with many mentioning *'understand music'*, *'read music'* and *'A musical person, is someone who can identify changes in music'* (S3m45). Therefore, students have developed the notion that being able to critically appraise music links to musician identity (Hargreaves, Miell & MacDonald, 2002; Evans & McPherson, 2017; Toyne, 2021). This activity can be related to both the music listened to and discussed in the classroom, and the music that students listen to for their own leisure purposes. They can take the knowledge developed in the classroom and apply it in a different and informal context (Green, 2008). Thus, this activity connects to contexts use beyond the classroom, whereas learning to play a musical instrument may be restricted to a formal classroom activity.

By contrast, 60 % of students disagreed that answering questions about music in the classroom suggested that one was a musician. As Levitin (2006) suggests, students might be reluctant to take part in classroom discussions for fear of making a mistake and revealing a potential inadequacy. Their self-conscious state prevents active engagement in the classroom, which they may perceive as a sign of a lack of knowledge. As a result of this, students will compare themselves with the perceived success of their peers and, by doing so, reject their identity with that subject; in this case, a musical and emerging musician identity (Elliott & Silverman, 2017).

Taking Part in Musical Activities in the Classroom and Musician Identity

The disparity between taking part in music performance activities outside and within the classroom is profoundly linked to the age group taking part in the research. The findings of this study uphold the research of Elliot and Silverman (2017) that students linked the concept of musician identity with their experiences within the classroom. The changes in their responses – for example, the number disagreeing that taking part in music in the classroom indicates musician identity rising from 35 % (S1) to 55 % (S3) – aligns with research which suggests that student experiences in the classroom influence a fluctuating opinion. This supports the notion that the structure of identity is dynamic rather not static (Marcia, 1980). Mead (1934) suggests a discrete contrast between the personal and social aspects of oneself, with the knowledge of oneself and of others developing in parallel, resulting in changes in self-identity (Bronfenbrenner, 1979; Elliott & Silverman, 2017).

Music Theory and Creating Music

Music theory activities enabled students to recognise how they created music using instruments and software. Students were taught in classrooms with no access to musical instruments for the first term, except for piano mats and rhythm clock activities with chopsticks. During this time, students were taught how to create chords and move their hands around a keyboard focussing on the 12-bar blues chord progression. Without the ability to hear the sound they created, they relied on the physical act of moving their hands to the right place on the keyboard and visually recognising accuracy. Therefore, in the early terms

of the year, much emphasis was focused on music theory in a very formal manner, contrary to the informal approaches proclaimed by Davis (2017), and Green (2001, 2008). Despite the attempts to ensure the learning activities were kinaesthetic in design, students were unable to "experience[ing] stimulus material through performing and exploration" (Toyne, 2021, p. 116) as there lacked the immediate feedback given by a real musical instrument. One could argue that, as a result, students were unable to develop an intrinsic interest in the activity and the lack of musical feedback prevented the tasks from having a utility value (Evans, 2017). The task was completed without delivering the aural satisfaction of success which, in turn, supports future and more complex goals.

Recognition of the importance of music theory activities related to practical music making fell following the introduction of musical instruments. Student responses reduced when asked about the impact of music theory on creating music, from 74.8 % (S1) to 59.7 % (S3). This could be the result of students becoming concerned with procedural knowledge (Toyne, 2021). This suggests that, while students were aware of their constructed knowledge, the success of applying that knowledge to make musical sound was limited and did not satisfy their concept of success, preventing a positive self-efficacy. Consequently, this negatively impacted on the development of musician identity.

Music Theory and Success in Software-Based Music Learning Activities

There is a disparity between the responses students gave to the impact of music theory when this is compared to the success in their music work. As the surveys progressed, the response of 54.5 % being able to accurately find their way around a keyboard, rose to 76.4 % by S3. The only piano keyboards students encountered during the lessons moved from the piano mats (Anderson, 2021) to the QWERTY keyboard option in *Bandlab* (a cloud-based DAW). As a result, the application of their knowledge through the sequencer gave sounds which allowed them to hear the music they had created (replicating the James Bond theme). Therefore, the activity moved from an unresponsive, arbitrary activity to one that promoted both knowledge and enjoyment, facilitating the change to a flow activity (Nakamura & Csikszentmihalyi, 2012). As a result of sound being made and work being shared with the teacher, formal feedback encouraged students to attempt the more complex aspects, developing intrinsic motivation (Evans, 2017). The activity therefore had a utility value (Evans, 2017), and moved towards an informal approach in a formal classroom (Davis, 2017; Green 2001, 2008). The opportunity to use a music sequencer gave students the opportunity to review their own work, compared against the modelled examples, facilitating feedback that developed confidence and metacognition (Hallam et al., 2012; Benton, 2014; Sherrington, 2019; Toyne, 2021). This had a positive impact on their musical self-efficacy and emerging musical identity, as they heard that they were making musical progress.

Metacognition and the Learning Environment

The design of the learning activities within the learning environment had an impact on the students' metacognition. When asked about factors that facilitated confidence, students commented on repetition and chunking-down tasks throughout the survey. This suggests that students recognised how the learning activities were designed to be within their technical capability (Nakamura & Csikszentmihalyi, 2012), with 19 mentions in S1 and 20 in S3. The concept of chunking-down and repetition in the task can be exemplified when students learned the C chord and then the G chord on ukulele. Moving between the two and then playing them for the correct duration to create the chord progression of *Yellow Submarine*, and then introducing the Dm chord for the verse. This replicates the pattern of activities suggested by Toyne (2021), while assimilating the suggestions from the 'Principles of Instruction' (Rosenshine, 2012; Sherrington 2019). Students recognised that this was a method that developed both their confidence and metacognition. This confirms the success of a learner-centred learning environment, where risks could be taken to make progress (Davis, 2012).

The Development of Self-Efficacy and Its Impact on Students Identifying as Musicians

Student musical self-efficacy developed through Year 8. Research findings consistently reveal that students were aware that they were making progress through the academic year. Findings revealed that 63.4 % of students understood more about music in S3, 44.3 % stating they had learned to play an instrument and 49.5 % stating that they had learned how to create music. This implies that students were aware of their progress and could acknowledge that they had made progress in learning how to construct and make music, despite the constraints of the pandemic. They responded assertively, believing in what they could do and what they could achieve (Maddux, 2012; Spychiger, 2017). This implies that students were aware of an emerging musician identity as they acknowledged taking part in musical activities and were becoming more confident in music making.

Students' musician self-identity did not develop as the year progressed. Findings from the research demonstrate that there is a marginal decline in the number of students identifying as musician at the end of Year 8 between S1 (25.2 %) and S3 (21.8 %). These findings appear to contradict existing research which states that those who take part in musical activities are musicians (Hallam, 2006; Toyne, 2021) and the findings of this research. It does support the notion that the most definitive identifier in the identity of music relies on self-perceived competence (Hargreaves et al., 2002; Sloboda, 2004; Hallam, 2006; Spychiger, 2017). Comments from the survey corroborate this – *"I'm not a musician, I can barely play guitar"* (S3m16) – suggesting that, despite being able to create sound on the guitar and take part in a musical activity, students perceived that they were not able to play well. Students were denied the chance of moving beyond a focus

on the technical demands of music making (Spychiger, 2017; Toyne, 2021). The findings also suggest that students' identity did not fluctuate through the school year, contrary to research by Marcia (1980).

Though students suggested that the quality of musical output was not important in musician identity, they did not apply this to themselves. Despite the attempts by the classroom teacher to provide opportunities to make music, their experiences did not facilitate the competency required for students to engage with the music making usually associated with a musician, for example performing with fluidity and dynamic range. To become an intrinsic flow activity (Nakamura & Csikszentmihalyi, 2012; Evans, 2017; Ryan & Deci, 2000), access to instruments is necessary far earlier in the academic year. Fundamentally, COVID prevented students from becoming competent at music to the extent that they could enjoy what they were doing, and therefore they were denied the opportunity of perceiving that they could do music.

The Relationship between Self-Efficacy and Self-Identity

The lack of practical musical activity was detrimental to the relationship between musical self-efficacy and self-identity as a musician. Despite 63 % of students recognising that they had made progress in their musical knowledge and understanding through Year 8, 60.9 % disagreed with the statement that they were musicians. This is the direct result of the lack of the musical activities that one would normally expect in the classroom. Due to COVID restrictions, students were unable to sing throughout the year and there was a lack of access to musical instruments. Students associate playing music and singing with the activities of a musician; without being able to do this, they were unable to leave the context of the classroom and music activities remained part of a curriculum.

Student self-efficacy did not have a positive impact on the declaration of self-identity as musician: this can be seen from the response of 55.7 % of students, stating that they had either stayed the same or not learned to play an instrument through the year. This could be explained by the impact of the pandemic. Students did not have the chance to engage fully with learning activities, moving from amotivation (low competence) to intrinsic motivation (inherent satisfaction) (Renwick & Reeve, 2018; Ryan & Deci, 2000). Though the learning tasks were within their ability (Nakamura & Csikszentmihalyi, 2012), there was not enough opportunity for students to use their developed framework of metacognition to feel they had succeeded (Benton, 2014). Students had been presented with the opportunity to explore an instrument (guitar and ukulele), however they did not (55.7 %) feel they had made sufficient progress to respond that they had learned one during the year. In effect, students did not have enough exposure to practical music making to facilitate the resolution of industry over inferiority (Erikson, 1982). Students therefore felt that, though they had attempted musical activities, they had not perceived that they had become proficient enough to suggest that they could do music and therefore self-identify

as musicians: they had not had enough musical experience to be able to declare that they are a musician.

This study strongly suggests that there is a link between students' self-efficacy in music and their identity as a musician. Through the findings, one can see that students recognised that musician identity relied on taking part in a musical activity, regardless of technical level and proficiency, agreeing with established research (Hallam, 2006, 2017; Sloboda, 2004; Toyne, 2021). However, identifying themselves as musicians was stifled by the self-awareness of their proficiency (Hargreaves et al., 2002; Sloboda, 2004; Hallam, 2006; Spychiger, 2017) as they did not have the experience to move beyond the procedural aspects of music making (Toyne, 2021). Consequently, the gratification that comes with successful music performance did not facilitate the resolution of industry (Erikson, 1982).

Conclusions from the Research

Findings demonstrate that students' understanding of musician identity agreed with established research – that being involved with practical music making warranted musician identity. However, there was disparity when students were asked about making music in the classroom. Most students recognised that they made technical progress on the musical instruments once access was facilitated. This confirms a positive impact on their self-efficacy and self-identity as musicians. It confirms that, to assimilate progress with musician identity, students need enough experience on musical instruments to feel confident; this allows technical requirements to become subconscious, so that they can focus on the musical aspects of a performance, fluency and ensemble, for example. It is therefore paramount that the focus of music lessons is on creating music practically to allow students to build the metacognitive awareness required to move from novice toward mastery skills on the instrument. It is the practical application of musical knowledge, with secure self-efficacy, that leads to self-identity as a musician.

Students also recognised that being able to discuss musical concepts and construction, analysing a piece of music facilitated a musician identity, again, unless in the classroom. This suggests that discussions around musical concepts ought to be applied to practical music making. Discussions around musical concepts need to be explicitly linked to practical music making, regardless of complexity; for example, using different chord progressions or accurate rhythm notation, reading and performance. Without the explicit correlation, musical theory work becomes arbitrary and inconsequential. Although students recognised that their musical knowledge and its application to music making was developing, there was not a positive impact on their self-identity as musician. Students did not have the opportunity to spend enough time playing a guitar to think of themselves as guitarists or musicians.

Remote learning was detrimental to students' musical metacognition and self-efficacy, despite students being able to access music making through software on smart phones, tablets and computers. The findings of this study demonstrate that the importance of face-to-face teaching with a specialist teacher is essential.

The creation of a positive learning environment is also a key factor in the development of musical metacognition. Through the study, students reported that the chunking-down of musical concepts was useful in the development of their musical knowledge and its practical application. This supported their metacognition, allowing them to feel confident and successful before introducing more complexity. Each task started with the simplest application, building awareness and confidence leading to success with a more complex concept. Students' self-musical awareness developed when the music they had created sounded like the example, either modelled by the teacher live or from a recorded excerpt of music, and this led to a positive self-efficacy and self-identity as musician.

Recommendations for Practitioners

Based on the conclusions discussed above, practitioners could consider integrating musical theory with practical application, ensuring that students' musical knowledge links with technical skill and performance or composition experience. Explicit connections between the musical experiences of the classroom and how they connect with those beyond the classroom should be made clear to students. Tasks should be broken down to the minimum cognitive and technical level to ensure all have a secure and positive starting point before introducing more complexity, be that through musical concepts or technical skill. The music curriculum should be designed to increase complexity, both in musical knowledge and technical skill. Instruments should be integrated into the curriculum to ensure access through the year, rather than be the focus of a unit or term. For example, using keyboards – where practical – to allow students to move from novice toward competent, taking the technical aspects of the instrument from conscious to sub-conscious, enabling students focus on the musical concepts of fluency, dynamics, ensemble, which this study has shown can facilitate positive musical self-efficacy. To facilitate the recognition of an emerging musician identity, students need to be encouraged to reflect on their progress and to recognise how their musicianship is developing.

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IV. MEANINGFUL TEACHING IN THE MUSIC CLASSROOM

Rafaela Troulou & Lida Stamou

Online Early Childhood Music Classes

The Challenge of Creating Meaningful Learning Environments

Introduction

In 2020, early childhood music classes were forced to adapt to virtual environments through the use of various video communication technologies, because of the social distancing restrictions imposed by the Covid-19 pandemic. The shift to distance learning was sudden and neither teachers, parents nor children were prepared (Marshall, Shannon & Love, 2020). This sudden switch to online environments due to crisis circumstances might be better described as emergency remote teaching which is defined as "remote teaching solutions for instruction or education that would otherwise be delivered face-to-face" (Hodges, Moore, Lockee, Trust & Bond, 2020).

In terms of early childhood education, the challenges and barriers associated with online learning were seen as even more significant, as younger children are not able to engage in distance learning independently and therefore require the support and active engagement of their parents or caregivers in the learning process (Spadafora, Reid-Westoby, Pottruff, Wang & Janus, 2023). Furthermore, there is a stigma attached to online learning, signifying it as inferior to face-to-face instruction (Hodges et al., 2020), primarily because of the absence of physical interactions (Papatzikis, 2021). Regarding early childhood music education, the effectiveness of distance learning posed a conundrum for both parents and preschool music educators (Koops & Webber, 2020), as the lack of musical on-site interactions and hands-on activities was the primary concern of educators, parents and/or caregivers, with the latter also having concerns about their children's extensive exposure to a screen (Kim, 2020; Papatzikis, 2021). Another concern had to do with the maintenance of the children's concentration for as long as possible, as well as the evaluation of remote

music instruction (Ilari, Koops, Andang'o, Bautista Arellano, Dean, Madalozzo, Madalozzo, Palmer & Yi, 2022).

This chapter discusses the experience of synchronous online music classes with children aged 4 to 6 years during the pandemic lockdown period that occurred in Greece between November 2020 and May 2021. The study described in the present chapter took place within the Baby Artist early childhood music program in Thessaloniki, Greece, which operates under the auspices of the University of Macedonia and is the first – since 2001 – music program to include infants. The online lessons were conducted by the first author, who is an early childhood music educator and Ph. D. student in the field of community music, and were under the supervision of the second author, who is the director of the Baby Artist program.

Setting the Scene: The Baby Artist Program

The Baby Artist early childhood music program is influenced by Edwin Gordon's music learning theory (Gordon, 2003; Stamou, 2005) and was adapted to the Greek cultural context by its founders, Lida Stamou and Christos Yermenoglou. The program's methodology is based on research findings about the development of musical aptitude in the early years of life (Gordon, 2003; Stamou, 2005; Suzuki, 1993) and employs a structured pedagogical approach for the effective musical instruction of infants, toddlers, and preschool children. Through the use of a well-prepared methodology that focuses on children's rhythmic and tonal development, children are guided to develop a natural relationship with music and to express themselves through music with the same naturalness as they speak their native language.

The methodology used is mostly based on E. Gordon's Music Learning Theory but also uses elements of the Orff and Kodaly approaches. The program places emphasis on the development of children's natural relationship with music, i. e. children feeling, understanding and responding to music at an instinctive level. At the same time, the program focuses on the development of children's 'musical readiness', which in the context of the Baby Artist program is defined as the ability to sing in tune and to feel and reproduce the beat and rhythmic structure of music, as this is considered essential for entering formal music instruction. The learning process is based on both group music activities and individualized instruction and includes live a cappella singing and chanting, movement, and playing with small percussion instruments. The repertoire is characterized by a variety of songs, rhymes, meters, tonalities and musical styles. To a great extent, the music activities include movement such as moving expressively or to the beat and alternate between low and high-energy movement activities so as to facilitate a balance in children's levels of energy throughout the class.

Although the music program is well-structured by the teachers, there is also enough space for improvisation and children are free to interact musically and socially in any way they feel like. Children are mostly non-verbally motivated through musical invitations, eye contact and body language to participate in class activities. Despite the structured lesson provided to promote children's musical development, the music teacher encourages music-making on the spot, and creates a playful and joyful musical and social environment that invites interaction, collaboration, and mutual learning.

In addition, the program places special emphasis on parental education and requires parents' active participation in the music classes. Parents sing, chant, move, and play at/with the small percussion instruments and are generally invited to act as role models for their children. Parental education sessions are periodically offered in the winter and spring semester. Parents are required to attend and actively participate in the music classes in all cases when children are younger than the age of 4. Children between the ages of 4 and 6 years old may attend music classes without their parents. Nevertheless, in all cases parents continue to participate in parental education classes and are encouraged to interact musically with their children at home.

It is also worth mentioning that the shift to distance learning has had an impact on the number of children participating in the program. Before the Covid era, more than 250 children (approximately 200 under the age of 4, and 50 aged 4 to 6) were enrolled in Baby Artist's music classes whereas during the period of the present study, this number was reduced to less than half (approximately 80 children under the age of 4, and 25 aged 4 to 6). The decrease in enrollment might be due to the challenges associated with the online format of the classes, as well as the parents' concerns highlighted in the relevant literature and discussed above.

Principles of the Baby Artist Program Online Instruction

The sudden restrictions imposed on face-to-face interactions because of the pandemic forced the adaptation of the content of the program and the learning process to an online environment overnight. First of all, we were very concerned about the barriers that might arise in the social, emotional, and musical interactions not only among the children but also between the children and the teacher. We considered the need to create meaningful distance learning environments that could simulate the classroom atmosphere of face-to-face instruction to be of uppermost importance. Although some adjustments were unavoidable due to the practical and technical features of the online environment, the basic philosophical and methodological principles of the program were maintained. Technology was used to bring the children of each classroom together virtually, even though they were physically separated. Despite this new web-based nature of the educational process, no

virtual music programs, instruments, software, or online educational music games were utilized for the sake of simulating the face-to-face music classes online.

Since the teachers, parents and children in the Baby Artist program were experiencing online instruction and distance learning for the first time, we felt it necessary to first hold an online parental session to guide parents on how to effectively support the online learning process. In this session, it was made clear to parents that online instruction would be treated with the same seriousness and preparation from our side – as face-to-face instruction used to be – and that we expected the same on their part. We pointed out the importance of them finding a special, quiet space in their home from which they would be regularly attending their music class. Parents were also asked to connect to the online videoconferencing platform at least five minutes early, in the same way that they were instructed to arrive at least five minutes early for their face-to-face music class. This would allow them to resolve any technical issues on time, and would provide them with the opportunity to socially interact with the other online participants before the beginning of the music class.

As for the technical aspects, we advised parents to connect through a computer or laptop with a camera and microphone, while we recommended they avoid connecting through a mobile phone, as the small screen would not allow either the child or them to follow the teacher easily and comfortably. Moreover, one important issue we had to deal with was that parents and children could not be heard to sing, chant, and play on instruments simultaneously during group activities, as our online live network could not efficiently support simultaneous group music-making. Parents were asked to keep their cameras open but turn off their microphones during group activities. They were instructed to open their microphones only when individualized instruction was taking place. However, we advised them not to let the children know that their reactions could not be heard during group music-making on account of the switched-off microphones.

While parents of children aged 4 to 6 years were not present and not actively participating in the face-to-face classes, we asked them to be by their child's side during the online lessons and either actively participate in the process or take care of any technical obstacles that might arise. We encouraged them to experience online music lessons with interest, seriousness and dedication and we highlighted their important role as role models for their child. As with the face-to-face lessons, music activities in this age group included a cappella singing, chanting, rhythmic movement, and playing on small percussion instruments. Parents were asked to purchase a pair of claves, maracas, and a small frame drum with a mallet for use at home and during online music classes.

Methodology

Synchronous online music sessions were unfamiliar to children, parents and teachers, and it was of utmost interest to us to investigate their impact on children's participation and music learning. Our main research questions were: (a) (How) Did the online environment of music class affect children's participation and learning? (b) Were the online music sessions meaningful for children? The study employed a multiple case study methodology and research instruments included parents' diaries and teacher's/researcher's log. After three months of weekly online music sessions, parents of children aged 4 to 6 years were invited to note their thoughts in a personal diary regarding the online music sessions and whether they found them meaningful for their children.

Some open-ended questions were also provided for the parents, and these questions could be used as a guide when writing their thoughts in their diaries. They were asked to point out the features of the online process that may have contributed to a meaningful learning environment and encouraged their children's engagement in the music process. They were also asked to comment on any obstacles their children may have encountered. During the same period, the teacher/researcher also recorded children's participation patterns and their musical and social behaviour, noting her thoughts in a personal log.

Six parents responded to the invitation; however, the diaries of two parents were excluded from analysis because their answers indicated that they lacked understanding of the scope of the questions. The cases under study included:

- a mother of a 5-year-old boy; participating in the program since the boy was 8 months old,
- a father of a 5.5-year-old girl; participating in the program since the girl was 1 year old,
- a mother of a 4-year-old girl; participating in the program since the girl was 1 year old, and
- a mother of a 5.5-year-old girl; participating in the program since the girl was 5 years old.

Findings

Each case study was first analysed separately and then cross-case synthesis was utilized. Thematic analysis of the data derived from parents' and teacher's reports revealed three basic themes that were either individual – but still worth mentioning – or common across all cases:

(1) the one-to-one social and musical online interactions that led to a relationship being formed between the child and the teacher as catalysts for the child's participation,
(2) the facilitation patterns implemented by the teacher being crucial for the creation of a meaningful learning environment, and
(3) the need to educate the parents so that they could efficiently support the process, but also understand the benefits derived from it.

(1) The One-To-One Social and Musical Online Interactions

The absence of face-to-face interactions and the physical separation between teacher and children as well as among classmates had been some of the main concerns regarding online instruction. Social and emotional interactions as well as interpersonal relationships between teachers and students have been highlighted by several researchers as important factors that facilitate meaningful learning experiences and promote student learning and achievement in both face-to-face and distance education (Hodges et al., 2020; Mainhard, Oudman, Hornstra, Bosker & Goetz, 2018; Pianta, Hamre & Allen, 2012; Sher, 2009; Song, Kim & Luo, 2016).

The specific purposeful efforts made to establish and maintain social contact between the teacher and the children throughout the online music sessions were explicitly noted in parents' diaries. Parents referred to instances when the relationship established between the teacher and the child was significant for the child's motivation to participate in the online class: *One thing that the child himself explicitly said was that he felt musically, socially, and emotionally connected to his teacher. And this became even more evident to us during the online lessons; a fact which positively surprised us. George (i. e. the child's name) considers himself and the teacher as a musical duo. Personal contact with the teacher, even if only for a few minutes before or after the lesson, is important so that the child feels relaxed and comfortable and then participates in the music lessons with greater interest and better mood.*

The social interactions before or after the lesson, as well as the one-to-one musical interactions during the lesson, not only seem to contribute to an emotional connection between the teacher and the children, but also give the children the opportunity to develop a sense of 'belonging' to the music class, even if they do not have the face-to-face experience. This finding is of particular interest, as children seem to adjust to and enjoy this online interaction without making any distinction between online and face-to-face interaction in the way that adults usually do:

The one-to-one musical interactions between the teacher and each child provide a sense that there are other members in the online community … Not only do the children interact musically with their teacher, they also have the opportunity to hear their classmates interact with her. Since the children are muted during group activities when individualized instruction is taking place, this is the only chance for them to hear the voices of their classmates and thus

realize that there are other members in the online community. Although I thought my daughter would not be able to remember the names of her classmates, she was able to recall all of them when I asked her (even though it had been two weeks since her last music lesson). She also made a drawing (Fig. 1) of her class and teacher, even though she has not had a face-to-face lesson in a long time.

Fig. 1: Drawing made by a girl who participated in Baby Artist program's online classes

2) The Facilitation Patterns Implemented by the Teacher

The second theme that emerged from the parents' diaries in conjunction with the observations from the teacher's diary was the importance of the facilitation patterns used by the teacher to create a meaningful learning environment that might resemble the 'atmosphere' of face-to-face instruction. The nature of distance learning inevitably creates barriers to communication by limiting physical connection and nonverbal communication such as eye contact and/or facial expressions (Song et al., 2016). According to Obizoba (2016), web-based learning environments require facilitation methods based on learners' characteristics and needs that actively engage them, either independently or in collaboration with other learners. However, in online group music-making and musical collaboration, simultaneous music interactions are considered challenging due to latency issues (Daffern, Balmer & Brereton, 2021).

Consequently, the facilitation patterns implemented in Baby Artist's online lessons focused on fostering not only one-to-one interactions between the teacher and each child, but also collaboration between children as much as possible. The following excerpt from the teacher's personal log describes some facilitation methods that seemed to promote children's engagement and interaction in the learning process:

We play a game with rhythmic cards. I show a card with a quarter note. I ask Vasiliki (i. e. the child's name) if she recognizes the card in question; she does not answer and I can guess from her facial expression that she does not remember it. I tell her that it's not a problem if she does not remember, because one of her classmates might remember it and help her. Then

I challenge the other children: "Everyone who remembers the card has to touch their nose and then help Vasiliki by whispering the answer to her. Let us see who touches his nose first and helps her". I choose George. George comes closer to the screen and whispers "quarter" to Vasiliki. Then I turn to Vasiliki: "Did you hear George's answer? Can you share it with me and your classmates?" Vasiliki smiles and says "quarter". And then I go on encouraging them to high five each other across the screen. They give each other a high-five and I see them smile at each other.

Additionally, the notes from the teacher's journal underline the need for the teacher to pay attention to every minor or major detail when it comes to how each child is engaged in the process. This is much more demanding in an online environment than a face-to-face class in which children's spontaneous musical responses are much more obvious:

We are learning a new song. I ask the children to open their ears and come closer, because I am going to sing the song 'Piano'. All I can see in the windows of my screen are eyes and noses. They are all so close to their screen, waiting to hear the song. I sing the song and then encourage them to all sing along at the same time. We also keep the beat while singing to accompany the song. The children's microphones are muted to avoid noise from latency issues. I can't hear them, but I can see their mouths moving and their bodies moving. As we clap and sing, I can see Nadia keeping the beat in a different way; with her feet. Then I say to everyone on the team: "Nadia has a wonderful idea! She suggests that we keep the beat with our feet. Nadia, can you please show us how to do it?" Nadia's face lights up […]

The importance of creating a playful and joyful learning environment for children was also a common point highlighted in all cases. As reflected in their statements, parents commented on the playful environment created in the lessons as being an important factor in the effectiveness of the process, and they also emphasized the importance of creating a learning experience that was compatible with face-to-face instruction:

Several factors contributed to making online music lessons a meaningful experience for Nadia (i. e. the child's name). It was the small group; the children had the opportunity and time to express themselves emotionally and musically … It was the playful way the teacher facilitated the process … Children were learning 'by doing'; they were continuously invited to actively participate in the process, even when microphones were turned off … […]

The music lessons are well organized on the part of the teacher, creating a playful environment that follows the premise of on-site classes […] The child's participation in the online music class is influenced by the funny way the teacher facilitates the process and by her effort to engage each child actively when both group activities and individualized instruction is taking place.

(3) The Need to Educate the Parents

The last theme to arise from the research highlights the need to educate the parents so that they are both capable of supporting the process efficiently and understanding the benefits derived from it. Several researchers have described the importance of parental involvement, parent education and teacher-parent collaboration in early childhood

music experiences (Abad & Barrett, 2020; Koops, 2011; Stamou, Abad & Troulou, in press). In reference to online instruction in early childhood, parental support and involvement appear to be much more challenging compared to face-to-face instruction (Papatzikis, 2021; Spadafora et al., 2023). Parents have to take a much more active and participatory role (Ilari et al., 2022), and therefore parental guidance by professionals should be a priority for online early childhood programs. Parents are not only the child's first teachers, but also music facilitators (Abad & Barrett, 2020; Stamou et al., in press); they are also very valuable agents and partners in their children's learning and developmental process in either online or offline instruction, especially in the early years (Papatzikis, 2021).

Knowing and understanding the obstacles parents and children may face in distance learning is of great importance in designing online learning environments that encourage the child's participation in the process. The parents' statements and the teacher's/researcher's reflections in her personal log confirm the importance of meaningful communication between teacher and parent:

The teacher's willingness to talk with us about issues that arise from online instruction […] This plays an important role in how the child participates in the lesson … The teacher uses the information received from the parents and approaches each child discreetly and individually in order to build a trusting relationship with them and thus achieve the child's active participation in the class.

I see George's name [i.e. my student] in the waiting room. I admit him and he is the first one connected. I greet his mother, but I do not see George. She secretly tells me that he is not in the mood to actively participate in the music class. She explains that he feels tired because he had online lessons all day. She asks me if they should disconnect and not attend the lesson. I explain that it's fine if George does not want to sit in front of the screen. He can be wherever in the room he wants … listening to the music lesson. His mother understands and supports my opinion […] The other children are joining the meeting. I greet them and we sing the welcome song. We sing hello to everyone, including George, even though he is not sitting in front of the screen. We move on to the next music activity. I ask them to take their pair of claves. I am the conductor and they are the orchestra. But they have to be very careful, because the orchestra does not start playing on the claves until the conductor opens his hands, and they have to stop playing as soon as the conductor closes his hands. I am the first to take the role of conductor. Then I ask George to take over my role: "George, would you like to be the conductor? You can come closer so your classmates can see if your hands are closed or open.". George appears in front of the screen ready to conduct the orchestra […] After the lesson, his mother thanks me for my approach towards her child.

The importance of understanding the benefits derived from the online music lesson also appears to be a significant factor in efficiently overcoming the challenges encountered in distance learning, such as lack of physical contact, internet connection problems, poor sound quality, and delayed video streaming (Kim, 2020; Papatzikis, 2021):

Of course, the natural music sound is different from that produced in the web-based environment, but I do not think the learning process was greatly affected by technical issues […] Despite the lack of physical interaction, my child has benefited from her participation in online classes … Distance learning has kept Vasiliki's motivation for making and learning music. The only thing the children need to do is to accept the teacher's invitation and join the music journey …

Discussion

The case of the Baby Artist online music classes presented in this chapter has the potential to contribute to sharing good practice for meaningful online early childhood lessons for children, parents and teachers. What came out of the findings of this study is that early childhood online instruction can be a worthwhile endeavour if some basic principles are followed. In the Baby Artist case, the initial one-to-one social and musical interactions between the teacher and each child proved to be an important factor in building an emotional and musical relationship between the teacher and child; this in turn seemed to contribute to the child's motivation to participate in the online lesson.

Secondly, the facilitation patterns implemented by the teacher and in particular the fact that the teaching methodology followed the premise of face-to-face instruction appeared to be crucial regarding the children's interest in the music class. Several factors seemed to play a crucial role in creating a meaningful learning environment for children; more specifically, the playful 'atmosphere' created in the online lessons and the fact that the teacher did not only pay constant attention to how each child was engaged in the process but also invited them to participate actively in both group activities and individualized instruction.

The findings of the present study suggest that the one-to-one social and musical interactions along with facilitation patterns implemented for this interaction to take place are not just characteristics of an inspiring teaching personality but are essential elements of the teaching methodology in early childhood online music instruction. Finally, these findings underline the need to effectively communicate with parents and educate them in the characteristics of online music instruction and how this can facilitate children's music learning. Educating parents may provide them with ways to overcome potential obstacles in online music instruction and reinforce their children's participation in it, thus contributing to meaningful distance learning experiences for their children.

Undoubtedly, the three emergent themes discussed in this chapter are strongly related; not only to online early childhood music instruction but to early childhood music education in general. This confirms the assumption that effective online music instruction should follow the premise of face-to-face musical instruction with the essential adaptations

required for distance-learning. It also seems that, although the lack of social contact in online environments has been highlighted as a major concern in previous studies, contact remained strong between both children & teacher and between classmates in the present study. This assumption is supported not only by the parents' comments, but also by the girl's drawing showing her teacher and classmates together. This may also suggest that although the children were physically separated during the online lessons, they still felt a sense of connectedness, in a broader conceptual sense.

The utilization of a multiple case study methodology doesn't aim at the generalization of the above findings; however, it uncovers a variety of issues that relate to the development of effective strategies for online music instruction in early childhood. The present study may also contribute to filling the gap existing in the literature about musical distance-learning & guidance in early childhood. Much of the research relevant to the agenda of online music education during the Covid-19 lockdown period was conducted with either school-age children, high school youth or, college students, or was related to individual music lessons. More field research is required if meaningful insights are to be provided for the development of effective early childhood online music classes that may operate regularly and not just as emergency solutions during uncertain times (for example the Covid-19 lockdown period).

In the Baby Artist program, distance-learning was initially used as an emergency solution during the pandemic because on-site music lessons were prohibited by law. However, the careful planning of the online lessons and collaboration & discussion with parents, along with the experience gained from the online teaching and the findings of the present study, have all contributed to our decision to continue offering online lessons – even after the restrictions associated with Covid-19 were withdrawn. Parents who could not attend classes in person (e.g., because they did not live in the region of Thessaloniki or even in Greece) now have the opportunity to participate in online classes through web-based environments. It is also worth mentioning that even parents who lived in Thessaloniki chose to participate in online classes. The experience gained from remote teaching also led to the decision to offer the Baby Artist-Hellenic Roots program, which is an online program aiming to bring together parents and children of the Hellenic diaspora while promoting a natural immersion in Greek music, language and culture.

Hopefully, the present study contributes to the expansion of our horizons by considering online music lessons for young children as a way to support the meaningful engagement of parents and children in music. Online music classes may also be employed to provide musical experiences and create connections through music-making between people who are physically apart or unable to attend classes in person for various reasons; these may include lack of accessibility because of geographical isolation, and life in institutionalized or hospitalized environments.

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Christos Matziris & Nikolaos Zafranas

The Contribution of the "Musical Notes Challenge" Game to the Enhancement of Situational Interest

Introduction

Recent research points out the important role of interest in the educational process. According to Renninger and Hidi (2016), interest has a double meaning: it refers to a person's psychological state when they are involved in an activity, object or content (for example mathematics, fishing, music) as well as to a predisposition for ongoing reconnection with this activity. This relationship according to Ainley (2017) contains positive emotions, a desire to explore, a connection to the situation or object of interest and a sense that there is personal meaning and value in this relationship. Dewey in his book *"Interest and effort in education"* (1913) was one of the first to argue that interest plays a mediating role between effort and learning. He also argued that providing students with a variety of tools and educational opportunities that promote challenges and autonomy could enhance interest. After a period of inactivity, in the 1980s and 1990s there was a significant increase in studies on interest leading to three main conclusions (Schraw, Flowerday & Lehman, 2001): a) interest contributes positively to attention and learning b) interest varies from person to person and c) interest is caused by a variety of factors such as prior knowledge and unexpected content.

Two types of interest are most often mentioned: situational and individual. Situational interest, which is also described as an early phase of interest development, is the reaction to an external stimulus. It is an emotional state which is usually positive, but can also contain negative emotions such as fear or disgust (O'Keefe, Horberg & Plante, 2017). Situational interest is focused on specific content and can be of limited time duration or can be sustained (Renninger & Hidi, 2016). On the other hand, individual interest, which is also described as a later phase of interest development, is an internal predisposition to connect

with a specific content or situation. It develops slowly through repeated environmental challenges or can be self-generated (Renninger & Hidi, 2016). Situational and individual interest always interact to create interest or lack thereof (Jones, 2009).

The use of games as learning tools promotes critical thinking, risk-taking, enhances students' attention, trains them to work under pressure, have fun, respect rules and better manage victory or defeat in a completely safe environment (Brock et al., 2009; Juul, 2003; Kapp, Blair & Mesch, 2013; Salen & Zimmerman, 2003). All these goals are included in many curricula (Aremu, 2010). They also improve students' behavior and learning outcomes (Kapp et al., 2013). Through interaction and the acquisition of skills, students acquire feelings of self-control, competence and pleasure in the learning process (Brock et al., 2009). Self-regulation and metacognition are also two elements that maximize children's thinking through game experiences (Brock et al., 2009).

Suspension and Restrictions Due to COVID-19

An important unstable factor during the year 2020–2021 was the suspension of school operation for a long period of time. Also, protective measures were taken to prevent the spread of the coronavirus which affected the educational process. These measures included:

- The mandatory use of masks by all (teachers and students)
- Keeping distance and avoiding crowding
- The non-use of common rooms which resulted in the suspension of the music hall
- The recommendation to avoid choir in class (singing)
- The disinfection of musical instruments and the prohibition of the use of wind instruments.

The temporary suspension of elementary school units from 4/3/2021 to 26/4/2021 interrupted the research process, which was completed when the schools reopened. In the distance learning that took place during the suspension time, students practiced learning, reading and performing musical notes through other online applications and tools. The MNC game was not used online, since it was designed to be implemented in the physical presence of students. After the Easter holidays and the students' return to live learning, the implementation was completed.

Methodology

The present study investigates the change in situational interest of third and fourth-grade students through the use of a technologically enriched educational game in order to enhance instruction in music classrooms. The research questions of the current study are the following:

- How does the students' situational interest in the music classroom change after the proposed action?
- What is the flow of students' interest during the implementation of the game?
- In which ways could the music lessons become more interesting according to the opinion of the students?

The participants were 143 third and fourth Grade General Elementary School Greek Students, aged from eight to nine years old (47 were students of the third-grade class of the teacher-researcher, 61 were students of the fourth-grade class of the teacher-researcher and 35 were students of the third grade class of another teacher). The action took place from January to May 2021. A qualitative research approach that includes interviews, open-ended questions and observation was used before, during and after the implementation of a technologically enriched educational game.

The "Musical Notes Challenge" Game

The *"Musical Notes Challenge-MNC"* game aims to familiarize students with the position of musical notes on the staff, to improve aural skills, enhance melodic instrument performance, develop social skills and collaborative learning and strengthen the students' interest in the music lesson. It combines teamwork, a virtual game board, pawns, real cards, a dice and musical instruments. The teacher controls the game through a computer and students earn points through aural and performance activities included in the game. The virtual environment of this game is designed and created by the authors of this paper in Unity Engine, a real-time development platform. Among the advantages of this platform is the facility of creating 2D and 3D games as well as the support of many different platforms (Android, iOs, Windows etc.). The class is divided into four to five groups, each of which chooses the color of the conductor pawn to move on the virtual board (Fig. 1) using a real dice. The aim of each team is to collect as many points as possible.

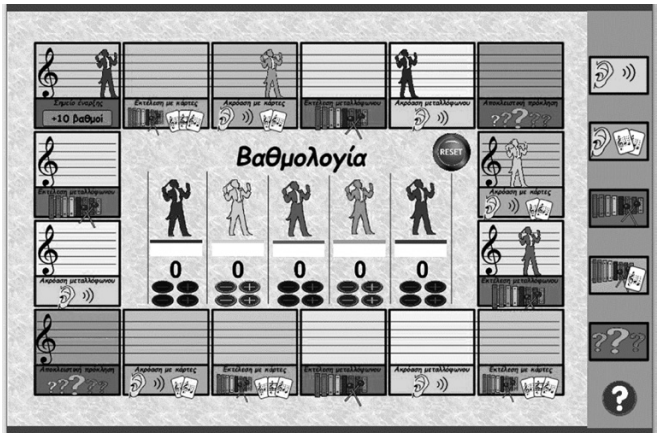

Fig. 1: The main virtual board of the *Musical Notes Challenge* game

Each team rolls the dice in turn. The teacher moves the team's pawn and performs the corresponding test. All teams participate in all tests but the team that rolls the dice wins the most points. There are four tests:

Aural tests (Fig. 2). The teacher plays one of the four passages shown on the board and the students choose the correct answer by lifting the corresponding card. The playing team wins the most points in each correct answer.

Fig. 2: Aural test

Aural tests with cards (Fig. 3). The teacher selects one or two of the 12 virtual tabs displayed and performs them on the glockenspiel or other melodic instrument. Students try to find the correct answers and pick up the corresponding number cards.

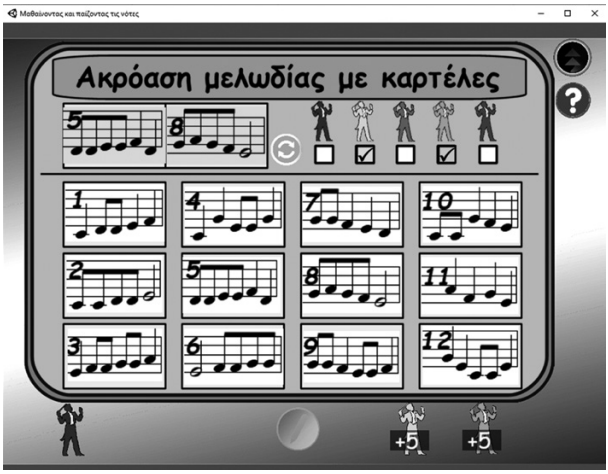

Fig. 3: Auditory test with cards

Melody performance test (Fig. 4). The teacher or the students choose one of the four musical phrases which are then performed by each group of students. The teacher grades the performance and effort of the students in the execution. The playing team's points are quintupled.

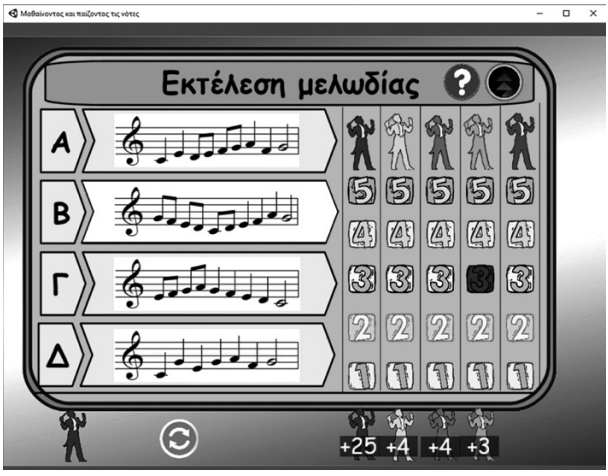

Fig. 4: Melody performance test

Playing a musical passage with tabs (Fig. 5). The teacher selects one or two of the 12 available tabs and scores the students' performance and effort.

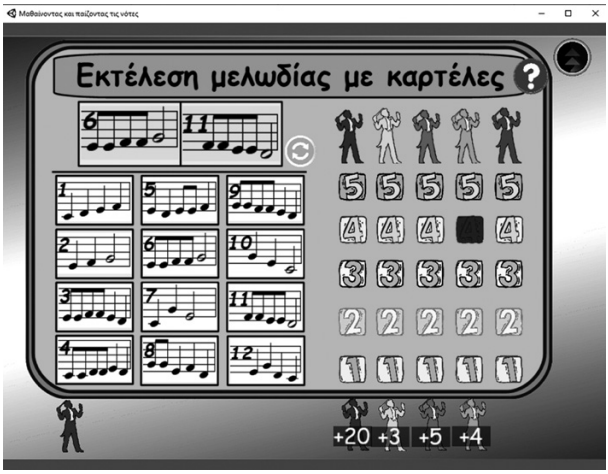

Fig. 5: Melody performance test with cards

In addition to the four tests, the board also has the option of the exclusive challenge (Fig. 6). In this case, the team chooses any of the four tests and performs it exclusively, earning the corresponding points.

Fig. 6: Exclusive Challenge

Data Collection Tools

The questions selected for the interview and the open-ended questionnaires were based on previous qualitative research conducted by Boal-Paheiros & Hargreaves (2001) (e.g. *"What do you think about music lessons at school?"*, p. 107), Bowles (1998), Palmer (2004), Mazer (2012) (e.g. *"What keeps you alert, attentive, engaged, and involved during class?"*, p. 103),

Renninger & Hidi (2011) and Roberts (2015) (e.g. *"What are the most and least interesting music class activities? Why?"*, p. 183) who explored students' interest in the classroom. In the interview conducted before the application of the game, the students' predisposition and feelings about the music lesson were explored. Observation, as a qualitative tool, was applied throughout the action. The teacher/researcher as well as the second teacher focused their attention mainly on situations of students' interest or indifference by keeping an observation diary. Immediately after the first hour of implementing the game, students were given open-ended questionnaires to explore their feelings, preferences, and desire to play the game again (e.g. *"How do you feel about today's music lesson?"*, *"Would you like to repeat today's lesson? Why;"*). At the end of the fifth hour of action, the students were re-interviewed and given an open-ended questionnaire again to explore their feelings about the game as a whole, its positive and negative elements and their preferences about what they would like to do in the next music lessons (Tab. 1 shows the qualitative Data collection map).

	Before action	Implementation of the game					After action
		1st teaching hour of action	2nd teaching hour of action	3rd teaching hour of action	4th teaching hour of action	5th teaching hour of action	
Structured Interview	√						√
Student's diary based on questions		√					√
Observation		√	√	√	√	√	

Tab. 1: Data Collection Map

Results

After the analysis of the qualitative data, a comparative study of the results was performed in order to provide answers to the research questions. The predisposition of the students in the music lesson was classified into 3 categories according to the answers given:

- Answers such as *"It is one of my favorite lessons"*, *"Enjoyable"*, *"I like it a lot"* were classified as positive predisposition
- Answers such as *"So and so"*, *"I like it a little"* were classified as neutral or undefined predisposition
- Answers such as *"I am bored"* were classified as negative predisposition.

Feelings of the students in the music lesson were classified into 3 categories according to the answers given:

- Answers such as *"Fantastic"*, *"Perfect"*, *"Very Good"* were classified as positive feelings.
- Answers such as *"Almost good"* were classified as neutral or undefined feelings
- Answers such as *"Lost"* and *"Sad"* were classified as negative feelings.

Research question 1: Does the students' situational interest in the music classroom change after the proposed action?

The comparison between the initial and the final interview showed that students who had a positive predisposition increased in all classes after the end of the activity. The enhancement of the positive predisposition in the students of the fourth-grade was particularly noticeable. This might be explained by the fact that in the first interview the students of the fourth-grade class did not have a positive predisposition in their majority, therefore the margin for improvement in the final interview was large (Fig. 7).

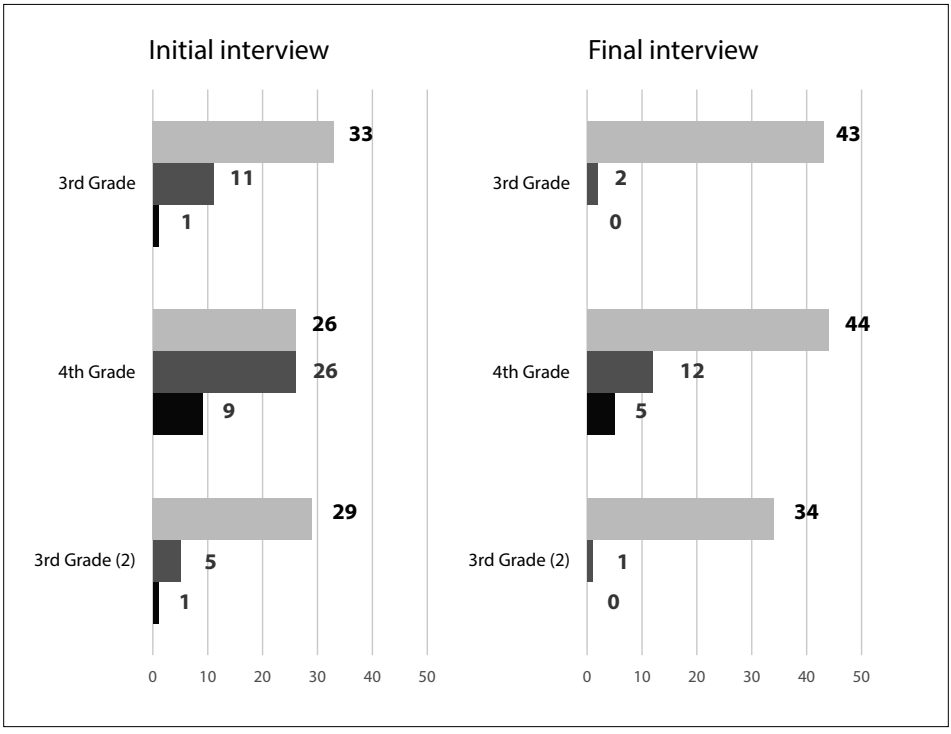

Fig. 7: Predisposition of students between initial (before implementation of the game) and final (after implementation) interview. Note: 1st graph line – Positive Predisposition, 2nd graph line – Neutral/Undefined predisposition, 3rd graph line – Negative Predisposition, 3rd Grade (2): Class of second teacher.

Research question 2: What is the flow of students' interest during the implementation of the game?

As can be seen from the answers to the initial and the final questionnaire (Fig. 8), the vast majority of students expressed positive feelings about the music lesson, which can be interpreted as a sign of high interest during the implementation of the game. There was only a slight decrease in positive emotions in the final questionnaire after the end of the activity, which in combination with the on-site observation made by the class teacher, could be interpreted as slight fatigue after five game lessons.

The high interest during the activity is confirmed by the answers given by the students when asked if they wanted to repeat the game, after the beginning of the action. The vast majority of students stated that they would like to play the game again, emphasizing the positive emotions and positive situations that came from it (Fig. 9).

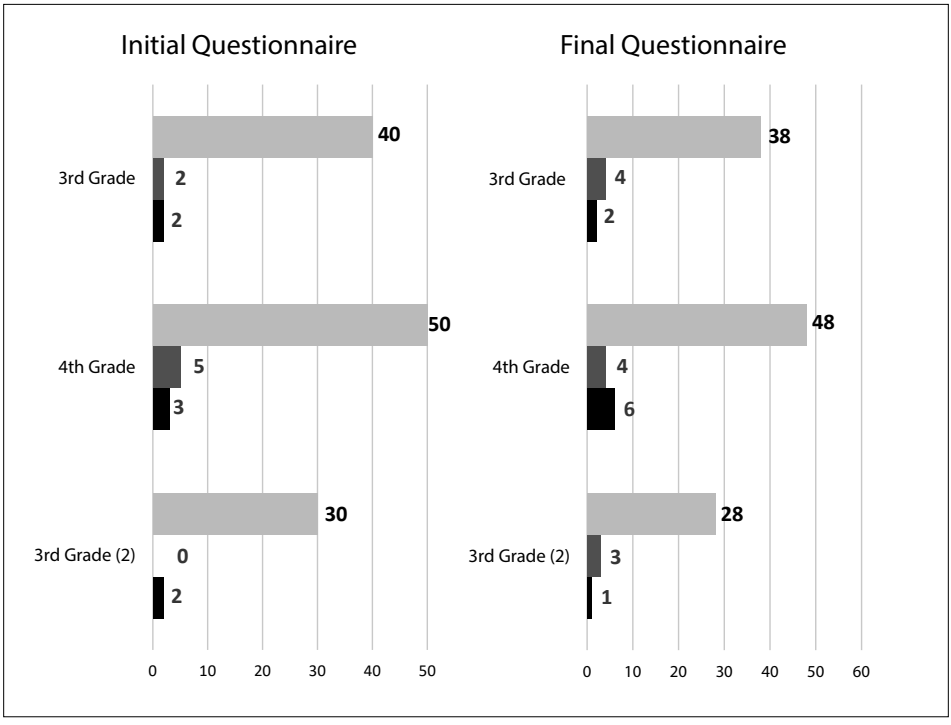

Fig. 8: Feelings of students between initial (after first hour of action) and final (end of action) questionnaire. Note: 1st graph line – Positive feelings, 2nd graph line – Neutral/Undefined feelings, 3rd graph line – Negative feelings.

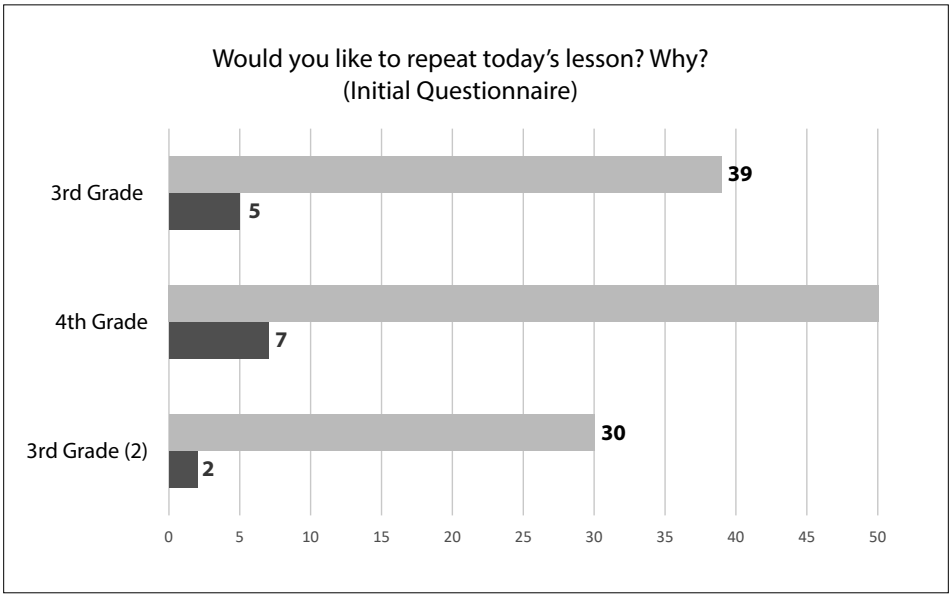

Fig. 9: Desire to repeat the game after the first hour of implementation. Note: 1st graph line – Positive answers, 2nd graph line – Negative answers.

It is also worth noting that most students found the game particularly interesting in a related question that was asked to them, with some recommending the performance of the glockenspiel and cooperation as advantages of the activity carried out. Furthermore, the vast majority of students stated that there was nothing they did not like. A small minority stated that they did not like the fuss, the fact that they lost in the game and the repetition of the same game.

The above findings are also confirmed by the on-site observation of both the teacher-researcher and the second teacher during the action. Although a lot of preparation is required on the part of the teacher in order to implement the game in the classroom (loading the game on the computer, dividing into groups, distributing cards and glockenspiels, explaining the rules of the game), the response of the students to the game was impressive and their interest increased. Only in the last lesson of the action, i. e. the fifth teaching hour, it seemed that the interest started to decrease, but the game had reached its end.

Research question 3: In which ways could the music lessons become more interesting according to the opinion of the students?

This question was explored in the interviews and questionnaires that were given and had two components: the first concerned the situations or activities that would increase interest in the opinion of the students and the second, the situations or activities that the students did not like and therefore reduced their interest. The answers given by the second teacher's

classes were incomplete as most students did not respond and thus reliable results could not be drawn. It should also be noted that the use of a mask was mandatory and no singing (vocal performance) was allowed in the current school year due to the measures against the spread of the corona virus, which had unpredictable effects on the students' responses. Fig. 10 and 11 show the situations or activities that students liked or disliked.

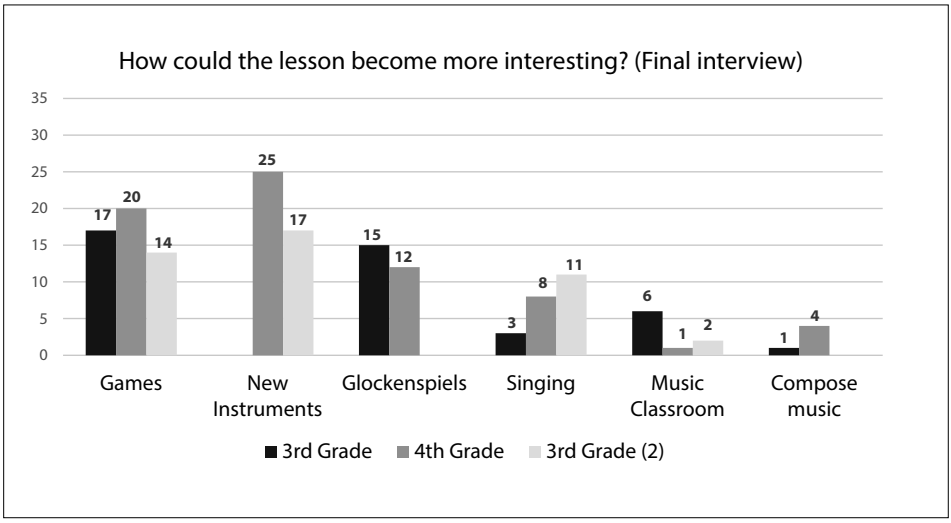

Fig. 10: Activities that enhance student's interest according to their opinion during the final interview. Note: 3rd Grade (2) is the class of the second teacher.

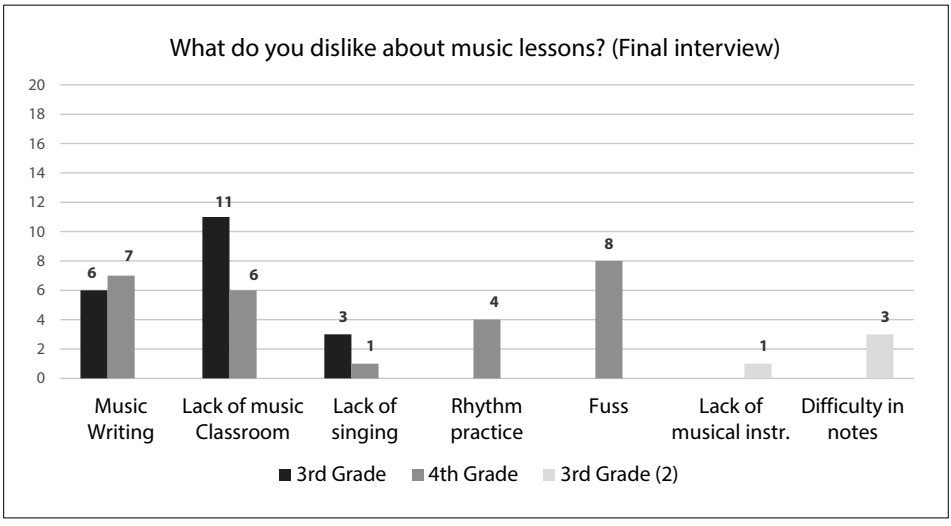

Fig. 11: Activities that reduce student's interest according to their opinion during the final interview. Note: 3rd Grade (2) is the class of the second teacher.

As can be seen in Fig. 10, it is clear that games and performance of musical instruments are among the activities that enhance students' interest. As playing musical instruments was an integral part of the game, it was unclear whether some students preferred to play glockenspiel regardless of the implementation of the game or whether they preferred performing glockenspiel inside the game. In any case, the use of a game with simultaneous performance of glockenspiels harmoniously combined both activities.

In addition, there is a separation of students' preference regarding the performance of glockenspiels and the performance of new instruments. This distinction was not always clear in the answers given, but there was a greater desire for the students of the fourth grade to play with new instruments compared to the students of the third grade, who preferred to practice more on the glockenspiel. Also, the answers given for the students who preferred vocal performance can't be considered valid, as the restrictions due to COVID-19 may have affected the students' answers.

The preferences of the third class of the second teacher were the use of musical instruments as well as games. Singing also got high preferences, but the limitations mentioned above make these results invalid.

The activity that seems to have garnered the most negative student preferences is writing notes. The prohibition of using the music classroom was something that negatively affected some students. The reasons why this happened are beyond the scope of this research, but it should be pointed out that the classroom where the activity is carried out might affect the psychology of some students and possibly their interest in the course.

Positive and Negative Aspects of the Game

In order to investigate positive and negative elements of the game, students were asked for their opinion regarding the positive and negative aspects of the game during the final interview. First of all, a very important positive element in the flow of the game, was the use of glockenspiels. Instrumental performance was assessed as an independent component as it was not clear whether students preferred to perform glockenspiels within the game or independently. Beyond the use of musical instruments, the positive elements of the MNC game, according to the opinions of the students, were the following (Fig. 12):

- Real objects, such as dice and real cards (18)
- The aural tests of this game (18)
- Cooperation (15). Team-based activities seem to have greatly enhanced student interest.
- Scoring, as a key element of the game, gave students a tangible goal (12).
- The exclusive challenge divided the students, as some of them saw it as a positive element (11), while some others saw it as a negative one (6).

- Competition, as an element of the game, appeared to increase the interest and effort of some students (10). However, it should be noted that in very few cases it seems to have worked negatively.

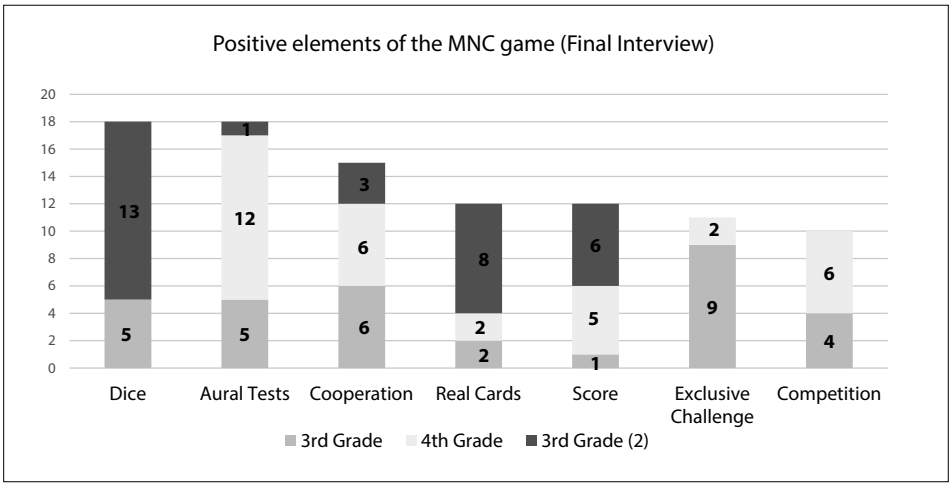

Fig. 12: Positive elements of the MNC game in the final interview. Note: 3rd Grade (2) is the class of the second teacher.

On the other hand, the negative elements of the game, according to the students' opinions, were as follows (Fig. 13):

- The difficulty of the tests (19). This is confirmed by the fact that the class teacher was reading rhythmically the performance notes in the respective tests, as the students were not responding adequately. There were also problems with the rhythmic execution of the patterns, even though the students had practiced the rhythmic values in previous lessons.
- Conflicts (11). In the game flow, some skirmishes between players and teams could not be missing. In general, however, this did not overshadow the smooth flow of the game.
- The defeat (10)
- The exclusive challenge, as previously stated, was seen by some students as a negative element (6).
- Some fourth grade students stated that they got tired of the constant repetitions of the game (6). The reduction in interest during the last hour of the activity was also evident in the observation made by the teacher-researcher, especially among the fourth grade students.

- The reduction of points in case of fuss, although used a few times, seemed to upset some students (5).

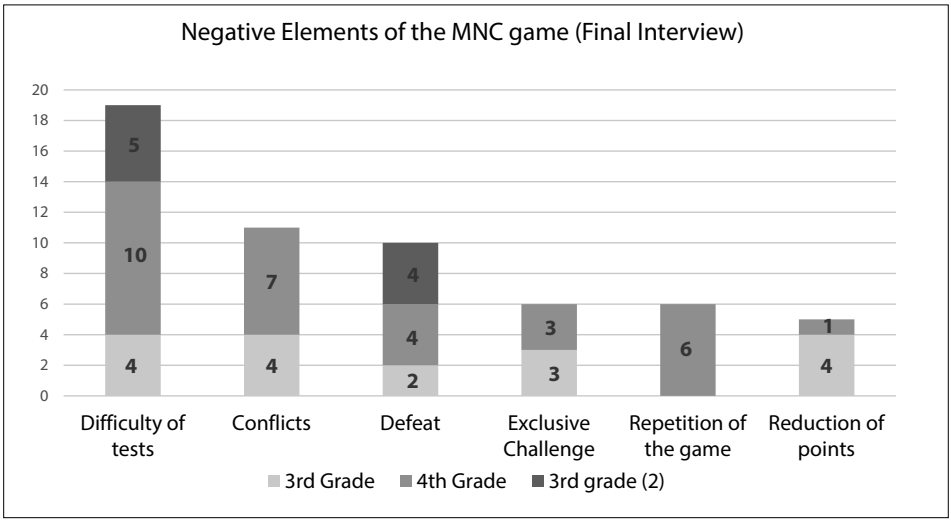

Fig. 13: Negative elements of the game according to the opinion of students. Note: 3rd Grade (2) is the class of the second teacher.

Discussion

The present research highlighted the positive contribution of the MNC game in enhancing students' interest in the music classroom. This was done with qualitative measurements, focusing mainly on students' dispositions, emotions and preferences while data was collected on engagement and individual elements of the proposed games that enhanced interest. The above confirms the findings of previous researchers who point out ways, techniques and strategies to enhance interest (Bergin, 1999; Chen, Darst & Pangrazi, 1999; Hidi & Renninger, 2006; Jones, 2009; Lin, Hong & Chen, 2013; Palmer, 2004; Pérez-Sanagustín, Ramirez-Gonzales, Hernández-Leo, Muñoz-Organero, Santos, Blat & Delgado Kloos, 2012; Plass, O'Keefe, Homer, Case, Hayward, Stein & Perlin, 2013; Renninger & Hidi, 2016; Schraw et al., 2001; Trilianos, 2002). These strategies include:

- The provision of choices in the learning process
- The promotion of making students active
- The interaction of students with each other
- Teamwork

- The integration of game elements in the activities
- Practical-manual activities
- Innovation and diversity (Schraw et al., 2001; Renninger & Hidi, 2016; Palmer, 2004; Trilianos, 2002).

Findings regarding student preferences and the enhancement of interest in music lessons are also confirmed (Bowles, 1998; Temmerman, 2000). Performing musical instruments and playing games are two of the most favorite activities of the students as shown in the results of this research. The same conclusion was reached by Bowles (1998) investigating the preferences of students in the music lesson through a questionnaire of thirteen musical activities. Hartwig (2004) in her doctoral dissertation also came to the same conclusion.

The musical equipment as well as taking an active role in the educational process were pointed out by Saputra (2021) as factors that enhance interest in a research that has many elements in common with the present research, as it aimed to enhance the students' interest through the teaching intervention *"Learning by doing"*. He used mixed data in order to measure the students' interest before the start and after the end of two cycles of action, reaching the same conclusion as the present research, that is, the fact that the use of musical instruments and the active participation of the students contribute to enhancing interest. Furthermore, the usefulness of the MNC music game of the present research in enhancing students' interest confirms the results of previous studies on other music games, such as *Rock Band*, *Rhythm Cat*, *Flashnote Derby*, *Staff Wars*, *Blob Chorus* and *Melody* in which there was an increase in engagement and motivation to participate (Peppler, Downtown, Lindsay & Kenneth, 2011; Lesser, 2019).

The participation, commitment and involvement of the students through the complexity of information provided by the combination of real and virtual environments immersed the students in the game world and, as shown in this paper, strengthened their interest confirming previous research (Faiella & Ricciardi, 2015; Zainuddin, Shujahat, Haruna & Chu, 2020; Apostol, Zaharescu & Alexe, 2013; Magerkurth, Cheok, Mandryk & Nilsen, 2005). Also, the positive emotions developed by the students during the activities seem to have played an important role in the learning process, which confirms the assertion of Strike & Posner (as cited in Lin et al., 2013). Also, as previous researchers have noted, many students emphasized fun as a very important element of play (Kapp, 2012; Plass et al., 2013; Lee & Hammer, 2011).

Limitations

Although the present study confirms the enhancement of interest during and after the implementation of the game, following limitations and facts should be considered:

- The implementation of the game was interrupted for 45 days because of the pandemic restrictions. However, findings show that this interruption did not seem to affect the flow of interest.
- The original design of the game provided that students would roll the dice, work in groups and share cards. Due to pandemic restrictions, the dice was rolled by the teacher while the cooperation of the students and sharing cards was also problematic due to mandatory distance keeping and face mask usage.
- Singing was prohibited throughout the school year. This had an indefinite impact on the students' preferences for the music lesson, as some might have preferred it.
- Conflicts as well as frustration after losing the game are among the negative emotions that affected a small percentage of the students. However, the flow of the game did not appear to be particularly affected by these factors.
- Although the game is offered so that the teacher can provide support when and where needed, some students had difficulty performing musical notes on the glockenspiel.
- The game requires preparation by the teacher. Before implementing the game, the teacher should divide the students into groups, hand out the cards, give the musical instruments and explain the rules of the game.

Conclusion

The use of the technologically enriched educational game "Musical Notes Challenge" seems to have enhanced students' interest in the music lesson, making it more attractive. The vast majority of students expressed positive feelings about the music lesson after the implementation of the game. Performing musical instruments as well as playing musical games are activities that students prefer during music lessons. On the other hand, the activity that seems to garner the most negative student preferences is music writing. Finally, the existence of a music classroom seems to play an important role in their feelings and interest in music lesson.

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The Benefits of Student-Moderated Concerts

A Practice Paper in Meaningful Music Education

Introduction

In this chapter, a student-focused collaborative project between the International School of Luxembourg[1], the Philharmonie Luxembourg[2] and the Orchestre Philharmonique du Luxembourg[3] will be described and evaluated. A conclusion – with further implications – will also be presented for (future) music educators, concert halls and professional ensembles (not just orchestras) to consider. Moreover, it is hoped that the description of this project can act as a resource template for others to use in the future when doing a similar project.

Teachers at the International School of Luxembourg noticed that many secondary level students still had actually never been to an orchestral concert. Instead of trying to organize a "one-off" field trip for students to experience such a concert, teachers worked together in forming an idea for students to participate in a longer-term project with a professional arts institution and orchestra, in order to help students experience an orchestral concert in a more engaging manner. Within the framework of designing an interactive concert format which included students and an orchestra working together, we wanted to have our students participate in a music project that took place during an exploratory music course, in which students would devise a new concert format for a student audience.

With this in mind, teachers at the International School of Luxembourg collaborated with the Philharmonie Luxembourg and the Orchestre Philharmonique du Luxembourg to have students perform a moderated concert to other students from different schools

[1] For more information one can consult https://www.islux.lu [01.12.2022].
[2] For more information one can consult https://www.philharmonie.lu/en/ope [01.12.2022].
[3] For more information one can consult https://www.philharmonie.lu/en/opl [01.12.2022].

across the country of Luxembourg, in order to provide them with a better informed listening experience, rather than just listening to the orchestra play a traditional concert. Just as one may take a guided tour around a museum for the first time, the idea here was for students to provide an engaging and interactive guided listening experience to student audience members. It is one thing to provide static program notes for audience members to read through and learn about the music they are about to hear, and it is a different experience if the music is explained to them live beforehand by a concert moderator, or a team of concert moderators, who also include the musicians in a guided listening presentation before the pieces are played in their entirety.

Project Overview

Students and parents were informed that there would be an opportunity to be involved in a collaborative project to learn about the composer Paul Dukas and his ballet *La Péri*, in cooperation with the Education Department of the Philharmonie Luxembourg and the Orchestre Philharmonique du Luxembourg. This project was directly related to the music curriculum at the International School of Luxembourg, which is aimed at helping students develop their musical skills holistically, through performance practice, musical theory knowledge/analysis skills (both written and aural), compositional techniques, and through contextual and historical-based research skills. Students then used this knowledge to develop their presentation for a moderated concert.

This project engaged students (n = 20, aged 14–18) enrolled at the International School of Luxembourg, more specifically from the International General Certificate of Secondary Education (IGCSE)[4] and the International Baccalaureate (IB)[5] music classes, from 14 September to 21 October, 2021. Collaboration is a key element to the music classes at the International School of Luxembourg, but it often is limited to students within a particular class, or it occurs in beyond-the-classroom offerings such as large ensembles and musicals. One of the aims of this project was to combine students from different ages and classes to work together, which is something that ordinarily does not happen as these classes are scheduled at different times. Arrangements were made for students to be released from their other classes to make this project possible.

This project included two class visits (workshop-masterclasses) by members of the Education Department of the Philharmonie Luxembourg and the Orchestre Philharmonique du Luxembourg, to help teach students about Paul Dukas and *La Péri*. In addition,

[4] For more information on this program one can consult https://www.cambridgeinternational.org/programmes-and-qualifications/cambridge-igcse-music-0410/ [01.12.2022].

[5] For more information on this program one can consult https://ibo.org/globalassets/new-structure/programmes/dp/pdfs/dp-subject-brief-music-2020-en.pdf [01.12.2022].

students received a backstage tour of the Philharmonie Luxembourg, which also included a viewing of a rehearsal by the Orchestre Philharmonique du Luxembourg. Students also learned about different career paths in, and connected to, orchestral performance.

The project culminated in five students volunteering to receive additional training onsite at the Philharmonie Luxembourg, from a professional animateur, Rachel Leach[6], to plan the concert moderation. These students then worked with the Orchestre Philharmonique du Luxembourg and the conductor for this project Domingo Hindoyan[7], for a final student-moderated concert on 21 October, 2021 (10:00–11:00 AM) at the Philharmonie Luxembourg. For visual contextualization, Fig. 1 below shows the student moderators participating in the culminating concert for this collaborative project.

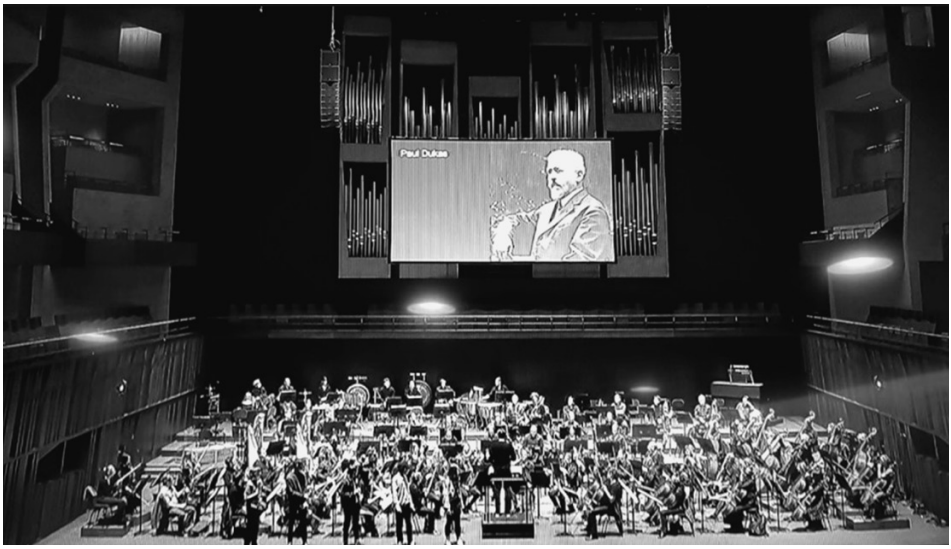

Fig. 1: Students moderating the concert[8]

Workshop-Masterclass I

For the first workshop-masterclass, Bianca Hellberg, the Education Manager of the Philharmonie Luxembourg, visited the International School of Luxembourg and the agenda for this workshop-masterclass included:

[6] For more information one can consult http://www.rachelleachmusic.com [01.12.2022].
[7] For more information one can consult https://www.domingohindoyan.com [01.12.2022].
[8] This photo was taken by one of the authors of this Practice Paper and permission has been granted for its use.

(1) Students were provided with background information about the Philharmonie Luxembourg and the Orchestre Philharmonique du Luxembourg.
(2) Students were informed what this project would entail and the following questions were addressed:
    (a) What is a moderated concert?
    (b) What is the purpose of a moderated concert?
    (c) How can students contribute to a moderated concert?
(3) Students provided one-minute presentations of what they already knew about *La Péri* (information on the composer, the programmatic story behind the music and the analysis of this piece).
(4) Students then received a follow-up presentation about the composer and piece, uncovering aspects which were not previously discussed.
(5) Students then divided into small groups (a combination of different ages in each group) to further explore the thematic material (through the elements of melody, harmony, rhythm, instrumentation, and any relation to form, style and context) in *La Péri* by working with the score and playing through the themes on their instruments. In addition to identifying where the themes were located and how Dukas was presenting them in relation to musical elements, students were also engaged with answering the following five questions:
    (a) What new information would you like to share about the composer and context of the piece?
    (b) What important musical instruments and information about the orchestra would you like to share? What instruments would you like to demonstrate the main themes?
    (c) What do you want to discuss with the conductor? What questions do you want to ask him (either about his life, career as a conductor, or about his approach and preparation of the piece, or how he rehearses such a piece)?
    (d) What do you want to discuss about the "storyline" of *La Péri* and important musical excerpts that will be used to demonstrate the moments?
    (e) Do you want to discuss anything about the ballet *La Péri*?
(6) In addition to learning about the composer and the piece, students had, at this stage, already started to think about what material should be presented in their moderation and how they would construct their moderation overall.
(7) The session ended in a round table format where each group shared their new findings and understanding of the composer and the piece.

Workshop-Masterclass II

For this workshop-masterclass, Olivier Germani[9] – the Oboist /cor anglais player from the Orchestre Philharmonique du Luxembourg – visited the International School of Luxembourg and the agenda for this workshop-masterclass included:

(1) Students received a demonstration of the oboe and the cor anglais (similarities and differences).
(2) Students heard various examples of the orchestral oboe literature performed.
(3) Students learned about what it means to be an orchestral musician (from the training involved to having a career and the day-to-day life).
(4) Students learned how Mr. Germani prepares for a concert, contextualizing his preparation with *La Péri*.
(5) Students then had the opportunity to play various parts of the *La Péri* score with him.
(6) The session ended with a question and answer session and a recap of everything students had learned to date about Dukas and *La Péri*.

Tour of the Philharmonie Luxembourg

For the tour, Bianca Hellberg, the Education Manager of the Philharmonie Luxembourg, first introduced students to the main architectural aspects of the building and the history of its design and construction. The concert hall was designed by French architect Christian de Portzamparc and it is a landmark building at the Place de l'Europe in Luxembourg City.[10] For many students this was their first time entering this building and they were astounded by its design.

Students viewed the common areas which are open to the public, the main auditorium, the chamber hall, backstage areas, including rehearsal rooms where students were able to play the celeste for the first time. Playing the celeste was a highlight for our students. Another highlight of this portion of the tour was the viewing of the technical-sound box of the chamber hall, where students had the opportunity to speak with the sound engineer and lighting technician. Some students left thinking that this was a career they would like to pursue.

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[9] For more information one can consult https://www.philharmonie.lu/en/opl/musiker/olivier-germani [01.12.2022].

[10] For more information one can consult https://www.christiandeportzamparc.com/en/projects/philharmonie-luxembourg [02.12.2022].

Students then observed a rehearsal of the Orchestre Philharmonique du Luxembourg, in which they were preparing a piece for the *Rainy Days Festival*.[11] This festival focuses on contemporary music and students had the opportunity to hear new music. The tour culminated with a presentation about all the various career opportunities in non-performing roles that exist at the Philharmonie Luxembourg or other similar arts institutions. Examples discussed included, but were not limited to: artistic productions and operations, artistic planning, finance, marketing, human resources and technical divisions. This was enlightening for many students who are interested in working in the arts field but not necessarily as a performing artist. This session helped students better understand how they could utilize their musical knowledge in non-performing areas within the field of arts management.

Philharmonie Animateur Workshop-Masterclass

For this workshop-masterclass, students worked with British music animateur and composer Rachel Leach. Ms. Leach is the resident animateur for the London Symphony Orchestra and works with ensembles and schools all around the world. Students reviewed various resources and moderated concert examples from Ms. Leach's website before working with her in person.[12] As seen in Fig. 2 below, over the course of twelve hours, six on each day (Saturday and Sunday), students analyzed the piece together, figured out how the story behind the piece related to the music and then plotted everything out for their moderation. They decided which were the most significant musical elements to discuss in relation to the story as well as putting the piece into context of the composer's life.

Students then made their way to the stage to practise speaking the text that they created. One of the student moderators stated:

> *I had heard certain pieces by Paul Dukas before but I had never really learned anything about the composer himself, so that was very interesting. With La Péri, it was very interesting to learn about the whole backstory and it gave me a whole new perspective when listening to the piece. I now understand the story behind the piece, and how this is reflected in the music. I definitely was able to associate parts of the piece and little motifs to points in the story, mostly thanks to Ms. Leach.*

[11] For more information one can consult https://www.philharmonie.lu/fr/programm/festivals/katalog and https://en.calameo.com/read/00589598640ab2e49f091 [02.12.2022].

[12] For more information one can consult http://www.rachelleachmusic.com/resources [02.12.2022].

Fig. 2: An example of the students at work backstage with Ms. Leach[13]

Concert Week

During the week of the performance students had three additional rehearsals, practising both alone on stage and with the orchestra before their final performance. The impact of this project on students' musical development can be summarized in the following quotes from three of the five student moderators.

> *The biggest takeaway for me was the sheer amount of work and organization that goes into a final orchestral performance, both from the musicians, and the staff at the Philharmonie. (Student Moderator)*
>
> *My biggest takeaways are that an orchestra is a lot more than just the musicians and each point in a given piece of music can be linked to a point in the story the composer is trying to tell. (Student Moderator)*
>
> *I loved working with people I had never worked with before because they all turned out to be very nice and I wouldn't have worked with them otherwise. I also just really enjoyed working on this project as it gave me a whole new perspective on jobs in the music industry. (Student Moderator)*

[13] This photograph was taken by one of the authors of this Practice Paper and permission has been granted for its use.

Post-Concert

Online Learning Resource

After the concert, we had two goals. The first goal was to create an online learning resource regarding this project, Paul Dukas and *La Péri*, but unfortunately, we did not have time to complete this task. It was our intention that this resource would provide a short summary on Paul Dukas and *La Péri*, a summary of the programmatic aspects and the piece's significant musical features, musical devices and terminology relevant to this piece, and recommended further listening opportunities relating to the works of Paul Dukas. As we had students working across grade levels and missing other classes to participate in this project, we were not able to add additional times to enable students to work on this goal. In the future, this is definitely something we would want to better plan with our colleagues.

Our second goal was to conduct four surveys to gather as much information as possible relating to the effectiveness of this project; what succeeded and what could be improved upon. For this we surveyed the student moderators, the teachers working with the student moderators, the student audience members and teacher audience members. The following is a summary of our findings (successes, challenges presented, lessons learned and steps moving forward).

Surveys (Sources of Data and Treatment of Data)

The data and quotes presented below were drawn from a four-prong approach; collecting reflections from 1) the student moderators (n = 5), 2) the teachers and other professionals who worked with the student moderators (n = 4), 3) student audience members (n = 29) and 4) teacher audience members (n = 7), in an attempt to understand the perceptions of the participants and to provide a well-rounded set of perspectives relating to the project. As such, the methodology of our data collection was qualitative in nature. All four surveys were distributed to the participants in the moderated concert via Google form links and the participants were given a week to voluntarily complete the surveys. The surveys consisted of structured, semi-structured and unstructured questions ranging from open-ended, multiple choice and Likert-scale questions. The Student Moderator Survey focused on the extent to which students felt their holistic musical understanding was enhanced as a result of their participation in the project. The Teacher Moderator Survey focused on how the teachers planned the course, how challenges were overcome in implementing this course and advice they had for teachers wanting to pursue a similar project in the future. The Student Audience Survey focused around what students felt they learned as a result of attending this concert, to what extent they enjoyed the moderated concert format and whether or not they felt inspired to be a student moderator in the future. The final Teacher Audience Survey focused on takeaways they had themselves and also takeaways they observed in their students who attended this concert. All surveys ended with a question

allowing participants to share anything else they wanted which was not addressed in the other questions. While the Google forms produced statistical results (percentages of responses in graphic pie charts) for the structured questions, the authors of this Practice Paper manually thematically analyzed this data along with data from the semi-structured and unstructured questions in order to identify any recurring patterns and emerging themes. The findings are presented below.

Student Moderator Survey

For the five students who participated in this project, analysis of the data confirmed several emerging themes. First, the students stated that they developed their musical analysis skills and learned that there was much more to a musical performance than what they had previously understood. Second, students developed a better understanding of all the work an arts organization does behind the scenes to stage a particular concert, from the conductor's perspective, the musicians' perspective, and the administration's perspective (education department, marketing department, artistic planning, etc.). Third, students stated that learning with students of different ages enhanced their overall learning and collaborative experience. Fourth, students stated that they would recommend this type of experience for other students to pursue in the future. The following quotes support this analysis:

> *Before this project I had never analyzed a piece in such depth, so this was very intriguing and I think my understanding and skills on analyzing musical pieces improved a lot. (Student Moderator)*

> *I think this project really expanded my understanding of orchestral music, especially getting into the depths of specific aspects of music theory, analysis and music history. I feel I've gained a greater appreciation of longer orchestral works, and the role which reoccurring themes can play in a composition. (Student Moderator)*

Teacher Moderator Survey

The limited amount of instruction time required by the Cambridge IGCSE external program presented challenges for the four teachers involved in this project; nevertheless, analysis of this data showed that it was still possible for them to plan properly for this project. As no extra lesson time was available for this project, teachers did require students to do more studying outside of the classroom than would otherwise have been the case. However, the work completed for this project complemented the required Cambridge IGCSE curriculum and it was easy for students to make connections more holistically with their musical understandings. The only aspect teachers had difficulty regarding time was the creation of the learning resource previously mentioned, which was indeed a large task. The following quote supports this analysis:

> *This was the first time we did such a project and had our students collaborate with professional musicians in this manner. We often have students present pieces at concerts we hold at our school, to help inform the audience members about the music they will hear and the idea was to have students do something similar with a professional ensemble; in a holistic manner where they learned about a particular piece of music through performing and composing, and also learning musicological/research and theory skills, along with public speaking. We felt the students highly benefited from their participation in this project. (Teacher Moderator Member)*

Student Audience Survey

For the students who attended the concert, analysis of the data confirmed the following emerging themes. First, students reported that they were happy to attend a live performance; to listen to music being performed in a world-class concert hall by a top-tier orchestra. The second emerging theme, closely associated with the first, was that students were very happy to see their peers collaborating with the musicians on stage. In addition, the students in the audience who had studied the piece beforehand in their music class enjoyed the ability to make the connections between the theoretical analysis and hearing the piece live. While we had only twenty-nine respondents for this survey, seventy-eight percent of the respondents stated that the moderation of the piece was helpful (3–5 in a 5-point Likert scale). The majority (seventy-one percent) stated that they found the experience inspiring and almost half of the respondents (forty-eight percent) stated that they could imagine themselves participating in such a project in the future. The following quotes support this analysis:

> *It felt like it passed very quickly. I thought we had only been listening for about twenty minutes when the music ended and it was over. I was upset that it was already done, and I wished that it was longer. Furthermore, I also got lots of feelings and emotions from the music. You can feel a lot more from music if it is heard in person. (Student Audience Member)*

> *Personally, I don't really enjoy classical music, but I found this concert very interesting and engaging, and the students moderating the concert really helped. (Student Audience Member)*

Teacher Audience Survey

Seven teachers participated in this survey and a few emerging themes were identified when analyzing the data for this survey. First, there were general comments stating that, initially, the teachers thought this field trip was about bringing their students to hear live classical music. However, in the end, they felt it was much more about inspiring students to develop their understanding of music and perhaps to be a moderator for a concert in the future. Second, some teachers admitted not having prepared their students for the concert

beforehand and, in retrospect, they wish they had taken the time to do so as they felt the positive impact of this experience could have been even stronger. The following quotes support this analysis:

> *Some students on the way to the concert said that they did not know what they were going to see and some preparation would have been helpful for the students. Nonetheless, having the story behind the music explained through the use of musical extract was very informative and it allowed the audience members to fully understand and appreciate the full piece of orchestral music which they heard. It was also inspiriting to see this presented by student moderators to other students in the audience. (Teacher Audience Member)*

> *The impact of the whole experience on the five students who presented was profoundly positive. I spoke to each of them in turn afterwards and they each described several ways in which they felt they had grown in knowledge, understanding, confidence and capability regarding the composition, performance and conducting of orchestral pieces. (Teacher Audience Member)*

Further Implications

It was challenging to get responses to the student and teacher audience surveys from all the participants and we were not able to receive as much data as we were hoping; respondents faced link access and other technical difficulties, and some schools' firewalls prevented the Google Form from being shared. In the future, it could be worth exploring building in time at the end of the concert for all participants to provide exit feedback on the spot and also to include follow-up surveys, as some people may benefit from reflecting further upon the experience and discussing with others before providing feedback. This could be better coordinated in the future with schools that may participate in this project to ensure the surveys are indeed received and administered. We had hoped that a larger number of audience members would be inspired by this experience. However, the feedback provides us with the opportunity to reflect how we might be able to improve this outcome if we are to repeat this project, which is our intention. The project was intended to be repeated in February 2022 but, for Covid-related reasons, it did not go ahead as planned. When the project is repeated we will be able to gain further feedback and insight to the possible benefits of a student-moderated concert.[14]

[14] At the time of this writing this project is underway under the same collaborating parameters with eighth-grade students (12–13 years of age), and the moderated piece is György Ligeti's *Romanian Concerto*.

For future consideration, if a school participates in external music examinations such as the IGCSE (which have prescribed pieces) or even if a school is setting pieces internally for learning assessment purposes (either selected by the teacher or student initiated), a student-moderated concert based around the "required" piece may help students further engage with the music, particularly if they have the opportunity to play the piece as well.

Conclusion

Overall, this experience had a powerful and positive impact on student learning in relation to music, public speaking, and in building collaborative skills – particularly in working with people of different ages. In this project, students had the ability to work with other students of different ages, as well as a variety of adults. Students who participated as moderators for the project felt that they not only developed in the areas mentioned above, but that they also developed their confidence levels and gained a wider appreciation for orchestral music. The following quote supports this analysis:

> *This experience has given me a better grasp of the way an orchestra operates and how they approach the pieces they play. It also has helped me understand just how difficult orchestral music is, despite the musicians playing it seemingly effortlessly. (Student Moderator)*

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Bridging the Gap

A Participatory Music Project as an Inspiration for Meaningful Music Education through Improvisation in Schools

Introduction

There is a growing academic interest in the social and democratic benefits of making music together and the use of improvisation in participatory music projects (Sloboda, Baker, De bisschop, Karttunnen, Mazzola, Rojas, Van Zijl, Westerlund & Zapata Restrepo, 2020). Many studies have examined the outcomes of such projects from the perspective of the participants (e. g. Schiavio, Van der Schyff, Gande & Kruse-Weber, 2019; Vougioukalou et al., 2019). Recent research (Dylan Smith & Silverman, 2020; Verneert, Nijs & De Baets, 2021) links these findings to the concept of well-being. This growing academic interest can be summarized in the idea that improvisation and active participation in music may have great power to promote a sense of competence, meaning, social connectedness, and self-expression. Many, if not all participatory music projects foster an educational approach that emphasizes the individual growth, community development and personal meaning of music for the participants by creating a learning environment which is democratic and inclusive.

In this chapter, we argue that the artistic-pedagogical strategies adopted by the facilitators in such participatory music projects may have the potential to enrich music education in schools, especially if it comes to the challenge for music education to avoid what Wright calls 'causing harm by excluding' and how to foster pedagogies that encourage individuality, diversity and pupil agency (Wright, 2019). Why do we make this link? Many common, organized, musical leisure activities in Belgium (e. g. attending music schools, singing or playing in a group or ensemble) face a strong underrepresentation of children with low socio-economic status and ethnocultural minorities (Bamford, 2007). It is therefore important to see how music lessons in compulsory education can maximize

their inclusive potential, by learning from participatory music projects using improvisation as a tool for meaningful and inclusive music education. Recent developments in education policy are moving in the direction of a more competence-based approach and collaboration with cultural partners. In this contribution, we will elaborate on the possibilities for students and teachers to create bridges between music in schools and participatory music projects using (free) improvisation. In order to do so, we conducted two studies. Study 1 is field research that draws on findings from a participatory music project, The Ostend Street Orkestra (TOSO) is an adult ensemble-based musical project in Belgium. It is an inclusive orchestra, working with homeless people and everyone who wants to join and is strongly rooted in the local context. The aim of this study was to examine the role of the facilitators in TOSO, mostly trained musicians working with a very diverse group of participants, using free improvisation as a central musical focus. Study 2 is a mixed method study of the lived experience of students (n = 1282) and teachers (n = 14) in secondary schools with collective free improvisation. We wanted to explore if the strategies and the use of free improvisation in the TOSO project (with adults) could be transferred to children in the classroom. Based on the findings from Study 1, we prepared a lesson sheet with free improvisation exercises that was administered by teachers in general music classrooms. Teachers were briefed in using the artistic-pedagogical strategies that we found in the TOSO project. The lived experience of the students was measured using a flow-scale and the experiences of the teachers were mapped through a semi-structured questionnaire.

The need for more creative and open artistic-pedagogical strategies for musical improvisation in general education has been emphasized by many researchers (Edmund & Keller, 2020; Larsson & Georgii-Hemming, 2019; Wright & Kanellopoulos, 2010) and the facilitators in the TOSO project. This is required to reach a very diverse group of people and succeed in finding a way of working with music that is 'relevant to the musical self'. We believe that teachers in general (music) education can benefit from the merging of the well-known pedagogical practices and the pedagogical-artistic strategies we found in the TOSO project to implement meaningful improvisation in their lessons. We asked ourselves the following questions: How can pedagogical-artistic practices in participatory music projects and music education in schools be reconciled? Can the use of free improvisation facilitate a meaningful musical process for children in schools? How can we highlight the social relevance of improvisation in music, as well as critically consider how improvisation can be shaped in schools? In the background section of this chapter, we will discuss the field of participatory music and music education in Flanders (Belgium). Next, we will elaborate on musical improvisation, give an overview of our two studies and conclude.

Background

Participatory Music Projects in Flanders (Belgium)

The field of participatory music projects, community music and socially engaged musicians is growing rapidly worldwide (Bartleet & Higgings, 2018; Veblen, 2007). This growing interest can be explained from diverse perspectives and aims, making music education more inclusive and contribute towards accessibility of the arts, in an attempt to link – rather than separate -music practices with the fight against social injustices, etc. However, the practice itself is not new at all, but is in line with the rich history of community music in the UK and all over the world that links music making to social activism, critical pedagogy and inclusive concepts such as cultural democracy (Higgins, 2007; Matarasso, 1998). In the last decade, more attention in the scientific discourse thematizing this field of practice is focused on the 'social impact' of making music with diverse groups (Bartleet & Pairon, 2021). Participatory music projects do not only intend to achieve aesthetically valued outcomes but, at the same time, include the "indivisible intention to facilitate some significant personal or group effect beyond the achievement of a musically satisfying activity" (Sloboda et al., 2020, p. 116). In this article, we won't elaborate on what this social impact exactly is or can be – because this is a nuanced debate in its own terms – but the combined aim of striving for an artistic valuable outcome as well as for social goals, is deeply rooted in the history of this field of practice in Flanders (and Belgium).

In Belgium, the interest in social music projects has gradually grown since the early 1990s, when it became clear that large groups of people – people living in poverty, refugees, immigrants, people with a disability – were barely reached by any artistic or cultural activity funded by the government. In Belgium, an annual poverty report (1994) was published that for the first time focused on cultural participation as a human right, a human right which people living in poverty were excluded from. In response to this report, a whole series of societal organizations worked together to develop possibilities for so called social-artistic projects: "projects that link an artistic dimension to a process of social integration" (Leye & Janssens, 2005, p. 7). The whole range of art forms was tapped into, including music. This field of very diverse, bottom-up initiatives grew rapidly, with lots of projects initiated by smaller societal partners in the cultural, immigration, social, and educational sectors (Janssens, 2001). At this time, a target group-oriented approach was a guiding principle, as projects were focused either on individuals and groups facing social deprivation or on disadvantaged neighbourhoods and districts, or both (Leye & Janssens, 2005). The main rationale for these social-artistic projects was to give people living in difficult circumstances the possibility of cultural expression, and to contribute to more nuanced public opinion. This new field of practice soon found resonance in cultural policy and, since 2000, these social-artistic projects became part of the regular cultural policy framework in Flanders, first as a separate category within the cultural policy field (Leye, 2004) and later

as a category within the Arts Decree (De bisschop, 2011). Nowadays, they are completely integrated in the Arts funding framework, with its function 'participation' – which most of the former social-artistic projects relate to.

Today, almost 30 years later, the field of participatory music projects in Belgium is more professionalized and includes a wide range of practices, from grassroots projects to more institutionalized practices as part of small or bigger arts organizations. To capture some characteristics of the present state of the field of participatory music projects in Belgium, we draw on the findings of a recent survey research that focusses on the musicians' perspectives of musicians being active in this field in Belgium (Sloboda, De bisschop & Van Zijl, 2022). The vast majority of Belgian musicians (57.4 %) is active in small participatory music organisations, and 62 % indicate that the projects they are active in lasted for longer than 4 years. It is interesting that the perceived importance of the work by musicians in Belgium is very high, 45 % said this work is 'essential' to them, 50 % said the work is 'important' to them. But, when it comes to the perceived feeling of being adequately equipped for the work, only 20 % of the musicians say they feel totally prepared for working as a musician in a participatory music project. Compared internationally, Belgian musicians feel less equipped than Colombian, Finnish and UK musicians in the same field (Van Zijl & De bisschop, 2022). When compared to these other three countries, Belgium also has the highest rate of musicians who didn't receive any specific training for this work. These recent survey results that we include show that, although the field of participatory music projects in Belgium has grown rapidly and has professionalized to some extent, it is still to be seen as a 'developing' – rather than a 'mature' – field of practice. Progress in the field is still possible; for example, when it comes to educating musicians suitably for the field, ensuring support for projects that work with specific social groups, and also development of a more diverse policy framework outside the arts sector, etc.

Music Education in Flanders (Belgium)

Secondary education (age 12–18) in Flanders is currently (2022) undergoing a major reform. The structure of study areas is being thoroughly redrawn, and the government is setting new minimum learning goals. Sixteen key competencies have now been formulated that form the basis for the new learning goals (Kwalificatie & Curriculum, n. d.). One of the sixteen key competencies is 'cultural awareness and cultural expression', with a focus on aesthetic experience, experimentation and personal creativity. The explicit integration of *art* in the minimum goals is a major step forward as, previously, artistic education in secondary education was non-mandatory. With the inclusion of *art* as a key competence in general education, the government aims to develop competencies such as understanding and respect for the way ideas and meaning are creatively expressed and communicated in different cultures; thus contributing to personal, social and mental development.

Formal music education in Flanders (Belgium) is organized in a separate structure of part-time arts education. These formal music schools reside outside general education as a form of additional (voluntary) education for children and adults. They offer instrument tuition, solfège and ensemble playing (Stijnen, Nijs & Van Peteghem, 2022). Despite the strong growth of these formal music schools, the number of students reached is still on the low side. In 2020–2021, approximately 16 % of Flemish youth registered in music schools (De Baets & Vanvolsem, 2021).

Concerning the cross-disciplinary character of many participatory music projects, it is remarkable that the almost-natural link between 'arts' and 'arts education' is hardly developed in this field. The analysis by Anne Bamford (2007) of the Flemish arts education critiqued that children with backgrounds with a lower socio-economic status and with non-Western cultural roots are hardly reached by the so-called music schools (part-time music education), and that this unexplored link with arts education is even more remarkable. There are many reasons for the lack of inclusion in music education in Flanders but one of them certainly has to do with the principles of formal learning to which schools adhere (Wright, 2015). In order to address this problem, it is necessary to reflect on pedagogical choices and working methods. In this respect, participatory music projects often demonstrate what a more inclusive music education could look like, modelling alternative ways of learning, teaching and creating music with highly diverse groups. Recently, a new Decree for part-time music education in Flanders (Flemish Government, 2018) shows some changes in this direction, stimulating group musicianship, creative musicianship and collaborations between music schools and cultural partners in local neighbourhoods. As such, collaborations between participatory music projects and music schools are gradually emerging. For many children, general education is the only place where they encounter art, music and culture (Verneert, 2021). Conversely, as every child takes music classes in general education – and not at all by the part-time music schools – we think it is important to reflect on this question: what can music education in schools learn from participatory music projects?

Musical Improvisation

Musical improvisation has great potential in achieving the above-mentioned competencies in general education. For many scholars, improvisation has become an important part of music education & music performance, and is seen as a feature of most musical practices (Beegle, 2010; Burnard, 2002; Chandler, 2018; Kanellopoulos & Wright, 2012). In a review of the literature, Larsson and Georgii-Hemming (2019) show that there are still two distinct conceptualizations of improvisation that go back to what Bailey (1992) described as *idiomatic* and *non-idiomatic* improvisation. These conceptualizations can be seen as

a continuum, where 'idiomatic' improvisation is more structured, with a focus on individual mastery and control. In most learning environments, this view on improvisation is seen as a skill that is acquired through a number of sequential steps within a strict framework of traditional western musical parameters (tonality, harmony, melody, structure) (Siljamäki & Kanellopoulos, 2019; Huovinen, Tenkanen & Kuusinen, 2011). Idiomatic improvisation is often associated with (traditional) jazz music and jazz learning. In non-idiomatic or free improvisation, the focus is more on the exploratory process, experimentation and social interaction (Hickey, 2009; MacDonald, Wilson & Miell, 2012). In learning environments and performances, emphasis is placed on concepts such as imagination, collective interventions, the power of silence, improper use of instruments and dynamics (Corbett, 2016; Nachmanovitch, 1990).

In our opinion, musical improvisation might benefit from a perspective that goes beyond a strict polarization between *free* and *structured*. More and more improvisation is seen as a contemporary musical practice that goes far beyond jazz music and which is situated "within wider cultural, educational and political contexts, viewing improvisation as a creative process that can facilitate group communication and personal growth" (MacDonald et al., 2011, p. 245). In their literature review, Larsson and Georgii-Hemming (2019) conclude that "improvisation generally is fairly neglected in general music education. It seems especially difficult to accomplish activities where improvisation is treated as an end in itself, in contrast to benefitting specific knowledge and skills" (p. 64). The recent demand for more open, innovative and creative approaches to instruction in general music education in Belgium and internationally (Wright, 2019) offers a potential way to a more inclusive and egalitarian form of music making. Improvisation – as a process which can facilitate creativity and collaboration – needs to prioritize experimentation and freedom above the idiomatic expectations of Western art music (Hickey, 2009). The use of free improvisation in the classroom can lead to positive social outcomes and learning experiences, such as risk-taking, exploration, agency and participation (Higgins & Mantie, 2013; Edmund & Keller, 2020; Hickey, 2009; Sawyer, 2011) as well as the development of abilities for thinking *out-of-the-box* and adaptation to our changing society (Biasutti, 2017).

Research Studies

Next, we address the question of which teaching strategies facilitators employ to make (free improvised) music with social and musical diverse groups, and how this can be used in general education. In order to do so, we briefly present the outcomes of two studies. Study 1 looks at the role of the facilitators in a participatory music project with free improvisation. Study 2 looks at the lived experience of students and teachers in general education with free improvisation in the classroom.

Study 1: The Artistic-Pedagogical Strategies of the Facilitators in a Participatory Music Project Using Free Improvisation.

In our study we looked at the role of the facilitators in a participatory music project, The Ostend Street Orkestra (TOSO), a project by kleinVerhaal vzw, an inclusive, grassroots orchestra strongly rooted in local community of Ostend – a small city on the sea coast in Flanders. KleinVerhaal is one of the pioneering social-artistic organisations that have existed since the '90's in Flanders; they have a strong social commitment to the people and the neigbourhoods they work in. TOSO work with homeless people and everyone else who wants to join, which results in a very diverse group of musicians, from those without any formal musical education to semi-professional musicians (n = 25). TOSO shows how musical encounters can give resilience and hope to a highly diverse mix of people; it plays an exemplary role in integrating musicians from very different backgrounds, both musically and socially (Verneert et. al, 2021). The orchestra is led by three coaches who simultaneously use free improvisation as a collective process of making music. Coach 1(C1) is a trumpet player and composer with a background in free improvisation, Coach 2 (C2) is a jazz-singer with a degree in social sciences, and Coach 3 (C3) is a drummer with a lot of experience in free improvisation. Data collection included transcripts from (in-depth) semi-structured interviews in 2017 and 2021 with the three TOSO coaches and video stimulated recall, when small fragments of video recorded rehearsals were discussed with the coaches. The interview data was analysed following a grounded theory approach. After a close reading, the data was analysed in ATLAS.ti using an open coding. A second coding, looking for the emergence of major themes, was performed by two researchers separately, allowing for more inter-rater reliability. Comparison between the data of the two researchers led to the alignment of seven themes (Fig. 1) that were relevant for the purpose of this study. Next, we present the results of Study 1.

Inclusion as Pedagogical Foundation

Pedagogical foundation refers to the worldviews, beliefs, perspectives, and biases about teaching and learning that underpin our specific educational practices. These values and beliefs affect the way the coaches carry out their work and are the basis upon which to evaluate and improve its effectiveness. These pedagogical values may play a crucial role, not only in enhancing a *sense of belonging*, but also in facilitating the musical process and outcomes. Many of the activities are explicitly described as all-inclusive: everyone is welcome to participate. Inclusion is a pedagogical foundation, a mindset to start-out with, having implications for the method of working, rather than something to aspire to while all the rest remains untouched.

Taking inclusion as a pedagogical foundation reflects on the artistic-pedagogical choices the coaches make. *How exactly* the coaches lead the group and the creation process is inspired by this pedagogical foundation, as well as the position they take. The last quote

indicates that the coach feels that he changed himself, and actually allowing this change to happen is a crucial aspect of an 'inclusion' mindset. The coaches position themselves here as co-practitioners rather than teachers.

> *'Adjusting your own prejudices as a coach rather than looking at people from these prejudices.'* (C1)

> *'One of the most beautiful projects for me, one of the hardest but the most sincere. It changed me.'* (C2)

Artistic-Pedagogical Strategies

The artistic-pedagogical strategies used by the coaches are, on the one hand informed by the needs of the participants; on the other hand, they stem from the coaches' pedagogical values and musical training. Five artistic-pedagogical strategies emerged from the data:

Re-thinking musical parameters is used as a strategy for initiating and sustaining the musical process. Coaches express the need to move beyond general musical parameters (e.g. structure, tempo, tonality), as well as the importance of accepting 'mistakes' and 'chaos' as part of the artistic process.

> *'The liberation from the idea that you have to abide by certain rules, creates an explosion of energy.'* (C3)

> *'Artistic approach (!), don't aim for perfection in terms of technique, standards and other fixed rules.'* (C1)

Embodied Interaction refers to the frequent use of non-verbal cues, dancing while playing and facial expressions that ensuring the musicians were encouraged and that an energetic and positive atmosphere was created during the music making.

> *'We don't stop the music, creating a flow in the group, looking at them, by moving and dancing, the groove gets better, and they see I'm enthusiastic.'* (C2)

Personal musical knowledge refers to the coaches' statements concerning their individual techniques they could use on the spot, derived from their personal experience as musicians and teachers. This personal musical knowledge is the type of musical expertise that makes each coach 'unique', in the sense that it may consist of techniques they have mastered very well and can apply easily, or it may consist of local stories they know or a dialect they speak, which allows for a bond with the group.

> *'I try to trigger them, using a few notes end expanding that, or I start from a story they know.'* (C2)

Co-coaching means that in TOSO three coaches worked simultaneously with the orchestra. This is a very specific strategy applied in this participatory music project, but for the coaches

it was an essential part of the way they worked. For the coaches, it meant that they learnt from each other, and that – as well as being teachers – they allowed themselves to search together for the best way to work with the group.

> *'We don't always agree but we learn from each other, we seek and learn also.'* (C1)
>
> *'Working together as teachers strengthens the process.'* (C3)

Collaboration, as found in other similar studies (Schiavio et. al, 2019), refers to authentic collaboration between facilitators and participants. The starting point was often an idea from the participants:

> *'Start from their input, to find their qualities. Don't be a conductor, be yourself and play with them.'* (C2)

Ideology of Learning

The ideology of learning refers to the type of learning that is put into practice at TOSO, resulting from the interaction between the pedagogical-artistic strategies. We refer to this type of learning as an 'ideology', because the type of learning that is put into practice implicitly contains a worldview: it is value-loaded, deals with the power aspect in the pedagogical relation and implies beliefs about social justice in the broader social context and how, consequently, learning in pedagogical settings should be understood and practiced if it wants to contribute to these beliefs of social justice.

In the TOSO project, learning takes place at the level of experience; it is situated in the moment of making music together and is a two-directional process: the participants and the coaches are learning at the same time. The type of learning is 'free', in the sense that what exactly will be learned is not clear before the process of making music starts. It is process-driven learning, and making music together is the process that defines what the learning outcomes will be, for both participants and coaches.

> *"No 'drill', no 'boxes', no fixed formats. There is a freedom to question everything"* (C1)
>
> *"Music is used as a medium instead of music as a result"* (C3)

To a great extent, this ideology of learning relates to critical pedagogical frameworks, that also thematize the dialogical way of learning (Freire, 1972) and the importance of structuring pedagogical relations with the awareness of how they relate to the real world (outside the classroom) with its power imbalances (Giroux, 1982). The 'process' is central here and, in this sense, this type of learning can also be linked to informal learning as defined by Costes-Onishi (2016, p. 2): "there is a focus on learning through music making rather than learning how to play music". Also, because an ideology of learning refers to much more

than learning alone, a link can also be seen with what Coté, Day and de Peuter (2007) called an utopian pedagogy, an "ethos of experimentation that is oriented toward carving out spaces for resistance and reconstruction in the here and now" (Costes-Onishi, 2016, p. 317)

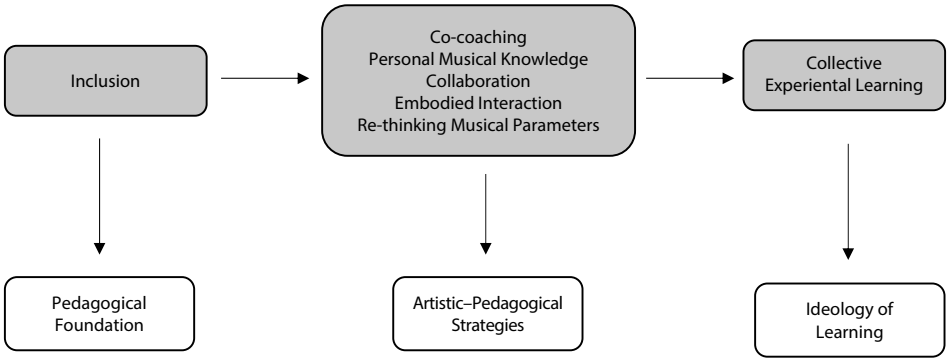

Fig. 1: Themes, resulting from our analysis of the data

Study 2: The Lived Experience of Students in General Education with Collective Free Improvisation.

As stated earlier, we believe that the educational-artistic approach used in the TOSO project can enrich general music education. What are the experiences of students and teachers in general education with free improvisation and the artistic-pedagogical strategies used in a CM project? We discuss the results of a research study into the lived experience of students in general education with a lesson in collective free improvisation (Verneert & Verbeeck, 2022). In preparation, a short explanatory video was made to brief the teachers, explain the artistic-pedagogical strategies we found in the TOSO study and clarify collective free improvisation.

1282 first grade students in secondary general education participated in our study. A lesson sheet about collective free improvisation was administered by 14 music teachers in 69 classes (Verneert & Verbeeck, 2022). The lesson design is based on the principles of *constraint-led pedagogy* (Bremmer & Nijs, 2020) and refers to the constraints imposed on the learners or the learning content. In particular, the lesson sheet "Making a lot of weird noise" (Verneert & Verbeeck, 2022) was written out in detail. It outlines the class situation, the material, the lesson planning and possible instructions for the teacher. In preparation, a short explanatory video was made to brief teachers and clarify the set-up and pedagogical strategies. The musical process starts by freely and collectively experimenting and improvising around a text or painting. Single musical parameters are then introduced and used as *constraints* for the collective free improvisation such as improvising with a fixed rhythm, the use of dynamics and alternating between individual-collective playing.

The lived experience of the students was measured using a Dutch version of the Flow State Scale for Occupational Tasks (Yoshida, Asakawa, Yamauchi, Sakuraba, Sawamura, Murakami & Sakai, 2013). The scale reflects the (individual) degree of flow on three dimensions: Sense of Control (e.g., I was aware of how well I was performing the exercise), Absorption by Concentration (e.g., I was completely absorbed in the exercise) and Potential Emotional Experience (e.g., the exercise was very enjoyable). Lessons were audio and video recorded. Additionally, teachers participating in the study were asked about their views, using an online survey with seven open-ended questions. We believe that the data between the classes are comparable, due to the large sample of participants and the fact that they are all in the same educational system. Of course, the demographic differences and the personality of the teachers will play a role. This is a limitation of the study. Conversely, we deemed it valid for an exploratory study, as our research was not set up as an experimental design.

The results show positive results both for the students involved and for the teachers. Overall scores on the three dimensions of the flow scale averaged greater than or equal to 5 (based on a 7-point Likert scale). Little difference is seen among the three dimensions. We found no difference in flow perception between the group of students who play an instrument and those who do not. Although we expected that the students who already play an instrument would score higher, this is not the case. This shows that it is suitable to carry out this work model with instrumentalists as well as non-instrumentalists and that playing an instrument has no influence on the students' flow perception. In our opinion, this means that this form of work is suitable for use in general education where there will always be a mixed group of pupils who play an instrument and follow music lessons and those who do not. We can say that working with free improvisation allows a personal musical expression, regardless of the level of technical and musical skills.

The survey for teachers showed a very positive picture. The group of teachers is relatively small (n = 14) and voluntarily chose to participate in this research. We can therefore assume that this group already had a positive attitude towards the research and the working method (collective free improvisation). Nevertheless, the results are important. This is a group of experienced teachers with a classical training. Improvisation – and certainly collective free improvisation – was a new experience for most of them. The observation that all teachers involved in the study would continue to use this form of work in the future, and experiment themselves, shows that it was an enjoyable and positive experience for them.

How Can this Further Inspire Music Education in Schools?

The artistic-pedagogical strategies we found in our participatory music project can inspire music teachers by providing a hands-on and experiential approach to learning, and provide opportunities for reflection and self-evaluation; this allows music teachers to develop their own teaching style and methods (Tab. 1). The use of collective free improvisation allows teachers to observe and participate in the creative process, which can give them new ideas and techniques to use in their own classrooms.

In general, participatory music projects can also provide opportunities for ongoing professional development, as teachers can continue to reflect on their own practice. It can also expose teachers to different cultural and community music practices and help them understand the importance of music as a tool for social change and empowerment.

1) expanding repertoire: make the curriculum more flexible and inclusive by including a variety of musical styles and genres, both in general schools and in music schools; letting students to bring their own music in the classroom (especially important for popular and traditional music).

2) enhancing intercultural competences of students and teachers by learning from other cultures (who is in my classroom and what can we learn from his/her music about his/her culture?); inviting local musicians from various cultural and musical backgrounds as guest-experts to share their music in classrooms.

3) learning by ear/aural learning: within the music school context it is important that students and teachers experience both approaches – aural learning and learning by reading sheet music – and to acknowledge how can they use them as complementary approaches.

4) ensemble-based teaching and learning: putting more focus on ensembles, both in general education classrooms, as well as in music schools; fostering peer to peer learning and peer to peer leadership within the ensembles; collaborative facilitation of the ensemble (more than one conductor, co-coaching); moving from classical conducting to the techniques such as *soundpainting* and *rhythm with signs*.

5) developing improvisational skills: improvising embodies the exploration of different sounds, and experimenting with rhythmical, melodic and harmonic material. Through playing, discovering and engaging in collective play, improvisational skills will improve.

6) exploring new possibilities of playing your instrument and *new vocal techniques*

7) embodied interaction: implementing dance & movement in teaching and learning traditional music (useful especially for introducing rhythm and meter both in general and music schools).

8) teacher training and professional development: introducing music teachers to the artistic-pedagogical strategies used in participatory music projects; making special trainings for teachers to present them pedagogical principles used in TOSO, so that they can use them in classrooms.

Tab. 1: Inspiration list for developing teaching styles and methods towards an experiental approach

Conclusion

In recent years, improvisation has been increasingly used and practised in music education (formal and non-formal). Improvisation has become an important educational tool to promote musical learning without hindering the spontaneity of the students. Working with free collective improvisation is suitable for music lessons within general education, on account of its inclusive and democratic nature. What can be learned from the artistic-pedagogical strategies in a participatory music project such as TOSO is that there is the possibility for learners and music teachers to go beyond the well-known pedagogical practices established in the general music education system and create bridges between formal and non-formal learning contexts. In that sense, they can create a diverse music education landscape, focusing more attention on the diversity of groups of learners and how to work with this diversity in an inclusive way.

Collective free improvisation has the potential to strengthen inclusive musical and social interaction in the classroom and thus lead to a comprehensive and meaningful music education that nurtures children's creativity. Playing together interactively and collectively can lead to a higher sense of control over what you are doing, enjoyment, and concentration. We hope that teachers will look at improvisation as a way to establish interaction and musical communication and activate musical imagination. After all, it is not about whether something is right or wrong, it is an "arena without right or wrong answers" (Winner, Goldstein & Vincent-Lancrin, 2013, p. 265). It is about establishing a musical dialogue together. We believe that, in an increasingly result driven general school system, the use of collective free improvisation and pedagogical strategies from participatory music projects can play a role in balancing structure and freedom, work and play, individual and social.

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V. MUSIC EDUCATION AS A SOCIAL AND CULTURAL TRANSFORMER

Anthony Anderson & Martin Fautley

Why Composing Matters for Disadvantaged Young People

Introduction: Barriers to Composing for Musical Meaning

If composing is as important as music educators say it is (Sound & Music, 2019), then thinking about how all young people can access composing opportunities matters too. This chapter discusses the place of composing in an English educational context, seeking to delineate some of the barriers to composing that prevent young people from discovering musical meaning through composing activities. It looks at difficulties with traditional approaches to composing and explores how young people from all backgrounds and demographic groups can discover this kind of meaningful musical expression. It specifically discusses children who are at a disadvantage due to material benefits, disability or perceived gender bias. It is these considerations that framed the project *Go Compose*, which sought to engage with groups of young people who may not otherwise have had access to in-depth composing opportunities. The overarching aim of the project was to work with young people from a variety of challenging circumstances, in order to foster an interest in composing music. Our discussion concludes by considering implications for future composing projects with young people from challenging circumstances and why composing is an entitlement for all young musicians.

In England, composing is undertaken by young people both in and beyond schools. It has been part of musical life in classrooms for many years, but became regularised as a normal part of teaching and learning when it was established as an essential component of the General Certificate of Secondary Education in Music examination, taken at age 16, in 1988. Following this, in 1992 it was enshrined as a statutory part of the National Curriculum, which was followed by all children in state schools. Composing as a vehicle through which young people express musical meaning, therefore has a well-established tradition

and history in the English educational system. It has also, of course, long been enjoyed as a means of self-expression through songwriting, although this has oftentimes been done on an informal basis.

Although composing enjoys a privileged position as part of the curriculum in England, what it lacks is a network of formalised progression routes. Such progression routes have long existed for performing. In England, the graded music examinations of the ABRSM and Trinity College London form one highly visible aspect of this in terms of performance. Performing opportunities also exist in the well-established local area bands, choirs, and orchestras, which form joined-up progression trajectories, from local, to regional, to national. For the young composer, it is a postcode lottery as to whether any provision is available for them.

What this means is that whilst for the young performer there are clearly understood and well-established trajectories to develop and further their performing career, for the equivalent developing composer this is not the case. Of course, it is highly likely that the emerging composer is also an instrumentalist or singer, and so there may well be informal opportunities in their various ensembles for them to develop their craft; nonetheless, the underlying mechanisms of tutoring and support may well not be there in the same way. One consequence of this is that opportunities to develop an understanding of musical meaning through composing can be restricted and hampered by barriers of various kinds; not placed deliberately in the paths of young composers, but there by omission. This can be a real issue for those children and young people who wish to develop this aspect of their music-making.

Additional Barriers to Composing

Alongside these challenges for composing, further potential barriers also exist for young people facing challenging personal or domestic circumstances. Such barriers may consist of a variety of factors, which can mean that children are denied access to opportunities to compose music, even when this is something they enjoy, and with which they wish to engage. Problems accessing composing opportunities may be caused by financial restrictions, regional offers, or availability of suitable tutorial guidance.

Lack of funding for composing projects and their patchy availability has been identified as problematic not just in England, but across the UK, where unequal access to resources is a significant barrier (Sound & Music, 2019). Such inequity of access has also been noted in international contexts, such as South Africa, where town planners have been accused of creating "cultural deserts and 24-hour economies" (Schneider, 2022, p. 104), but where international cultural exchanges which include creative dimensions are growing despite funding challenges (Schneider, 2022). Project funding for working with professional

composers, or which is performing orientated, continues to be the most common means of access to musical experiences in some parts of Europe too (European Commission, 2021).

Where composing opportunities for disadvantaged children do exist, support for composers and music leaders who are working with such groups can be sparse. Continuing Professional Development (CPD) for teachers has received some attention (Hallam & Burns, 2017; Fautley & Whittaker, 2017), however, this is much rarer for teachers and music leaders facilitating composing, and training for these practitioners is not widespread, although identified as an area requiring development (Fautley, Anderson, Kinsella, Devaney & Whittaker, 2021); this contrasts with the widespread availability of CPD for performing pedagogies. One recent report suggested that of its 551 research participants, only 41% had received composing-focused CPD in the previous five years of their careers (Sound & Music, 2019). Offering meaningful composing opportunities for disadvantaged children will be hindered where there is a neglect of development in the music education workforce; after all, as Stenhouse (1975, p. 68) long ago noted, there can be "no curriculum development without teacher development". This is a significant issue which may disproportionately affect children whose access to composing may come from a sole provider, rather than the experiences of children from more affluent backgrounds who are likely to have the opportunities to access a wider range of music educational offers through schools, Music Education Hubs (an additional mediator of government funding for music education in England) and community groups. Lack of funding, regional opportunities, and music education workforce development can therefore lead to lack of equality for disadvantaged children and perpetuate systemic structures where access to out-of-hours classroom spaces and community composing opportunities where musical meaning can be both created and heard, are therefore difficult to acquire; concomitantly, facilitating composing opportunities for children in challenging circumstances is especially problematic.

Factors Impacting Access to Composing for Young People

As discussed above, composing is a statutory part of the English National Curriculum for all school children from ages 4–14. The Key Stage 3 National Curriculum in Music (ages 11–14) requires children to "improvise and compose; and extend and develop musical ideas" (Department for Education, 2013, p. 2). The *Model Music Curriculum*, a non-statutory government guidance document, also talks about composing, asserting it should be part of a sequence of learning, describing it as a "creative process" (Department for Education, 2021, p. 10). The New National Plan for Music Education (NPME2) which, if its predecessor document is anything to go by, will set the tone for music education in England for the next decade, also includes composing within its remit. Whilst this too is non-statutory policy, it is likely to govern aspects of governmental funding for music education and has been

debated in the English parliament (Hansard, 2022). NPME2 states that composing "should be explored from the start of a child's school music education" (Department for Education, 2022, p. 31). In England, composing is central and should be the heart of music education but, despite this, young people from disadvantaged backgrounds may not have equal access to this form of musical expression. Why is this?

Part of the answer may lie in what the English policy documents outlined above do *not* say. Although NPME does discuss disadvantage and the importance of children having equal access to opportunities, this tends to be expressed in terms of accessing instruments, being given the chance to sing, and to progress. There is no specific mention of composing in this disadvantaged context and, as a result, children can miss out on musical experiences in composing. The *Model Music Curriculum* and *National Curriculum* (op. cit.) do not mention disadvantage at all; it is the lack of discussion of such important areas in these central policy documents that can lead to opportunities in composing for disadvantaged children falling by the wayside, or in some way being seen as non-essential.

Outside of the formal curriculum offer in English schools, it is already known that children from disadvantaged backgrounds are able to access fewer opportunities. A report from the Social Mobility Commission in 2019 found that "nearly 3 times as many children from the highest income households take part in in music activities (32 %) compared to the lowest income households (11 %)" (Social Mobility Commission, 2019a, p. 1). This same report makes specific links to composing, quoting from research interviews with young people who could not conceive of careers in music, despite their love for the subject: "[…] something like being a composer or something would be, like, amazing, but I can't really see it happening" (Social Mobility Commission, 2019b, p. 23). Extra-curricular provision involves important moments of access for children, which can lead them to consider future pathways and directions in music, and this is something which children from disadvantaged backgrounds appear to be able to access and pursue less frequently than their more affluent peers. The implications for composing becoming neglected in educational experience, despite evident aptitude or ability, is concerning.

Systemic structures such as curriculum policy documents or extra-curricular offers may therefore, perhaps unintentionally, be organised in ways that reserve access to composing for those with financial resources and initiative to do so. Such systemic inequalities can be hidden, and not perceived by organisational leaders and policy-makers, so it is particularly important to highlight them and to ensure they are part of music educational discourse.

Performativity cultures in schools provide further examples of moments where "terrors of performativity" (Ball, 2003, p. 1) can impact composing opportunity for all. Composing, as with other creative modalities (such as painting and drawing in art) can be challenging to fit into school perceptions of what should and should not be included in the curriculum. A fear that composing may be difficult to justify can also lead to its neglect;

the omission of composing from music curricula due to the complexities of conforming to a whole-school outlook can be difficult to reconcile, but can also lead to significant educational inequalities. Likewise, whole-school structures for assessment can require assessment to "fit neatly into axes of content taught over time" (Booth & Anderson, 2022, p. 2), which may in turn mean that composing drops off the end of a school 'conveyer belt' which is already full of other educational commodities. Composing can therefore be under threat due to systemic constraints and notions of what is acceptable in school culture and learning paradigms, and this can ultimately mean that access to it becomes shrouded and opaque, and difficult for children from disadvantaged backgrounds to locate.

Difficulties in Traditional Approaches to Teaching Composition

Traditional approaches to teaching composition can make participation for children from disadvantaged backgrounds more challenging. Teachers report lacking confidence in enabling composing for young people (Berkley, 2001), and this can mean that they use specific musical styles and formats with which they are more familiar and comfortable (Devaney, 2018). Such styles may rely on conventions, notation traditions and formats which children from disadvantaged backgrounds may have been less likely to have experienced themselves, due to lack of opportunity and resources. Teachers may also have had limited access to technology in their own development and understanding of composing, and this may limit their experience in suggesting possible pathways, and composing potentialities (Devaney, 2019). Such challenges in teacher confidence and experience can be problematic in seeking to enable young people to engage with composing who may have diverse profiles as musicians.

Alongside these pedagogical considerations, which are influenced by teachers' identities and experiences, young people from disadvantaged backgrounds are sometimes impacted by practitioners' perceptions of what must be learned before composing can begin. This assumption rests on the idea that children cannot create music because they are not fully literate (Birch & Taylor Ellis, 2016). There are, however, many studies which challenge these assumptions and indicate that very young children *are* able to create their own music in diverse forms (*inter alia* Swanwick & Tillman, 1986; Burnard, 2000; Major & Cottle, 2010; Veloso, 2017). Just as age is not a prerequisite for composing, neither does disadvantage mean that composing is unappealing or inaccessible for young people. Where the composing gateway has been closed to young people by virtue of their experiences in school and beyond, acknowledging that this is the case and flinging the composing door wide open and wedging it in place can be more complex to realise. This is because of misconceptions about what children from disadvantaged backgrounds can achieve but such amelioration is well worth facilitating. It is into this context and from this perceived

need that the *Go Compose* project emanated, with its overarching aim of enabling young people from all social backgrounds to access composing opportunities.

Case Study: *Go Compose*

Go Compose was a project that sought to enable young people from disadvantaged backgrounds to compose, providing them with the resources to do so over a sustained period of time. It was organised by the music education charity *Sound and Music*, whose self-described mission is to "maximise the opportunities for people to create and enjoy new music" (Sound & Music, 2022). It was funded by Youth Music, and was researched by the Birmingham Music Education Research Group (BMERG) from Birmingham City University, UK. *Go Compose* provided an opportunity to better understand some of the issues that disadvantaged young people face in accessing composing and to gather a range of research evidence as young people engaged with these different experiences. The two-year project ran from 2018–2020, aiming to foster an interest in composing and to develop different composing voices.

Go Compose was formed of three distinct centres in England, addressing different areas of composing need, each with a different composing partner. The first centre was the *Yorkshire Sound Women Network* and the *Department of Music and Drama at the University of Huddersfield*. This centre focused on offering a series of music technology workshops for girls and young women. The second centre was based in Liverpool and Organised by *Drake Music*, a music charity which works with disabled young people. This aspect of the project sought to enable young people with additional needs to find and express their composing voice. The third centre was situated in London and was organised by *Community Music*, a youth and community music organisation which offers a programme of courses, events and training in aspects of the music industry. This arm of the project focused on providing opportunities in composing for young people not in education, employment or training, in partnership with Pupil Referral Units or those offering alternative educational provision to mainstream schools.

In evaluating these activities, BMERG's research methodology adopted Kirkpatrick & Kirkpatrick's (2006) four-stage model, looking at how project participants reacted, changed, behaved differently and thought about the final outcomes of *Go Compose*, and whether young people from a variety of challenging circumstances had been enabled to foster an interest in composing music. The modality of the research was mixed methods and consisted of online surveys for organisations and project leaders, discussions with music leaders and participants during site visits and observations of project sessions. Analysis of surveys used techniques that looked for thematic strands, following detailed study of the research data. Ethical approval was sought and obtained from the *Health, Education, and*

Life Sciences Faculty Ethics Committee at *Birmingham City University* in accordance with the *British Educational Research Association's* (2018) *Ethical Guidelines for Educational Research*. In total, 219 minutes of interview data and 212 minutes of focus group data were collected, whilst 17 sessions were observed as part of research fieldwork during the project.

Project Centres and Composing Activities

The three case study centres varied widely in their approach and demographic of the young people they were each working with. In order to give a full picture of the *Go Compose* project, their distinct approaches and activities are discussed individually here.

Yorkshire Sound Women Network and the *Department of Music and Drama* at the *University of Huddersfield*

There were 50 participants at this centre (mainly in the second year), who worked with staff from *Huddersfield University*, leaders from *Sound Women Network* and visiting workshop leaders. These participants came from a wide variety of socio-economic backgrounds, some of whom attended with their own youth worker. During 2018, three workshops were offered to the participants which included sessions on: Indian Classical Music; Recording and Remixing; Using a Digital Audio Workstation (DAW). In the course of 2019, six further workshops were offered: DJ-ing; Electronic India; Making Electronic Music; Sound Design for Media; Found Sounds; and Making Music with Light and Electronics. Since the conclusion of the project, this network has received further funding through other sources and has therefore continued to develop music technology projects for teenage girls. *Go Compose* would therefore appear to have a lasting legacy from this project centre.

Drake Music, Liverpool

This centre worked with five participants during year 1 (2018–2019) of the project, and worked with three music leaders and one composer who facilitated composing activity. The composer self-identified as disabled and the music leaders were drawn from a range of backgrounds including music technologists, turntablists and professional instrumentalists. There were 11, monthly, weekend workshops in a studio space during this first year. In year 2 (2019–2020), there were a further 11 monthly composing workshops but, in this iteration, there were 14 participants of an all-female group who self-identified on the autistic spectrum. During year 1 of the activity from this centre, there was preparation for a showcase of compositions at a special school which featured the teenage composers with additional needs who performed their work facilitated by the music leaders and composer. During the second year, there was a further showcase of music at the *Manchester Imperial War Museum*, entitled *Breaking the Silence* which followed the period of silent remembrance

during Armistice Day. This centre featured extensive collaborative interactions between the composers, music leaders and participants and the environment was one of nurturing and co-composing.

Community Music, London

During *Go Compose* this centre worked with 28 participants, many of whom achieved an *Arts Award* or an *Award Scheme Development and Accreditation Network* qualification. During 2018–2020, there was a 10-week course on music production which considered approaches to using a DAW, provided opportunities to create music through singing, rapping and songwriting, and offered extension evening classes to enable qualification accreditation, where additional time was required to achieve this. The young people involved in this project had a diverse range of skills, experience and confidence. For some, acoustic instruments were their chosen means of engagement, whilst others used the medium of technology as their instrument for composing. Composing music appeared to be an important part of everyday life for the young people who participated in this *Go Compose* centre.

There are many aspects of composing teaching and learning which are brought to the fore by this project, which we will now discuss.

What Composing Practitioners Working with Young People Can Learn from *Go Compose* Practices to Develop Agency and Engagement

One of the important findings from *Go Compose* was that ownership and engagement by including the choices of the young people was a significant factor in developing composing. The chance to choose was significant for many, and should be seen against a backdrop of the English education system where there can be very little opportunity for pupil voice in curricula provision (McIntyre, Pedder & Rudduck, 2005). Being able to choose, and therefore have agency concerning what was being done, was significant for the young people involved.

Practices to Develop Personal Response

During *Go Compose* it became evident from the interactions observed as young people were composing, that personal responses to musical ideas were very important to encourage. Such responses enabled the young people on their composing journeys, facilitating them to further refine and develop their musical creations. This was true whether the young composers were working independently, or as part of a group. The nurturing and

encouragement of personal composing voices is therefore an important feature in composing and this was something that the research for *Go Compose* observed recurrently.

Music Leaders who worked with the young composers were essential in developing personal responses to composing. Their affirmation and validation demonstrated confidence into the composing experience of the young people with whom they were working and accordingly encouraged these young composers to continue to refine their ideas, aspire to greater composing development and to continue on their composing pathway. Group creativity is important in composing (Sawyer, 2003) and collaborative composing is not unusual and is evident in song-writing teams in some forms of popular music. Some have estimated that half of all song 'hits' are written in this way, describing such collaborative work as "song-craft" (Bennett, 2016 p. 142). This is therefore an important musical experience for young people and one which has authenticity and contextual validity. Individual composing is also important, and complete freedom for self-expression has long been identified in this form (Dunn, 1992). Young people should therefore feel enabled to compose in whichever of these modalities they choose as their personal compositional voice develops. Such varied and personal responses emerged from the *Go Compose* experience for young people and is an important part of a discussion which suggests that compositional opportunities need to be relevant and diverse (Sound & Music, 2019), so that personal response is permitted to emerge.

Practices to Develop Composing Confidence

The *Go Compose* project revealed that young people's confidence in composing could be very low. Many young people were reticent to compose at first and exhibited a fear of failure. This same under-confidence was not evident in other forms of musical engagement during the sessions; young people were keen to share the music they listened to and when preparing for performances of group composition work (such as songs) were evidently at ease. However, the beginning of the composing process, with many unknown parameters, meant that some young people were hesitant, requiring encouragement from project music leaders for the young composers to relax, begin to create, and to share their developing work and ideas. This was challenging at times, as music leaders were often on their own journey of confidence-development in facilitating composing. Although those leading the various project centres described themselves as uncertain about their ability to facilitate young people composing, at the end of the project research surveys and interview data concluded that *Go Compose* music leaders were both confident in teaching composing and in helping young people to develop their musical ideas.

The confidence of young people in composing did, however, develop during the project, for a variety of reasons. Practitioners working alongside the young people was part of the *Go Compose* methodology, meaning that work with the young people was a collegiate, cooperative, and purposeful endeavour. Such an approach was based in discussion

and musical interchange, enabling young people to give a voice to their own decision-making, facilitating both personal and collective agency. Examples of this approach included working with a musical facilitator in a small group, playing and discussing ideas in different parts of the room, realising ideas in pictures and diagrams, improvising in groups and as individuals and at each stage discussing what the impact of each musical event might be. These kind of musical interactions in developing confidence in composing were part of the nurturing environment of the *Go Compose* centres, which has already been touched upon, and it was not only the music leaders who were affirming of the musical ideas which emerged. Young people encouraged each other to participate in the sessions too, and when confidence was low, offered supportive comments to each other in a consistent and positive manner.

The *Go Compose* project enabled social development and this is a significant finding for instigating practices to develop composing in other contexts too. Young people told us that the quality of their lives improved, and increased collaboration between the young people in their composing activities was also observed during the latter stages of the project and this had not been there before. Confidence in composing is able to develop at critical biographical moments, especially when young people are able to hear their own work in a more disembodied manner. This was evident when composing practitioners listened to the young people's work with them as part of the project and mutual interchange of ideas were observed between the composing practitioners and the young people. Development was more limited without these dialogic moments, when the young people were able to listen without simultaneously performing their music. This also happened through audio recordings, rather than in the midst of the creative music-making, or video-recordings of their composing work as they were developing it. These kind of events, when young people are able to develop their awareness of their own compositions, were powerful in building confidence and increased composing esteem for both composing practitioners and young people, were specific research findings from the project. As a result of hearing their own music in this way, compositional agency was reinforced and this formed a memorable and developmental composing experience for the young people in *Go Compose*.

Composing Spaces, Opportunities and the Place of Composing in Schools

Composing is a complex construct to embed in teaching and learning, whatever the age or stage of the learners involved. Amongst the many things observed in *Go Compose* was that composing requires a specialised approach, time to embed, and time to flourish. The young participants from this project did not always have the opportunities to continue their composing journey after the project finished. Within the context of the English music education system, we have described many of the reasons for this. However, there seems

little doubt that England is untypical in this regard, and it seems likely to be the case that, in countries in and beyond Europe, composing pathways and progression routes are not always apparent. Another aspect we can note from this English research is that composing does not engender the same supportive responses from non-specialist educators as, say, performing does. Although composing is given less emphasis in English policy documentation than performing (Department for Education, 2022), *Go Compose* highlights the difference that composing can make to the life of a child when given composing opportunities, and our findings show that composing can raise musical aspirations, promote self-esteem and develop self-confidence in artistic expression.

Thinking about Composing Differently: A Vision for the Future

The creation of new musical works is important, and nurturing the next generation of composers, in whatever style or genre, is an important thing for music education to nurture. With retrenchment in music education taking place in many jurisdictions, thanks in no small part to neoliberal stances on education such as the performativity agenda outlined above, the place of composing as a normal part of the education of all our young people can be seen to be in jeopardy in some instances. It seems unfair that barriers to composing opportunities exist, and those young people who live within a bus ride of major urban centres are more likely to be able to access this than those in remote communities. Likewise, those whose parents who have sufficient cultural capital (Beadle, 2020) seem to be at something of an advantage in pursuing creative outlets.

Composing music is predicated on musical thinking and music-making, and so there are multiple simultaneous ways in which the compositional development of young composers needs to take place alongside their general musical progression. The place of music education in schools is rightly a matter of concern for the European Association for Music in Schools (EAS), and it is important to think about and enact ways in which composing can be embedded into practice, alongside the more established routes for performers and performing ensembles. Whilst composing is recognised and valued in the academy, its position and status in schools is far less clear. What would be helpful for England, and by extension for many other countries too, is for proper and significant routes for compositional development to be put into place, which can exist alongside extant trajectories for performers. This requires some thinking, and quite a lot of activity, but music should not descend into only being what Lydia Goehr (1992) referred to as being an "imaginary museum of musical works". This will not serve our young people, or the future of the art.

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Marina Gall & Anna Backman Bister

The Importance of Music Education for Young People with Special Educational Needs/Disabilities

Swedish and English Perspectives

Introduction

Much research has been carried out into approaches to and the benefits of music therapy (Edwards, 2016; Bell, 2017), yet the concern that "…music *education* for children and young people with complex needs is still a pedagogical infant", expressed by Ockelford, in 2008 (p. 3), still applies today. Darrow explains why this is such a concern:

> Increasing diversity in schools will require music educators to teach students whose needs exceed those typically found in the music class or ensemble. Most music educators have little experience or preparation in teaching students with severe disabilities (2017, p. 40).

Additionally, research indicates that it is not just a case of developing teachers' pedagogical awareness: a further, significant challenge is society's conceptions of Disabled people's limitations (Fisher & Purcal, 2017) and culturally normative conceptions of what counts as music and music-making (Lubet, 2011).

This chapter explains the importance of music education for students with special educational needs/disabilities (SEND) written from the perspective of music educators in Sweden and England[1]. It is split into two sections. In the first, Backman Bister discusses perceived meaning and cultural citizenship in Sweden, mainly in relation to pupils with intellectual disabilities (ID), and the lack of music education research concerning music education for this group of students. The section starts with an overview of the Swedish

[1] Education systems in the countries that make up the UK are different. This chapter will focus on England.

educational historical context for children with SEND. The section also addresses the rising number of culture producers with disabilities in Sweden and includes some reflection arising from music teacher practice on working towards pupils' musical becoming (Kielian-Gilbert, 2006, p. 220). In the second part of the chapter, Gall discusses possibilities for meaning-making and cultural citizenship through technology and adapted musical instruments. This begins with an explanation of technologies in England that are supporting active participation in practical music activities by Disabled people, young and old. Following this is a consideration of two research studies that investigated the engagement of young people with profound and multiple learning difficulties (PMLD) in practical music-making, mainly through the use of a new technological instrument – the Clarion (Open Up Music, 2020b). The chapter ends with some concluding thoughts.

Before beginning, it is important to explain expressions, since countries use different terminology. Indeed, even within the UK they are different: Whilst the most recent government document on the topic (Gov.UK, 2020) uses the term Special Educational Needs and Disability (SEND), in Scottish educational spheres, one often refers to a person with Additional Support Needs (ASN) (Gov.Scot, 2017). In England, whilst "special" schools are available for children with SEND, many who do not have complex needs attend mainstream schools (Bajwa-Patel & Devecchi, 2014). In Sweden, children with disabilities are most often referred to as children with special needs, and they are mainly educated in mainstream inclusive schools. They are referred to according to each different type of disability or special need: neuropsychiatric disabilities, such as ADHD and autism, or physical disabilities. Children with intellectual disabilities are able to attend a "special schooling programme" (Skolverket, 2022c). In this chapter, when discussing the Swedish context, the term SEND, not special needs, will be used.

Section 1: Sweden

The Swedish Context

Today, the Swedish compulsory school consists of three types of school: the compulsory school, the special-needs compulsory school for pupils with intellectual disability, and two types of smaller schools called special schools, for pupils who are blind or deaf (The Government Offices, n. d.). In the following section, I will mainly refer to compulsory schools and the special-needs compulsory schools. For many years, the school system in Sweden has been developing a more inclusive approach toward pupils with special needs/disabilities (SEND), which poses new and higher demands on the whole learning environment, and on the teachers in both compulsory schools and special schools (Backman Bister, 2014). In Sweden, the curricula for all school types (both for compulsory

schools and the Swedish special-needs compulsory school for pupils with intellectual disability [ID]) clearly decree that all who work in the school should:

- be observant of and support pupils in need of extra adaptations or special support, and
- cooperate to make the school a good environment for development and learning (Swedish Curriculum for the compulsory school, preschool class, and school-age educare, Skolverket, 2022a, p. 14; Swedish Curriculum for Special-needs compulsory school, Skolverket 2022b. p. 15).

The curricula also state that teachers should:

- take into account each individual's needs, circumstances, experiences and thinking;
- reinforce the pupils' desire to learn, as well as the pupils' confidence in their own ability;
- provide scope for pupils to exercise their ability to create and use different means of expression;
- stimulate, guide and offer extra adaptations or special support to pupils who have difficulties;
- cooperate with other teachers in order to attain educational goals; and
- organise and carry out work so that pupils develop in accordance with their own capacity and, at the same time, are stimulated into using and developing all their abilities (Swedish Curriculum for the compulsory school, preschool class and school-age educare, Skolverket, 2022a, p. 12–13; Swedish Curriculum for Special-needs compulsory school, Skolverket, 2022b, p. 15).

The Swedish National Agency for Education places an emphasis on adapted education and all pupils' right to learn. All staff who work in school (not only the teachers) are expected to be extra supportive of pupils in need of adaptations and/or special support (Skolverket, 2022a; Skolverket, 2022b). In Swedish classrooms today, pupils that were previously assigned to institutions or placed in special teaching classes are part of mainstream education (Backman Bister, 2014). Children with an IQ below 70 are offered education in compulsory schools for children with special needs. Children with an IQ above 70, but with other disabilities, are generally taught in mainstream education (Skolverket, 2022c). This, however, has not always been the case.

Historic Overview

The first "help class" in Sweden is usually dated to 1879. At that time, it was considered obvious that some children could not or would not benefit from education in a mainstream school setting. This applied to children with a hearing or visual impairment, or behavioral disorders or those who were so-called "ineducable" (Richardson, 1992; Egelund, Haug &

Persson, 2006). For at least as long as public schools in Sweden have existed, there has been discussion concerning differentiation and inclusion or exclusion of children with SEND, and this is ongoing (Backman Bister, 2014). There have been special classes through the years, in different shapes and with different ideological foundations. The segregation of SEND children has sometimes been justified with the argument that the best option for them is to work in smaller groups, and sometimes with the notion that it is better for the larger group not to have such students in the same classroom (Egelund et al., 2006). Today, the Swedish National Agency for Education stresses that the question of inclusion/exclusion is a balancing act, in which segregating groups is problematic but full inclusion is also not always the best solution (Skolverket, 2009).

Until the 1980s, children with disabilities who attended ordinary compulsory schools were taught in so-called OBS-clinics. During the 1960s, discussion concerning integration started and, in 1976, a law was passed that gave everyone, regardless of disability, the same right to education (Rosenqvist, 2013). From the 1970s onwards, a more relational or integrated view of education for children with disabilities took shape. In the curriculum from 1980 there are writings about how inclusion can be successful by changing, for example, working methods; thus, the "problem" was no longer seen as solely that of the child. Since 1994, all curricula – both for compulsory schools and compulsory schools for children with special needs – state that education should be individually adapted to the pupil, as stated above (Backman Bister, 2014).

Perceived Meaning and Cultural Citizenship

In 1979, Antonovsky presented the notion of "Sense of Coherence" (SOC) (2005, p. 43–62). He, with other colleagues, stressed that health should be seen as a continuum, and that a strong Sense of Coherence is crucial to moving towards the healthy part of this continuum:

> The impact of a given external situation upon a person is mediated by the psychological, social and cultural resources at his disposal (Antonovsky & Kats, 1967, p. 16).

Inclusive pedagogy (Nilholm & Göransson, 2017) emphasises cultural citizenship as a democratic right: all pupils should have the opportunity to develop aesthetic forms of expression (Ferm Almqvist, 2016). There are also mutually consented international agreements concerning this democratic right, such as the United Nations' Convention on the Rights of People with Disabilities (CRPD), Article 30, which recognises an individual's rights to "Participation in cultural life, recreation, leisure and sport" (2006 cited 2024), not only for one's own recreation, but also for the benefit of others – which could be interpreted not only as consumers but also as producers of culture. Today in Sweden, we are seeing an increase in the number of culture producers with disabilities, including intellectual

disabilities (Berthén, Backman Bister & Lindberg, 2022); for example, the Glada Hudik theatre, Husbandet in Åland, and the Mosiak theatre.[2] Article 21 of the CRPD decrees freedom of speech for people with disabilities:

> States Parties shall take all appropriate measures to ensure that people with disabilities can exercise the right to freedom of expression and opinion, including the freedom to seek, receive and impart information and ideas on an equal basis with others and through all forms of communication of their choice… (UN, 2024).

In commentary material to the CRPD, audio is another listed communication form; it has been argued that the ability to express oneself aesthetically through music is a form of freedom of speech (Nilsson, 2011).

Inclusive Participation and Expression for Musical Becoming

An additional example of the rising numbers of culture producers with disabilities in Sweden is the Share Music ensemble Elefantöra, whose use of technology, unconventional instruments for music making and unconventional notation are crucial prerequisites for the inclusive ensemble (Åsenlöf, 2022). This ensemble plays digital tablets and uses several different ways to work with notation, such as graphic and tactile scores. Earlier, the use of different types of notations for learning and inclusive participation in ensemble and music-making has been researched in relation to the compulsory school in Sweden (Backman Bister, 2014). As Åsenlöf posits:

> Graphic and text notation is an alternative way of conveying an artistic idea and can serve as a complement or alternative to traditional notation. In this way, the formal language is allowed to vary from score to score and can consist of symbols, text instructions, images, illustrations and more. The composer or conductor can then shape the score according to the needs of the ensemble so that more people can understand and interpret. Together, the leader and the ensemble then create a common understanding of the language of the score (2022, p. 21).

Elefantöra has successfully been performing several contemporary works together with professional composers, conductors, and artists with and without disabilities (Åsenlöf, 2022).

However, music for pupils with special needs tends to be seen as a compensatory measure, rather than as a mode of expression (Ferm, 2014). An interdisciplinary group of researchers from Stockholm has been working with an overview of research into music education for Intellectually Disabled (ID) children aged 6–15: a configurative review (Levinsson

[2] See Glada Hudik: https://gladahudikteatern.se/bakgrund/, Husbandet på Åland: http://tom.wiklund.tripod.com/id13.htm, Mosaikteatern: http://stiftelsenmosaik.se [18.03.2024].

& Prøytz, 2017) of inter/national research on music education is the basis for this review. The results show a lack of research into music education for children with ID (Berthén et al., 2022). Within the final selection of 26 articles, the main findings of the overview fall under three themes: attitudes and approaches, teaching and learning, and critical studies for empowerment (Berthén et al., 2022). From the few studies that illuminate teachers' work, a picture emerges of music teachers trying to handle a situation that they often lack knowledge about and experience of. The strategies that are suggested are built upon ideas about adaptations in the form of downplaying goals and content rather than exploring what could be challenging and supportive for the children's learning; this is something that was stressed much earlier, in 1952, by Dinsmore.

One of the conclusions of the overview (Levinson & Prøytz, 2017) is that the studies tend to express what Vygotsky, in relation to pupils with ID, calls a static view of the ability to learn (Berthén et al., 2022). This downplay of goals and content does not correspond to the cultural citizenship emphasised by Ferm Almqvist (2016). Seen in the light of Antonovsky's (2005) salutogenic theory (which concerns an approach to wellness focusing on health and not disease), the competence to express oneself culturally is connected to perceived meaningfulness and "Sense of Coherence" (Antonovsky, 1979, cited in Antonovsky, 2005, p. 43–62). Therefore, the lack of research into music education for people with ID may also impact negatively on wellbeing and meaningfulness for these individuals. Furthermore, the above-mentioned static view of ability and disability is criticised by Carlson (2013), who stresses the importance of recognising disabled people – whose capacities (and incapacities) easily could be objectified and reducible to a low IQ or a clinical constellation of deficits – as full and flourishing individuals, living musical lives. Carlson further proposes that the meaning of a "good life" (2013, p. 99) may be reimagined through forms of artistic expression, "leaving behind models of disability that are restricted to pathology, normalization, function, and cure" (Carlson, 2013, p. 99.) She draws on Kielian-Gilbert's concept "musical becoming" (2006, p. 220), which she suggests can move the transformative power of music beyond the clinic and the concert hall, enabling flourishing and new performances by and with musical subjects.

Finally, an anecdote: As a practising music teacher, I have – on many occasions – seen the transformation that takes place when a child with a disability becomes a music producing subject; for example, when they are able to take part in the Lucia procession train, singing from the top of their lungs, dressed as a Christmas tree.[3] The boy in this story was too scared to participate in the Lucia procession but was convinced that, if he could be dressed up as a Christmas tree, he would not be seen. Hence, we opened our minds and let a Christmas tree into the train. This made way for his musical becoming.

[3] The Lucia procession is a very important tradition that takes place in Sweden in December. The Santa Lucia song forms part of this.

Section 2: England

Whilst there are many historical parallels and many similar challenges in relation to those in Sweden, this next section of the chapter focuses on exciting new possibilities for cultural citizenship, for young (and older) Disabled people, through new technologies that support practical music making.

Technologies to Support Music Making

Much of the pioneering work that has gone into finding ways of enabling Disabled people to make music has been by non-profit organisations. *Drake Music* (Drake Music, n. d. a) is one of these. Set up in 1993, its primary focus is on new technologies to enable practical music making for Disabled people. *Drake Music* offers a variety of services to people of all ages, within formal education and non-formal settings. Staff, many of whom are disabled themselves, work with partners such as schools and arts organisations to provide inclusive music-making activities for young people. They also offer consultancy and resources, and training for teachers and music leaders. In 2010, *Drake Music* established the DM Lab: regular meetings are held in which disabled musicians meet with coders and technological developers to experiment and share ideas about new inclusive music technologies (Drake Music, n. d. c). Fig. 1 below shows a bespoke guitar created through DM Lab collaborations.[4]

Fig. 1: John Kelly's Kellycaster Guitar (Photo by Gawain Hewitt)

Another non-profit organisation concerned with changes to instruments to promote inclusivity is the *One Handed Music Instrument Trust* (OHMI, n. d.). Aware that many instruments

[4] For more detail, including a video, see https://www.drakemusic.org/technology/instruments-projects/the-kellycaster/ [18.03.2024].

require the use of two hands and/or a fully able body, this organisation's chief focus is the development of new instruments for the Disabled. Adapted versions of 'traditional' instruments that have been created through their support comprise a range of one-handed instruments, including some that are acoustic and electronic hybrids such as the Synthobone (a version of a trombone: see Fig. 2 and https://www.ohmi.org.uk/brass.html). New technological instruments have also been invented. One example is the Clarion, which will be discussed in more detail later (see Fig. 3 and videos of it in use at https://www.openupmusic.org/clarion). For a full list of instruments, see https://www.ohmi.org.uk/instruments.html.

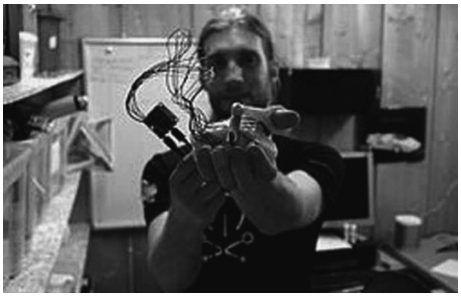

Fig. 2: The Synthobone (Photo by Petter Ericson)

Fig. 3: The Clarion (Photo by Marina Gall)

A number of the instruments that *OHMI* helps to produce are bespoke because, of necessity, they must be created to fit the exact requirements of one individual. However, others are useful to a range of musicians. The trust also provides low-cost hire of certain of these instruments, which is of great benefit to disabled people who can often have financial difficulties.[5] Furthermore, following the success of the *OHMI*'s Music-Makers programme which began in 2015 (Kinsella, Fautley, Nenadic & Whittaker, 2018), the organisation now offers weekly individual lessons from a specialist local teacher for Disabled children and adults, who can use any of the trust-designed instruments.

Another non-profit organisation, *The Royal National Institute of Blind People* (RNIB, 2024b) provides a wide range of services specifically related to music. There is a system for purchasing or loaning music in whichever accessible format best suits the blind / partially sighted learner: Braille music, Modified Stave Notation (MSN) and audio resources. They also operate a music transcription service and provide information on sources of funding and awards for blind and partially sighted young people and adults who wish to engage in music (RNIB, 2024b). The Modified Stave Notation area of the website provides detailed information, including a video, of how to create notated music to specifically cater for an individual's needs (RNIB, 2024a; subheading 'Resources'). For example, things can be placed somewhere specific or made larger or bolder. Modified Stave Notation is of particular note

[5] See https://www.ohmi.org.uk/buy--hire-instruments.html for further details [18.03.2024].

since this has been seen to be beneficial to people with other additional needs, not only those with visual impairments: I have known my trainee teachers make adaptations, with very positive results, for students with dyslexia. The same can be said for the organisation's Talking Scores – a spoken version of stave notation which often includes the music in sound (RNIB, 2024c) – and also the electronic music stands which, amongst other features, can provide different foreground and background colours, can increase or decrease contrast and can turn pages via a foot-pedal or hand-sweep (RNIB, 2024a).

Research Studies: Open Orchestras for Young People with PMLD

Despite the fact that more and more technologies, and new pedagogical approaches, are now on offer to support active participation by disabled people, young and old (Drake Music, n. d. b; Drake Music, n. d. d; OHMI, n. d.), almost no empirical studies exist that focus on music-making using technology in the classroom for students with SEND.

Gall's research has explored the work of the non-profit organisation Open Up Music (n. d. b) and focussed on their specific pedagogical approach to ensemble music making for Disabled students, named *Open Orchestras* (Open Up Music, 2020a). At the core of this is the new, accessible instrument called the Clarion, noted above, which can be set up on a PC, a Mac or a tablet. As the designer and co-director of Open Up Music explained:

> In many respects, it isn't a single musical instrument at all, but a near-infinite number of instruments all contained within a single piece of musical software. What makes the Clarion unique is that it allows the musician or music leader to easily alter every conceivable element of the instrument. This includes the sound the instrument makes; the number of notes that are available to play; the shape, position and colour of the notes; and crucially the way in which you play them. For whilst it is entirely possible to play the Clarion with your fingers – it is also possible to play it with any other part of the body, including your head, feet or even with your eyes [using Eyegaze][6]. The crucial difference is that the instrument adapts to the musician, not the other way around (Farrimond, 2016).

In essence, the Clarion enables students, whatever their disability – excepting those with severe visual impairment – to engage in practical music making. Having refined the Clarion, the directors of Open Up Music established *Open Orchestras* (Open Up Music, 2020a) in special schools; by 2021, 41 orchestras – including 338 students, across eight regions of England – had been established, mainly in special schools (Open Up Music, n. d. a, p. 11). The instruments in these musical ensembles range according to the capabilities and needs of the young people involved. Those with profound and/or complex needs most often use the Clarion; I have also seen orchestras which include keyboards and percussion instruments.[7] The organisation not only offers this new instrument, but also an ever-growing

[6] See http://www.inclusive.co.uk/hardware/eye-gaze-technology [18.03.24].

[7] For videos of Open Orchestras sessions see https://www.openorchestras.org/watch/ [18.03.24].

range of repertoire adapted specifically for students with SEND. Pieces are distilled to their essential 'building blocks' which can be put together again in ways that meet the needs of all the players in the ensemble. Additionally, professional development is provided to school staff to support the evolution of each orchestra, and the organisation has initiated inter-school networking and support through the development of an online *Open Orchestras* community.

In both studies of *Open Orchestras*, Gall researched classroom work in special schools for students with Profound and Multiple Learning Difficulties (PMLD). In Study 1, data collected included videos of consecutive weekly music lessons for a group of students aged 11–18 years of age; and student, staff (including teaching assistants), school managers, and parent questionnaires and/or interviews. Study 2 was carried out as part of a large-scale, UK research council funded research project – *Getting Things Changed: (Tackling Disabling Practices: Co-production and Change)* (University of Bristol, 2022), whose overall focus was on understanding how practices and cultures become 'stuck' in unhelpful ways which disadvantage Disabled people and considering how those practices can be changed. Again, the main data collection method was video capture of consecutive weekly music lessons but, this time, in two schools: five young people aged between 14 and 19 in School A and six students aged between 18 and 21 in school B. An inductive approach to the video analysis was used: the video data was viewed repeatedly and in increasing depth to identify themes and key moments of importance, and to describe the structure of events. Questionnaires and interviews were also used to gain staff and student perceptions of the music making.

A number of the findings from Study 1 have already been presented in Book 7 of this EAS series, *Creativity and Innovation* (Gall, 2017). Findings from Study 2 echo those from the earlier study and offer further insight into the importance of music to Disabled young people.

Many of the young people in the study were not able to communicate verbally, even with the use of computer technologies. Of those who could, one (from Study 1) called the sessions 'brilliant' and another (from Study 2, school A) commented on the fact that this gave her something which she could take into the future. The engagement of all those involved was suggestive of interest/happiness in the activity.

All the parent participants in the research spoke of the positive impact of Open Orchestras on their child. In Study 1, a father, talking about his daughter, explained:

> *'…[name] has cerebral palsy, […] can't use any of her body purposefully, can't speak, is doubly incontinent, has epilepsy and visual impairments. She's fed through a peg […] When she gets to access music, she really comes alive because lots of the time […] she's in a chair under someone else's control. […] And so lots of the time it's not what she wants to do and she disengages from the world […] but music makes her really engaged and fully switches her on.'*

In Study 2, School B, a mother who also acted as the teaching assistant for her son, who was unable to move any part of his body part except his eyebrow, said that *Open Orchestras* was the only activity that her son could engage in with other people, and also independently.

In Study 2, the speech therapist commented on the fact that playing as part of a group not only helped to develop students' self-esteem but also aided other learning. She explained that, in many school subjects, Disabled students with limited movement use a technology called Eyegaze, which enables them to navigate and control a computer with just their eyes which, she noted, is hard to use, but:

> *'Using Eyegaze with The Clarion in a fun orchestra setting motivated the students to move to use Eyegaze skills for communication in other areas of the curriculum too.'*

Another key finding from the studies was the importance of being able to make explicit to the children, and to their parents, the progress that the young person was making. In England, the common mainstream school assessment systems do not take into account the fact that that pupils with PMLD often take a considerable time to master a new skill. A publication especially focussed on assessment of pupils with learning difficulties (Qualifications and Curriculum & Authority, 2011) suggested a new set of performance descriptions – called "P levels" / "P scales" – but, like many other educators (Cheng, Ockelford & Welch, 2009), the music teacher in research Study 1 felt that the assessment system for pupils in special schools did not appear to apply to music. Instead, he adopted Adam Ockelford and colleagues' assessment tool "Sounds of Intent" (SoI) (Ockelford, Welch, Jewell-Gorec, Cheng, Vogiatzogloua & Himonides, 2011). The use of SOI enables teachers to log achievements related to three aspects: how a pupil reacts to music, how s/he is proactive in their music making and how well they interact with others during music-making (see Fig. 4).[8] The music teacher pointed out that this form of assessment was highly appropriate since it enabled recognition of the incremental changes/progress that are common to students with specific or complex learning difficulties.

[8] More information is also available at http://soundsofintent.org/ [13.9.2023]

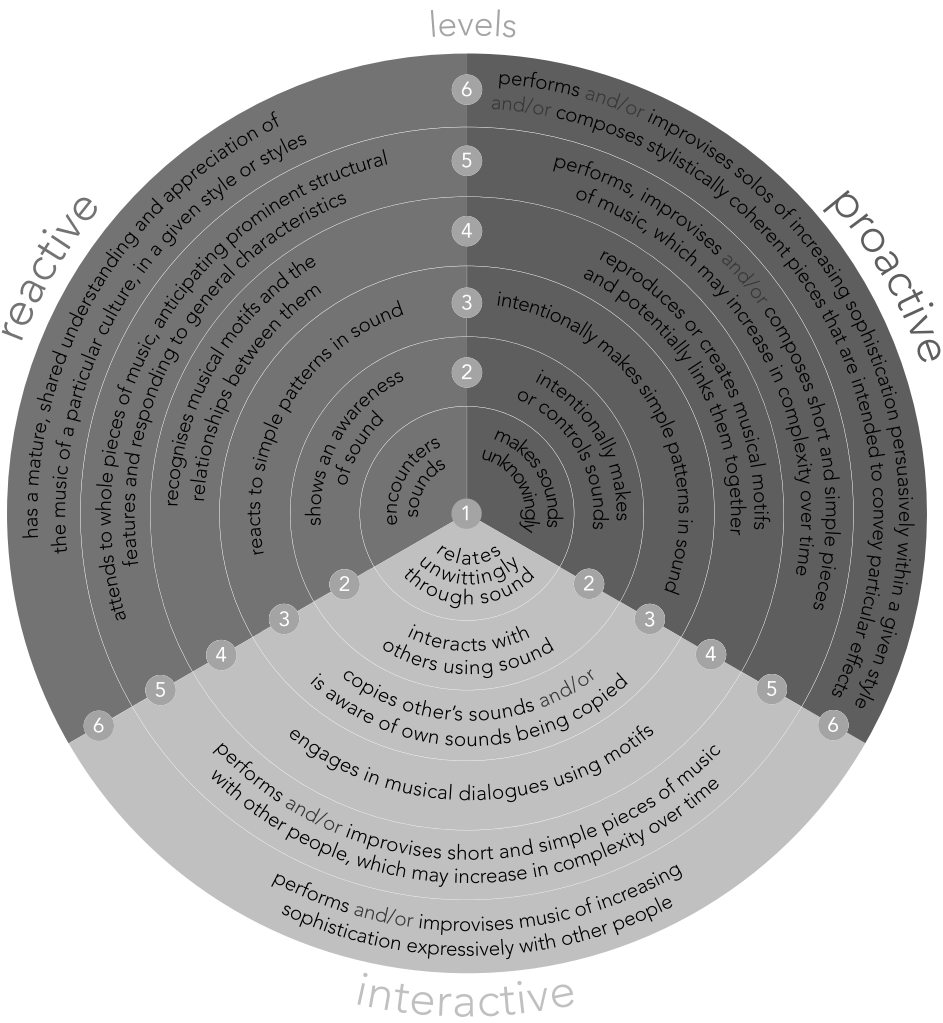

Fig. 4: Sounds of Intent Method of Assessment

Two other methods of assessment were used in the two schools. In research Study 2, School A worked towards an Artsmark standard, whose gold, silver or bronze awards are applied to a school as a whole (Artsmark, 2024);[9] School B worked within an ASDAN (n. d.), which offers project-based programmes – approved and regulated in England, Wales, and Northern Ireland – including those for students with special educational needs/disabilities.[10] These

[9] This is for mainstream as well as special schools. It is only on offer to institutions in England. See https://www.artsmark.org.uk/ [18.03.2024].

[10] See https://www.asdan.org.uk/send-provision/ for more information [18.03.2024].

can be subject specific but can also combine music/arts work with the development of other life skills. In all three schools, the music and other staff explained that having attainable standards to work towards – and achieving these – was highly motivational for the young people.

Final Thoughts

In this chapter, drawing on experiences and research from Sweden and England, we have outlined some thoughts on "musical becoming" and the importance of music education for cultural citizenship for young people with Special Educational Needs/Disabilities (SEND). Whilst the two sections of the chapter are quite different, both identify the importance of music education. At this point, it is vital that we stress we are concerned with music *education* – and not music therapy. It is axiomatic that music therapy is very important for some children with SEND, but music therapy often uses music as a tool to address non-musical goals. As Backman Bister has explained, music for music's sake – that is, for aesthetic pleasure – is a human right. As such, children for whom music therapy is deemed useful should also have music education as part of their curriculum. Furthermore, Gall's discussion and research illustrate the changing landscape of music in relation to those who have physical and/or cognitive disabilities. New technologies are opening up opportunities for people who, prior to their use, might never have been able to engage in practical music making. Given that, over recent years, there have been new developments in all three UK non-profit organisations discussed in this chapter, we suggest that more innovations are likely in the future. Contemplating the words of Antonovsky & Kats that "the impact of a given external situation upon a person is mediated by the psychological, social and cultural resources at his [sic.] disposal" (1967, p. 17), it is essential that educators extend their knowledge of the field of SEND in music education, including knowledge of new tools and devices, so that children and young people with disabilities can experience the pleasure of music making … and 'become'.

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Axel Petri-Preis

Doing Universality through Music Mediation

(Re-)Manufacturing Shared Values and Practices in a Society of Singularities

Introduction

Music mediation is a relatively young field of practice that was established in the 1990s and early 2000s, especially in Europe and North America, and is referred to in its various national forms, for example, by the terms *médiation de la musique / médiation musicale* (France, Québec/Canada), *musikformidling* (Denmark), *divulgazione musicale / comunicazione musicale* (Italy), *médiacion musical* (Spain), or *learning and participation / outreach* (US, UK). Primarily located in the publicity funded (classical) concert scene, the practice of music mediation pursues the goal of questioning, developing and breaking up traditional and conventional forms of the production, performance and reception of music, in order to bring about social and artistic exchange and enable deepened aesthetic experiences (Chaker & Petri-Preis, 2022; Mautner-Obst, 2018; Müller-Brozovic, 2017, 2023). This is now realised through a wide variety of presentational and participatory formats (Welch, Saunders & Himonides, 2012; Wimmer 2010). Building on the cohesive power of music, the practitioners of music mediation specifically deal with the possibilities of the musical and cultural participation by different and heterogeneous population groups, as well as with questions of social and cultural inclusion via music (Duchesneau & Kirchberg, 2020; Petri-Preis, 2022b; Petri-Preis & Voit, 2023).[1]

In my article, I will argue that music mediation might be a powerful way to have a societal impact on the post-modern "society of singularities" (Reckwitz, 2020), in which

[1] The English term music mediation, which I use in this article (cf. also critically Chaker & Petri-Preis 2022, pp. 15–17), has hardly been established in the professional discourse to date, but appears to be an evident possibility for the international research community to agree on.

commonly shared values, norms and cultural practices can no longer be taken for granted; and it might also instigate change in music institutions and publicly funded concerts. As a central theoretical basis, I will draw on Andreas Reckwitz' concept of "doing universality" (Reckwitz, 2020, 2021), which he sees as a middle way between two dominant logics of singularisation: hyperculture and cultural essentialism. To show what doing universality in music mediation might mean on a practical level, I will then offer insight into a case study of the transcultural concert project *Wiener Stimmen* ('Viennese Voices')[2], which promised to open up the Vienna Musikverein to Vienna's diverse, multifaceted urban society and bring people together through a shared experience of music – be it as musician or as a member of the audience. I will conclude my article with some thoughts on the future potential for doing universality through music mediation.

Music Mediation and Classical Concert Life: A Story of Emancipation

Anna Bull argues that classical music is an ideal site for the middle classes to construct symbolic, cultural and economic boundaries to safeguard their privilege (Bull, 2019, p. 232). Musicians and cultural managers in the field of classical music like to emphasise the unifying power of classical music – especially during the years of the Covid-19 pandemic – and this discourse has become the polemic basis for the loudly proclaimed societal and systemic relevance of orchestras and concert halls. However, behind this very often lies a concept of universalism, which today has rightly come under criticism for its elitism – with its notion of culture narrowed to the phenomena of so-called high culture – and its eurocentrism (Reckwitz, 2021, p. 29). It originated in bourgeois modernism and the contemporary classical concert life – as a child of this time period (cf. e. g. Tröndle, 2021) – still clings to this understanding, viewing the cultural standards and assets of a small group – namely the white bourgeoisie – as a generally unifying standard. Everything that does not correspond to this – for example popular, folk or youth culture – is classified as inferior and devalued (Reckwitz, 2021, p. 29).

For this reason, critics state that there is a danger that music mediation, in the sense of affirmative audience development (Mörsch, 2012; Mandel, 2016), perpetuates the power structures within the field of classical music, along with its mechanisms of distinction and social exclusion. Ardila-Mantilla et al. (2018, p. 200) even suggest that music mediation may represent the "attempt of the powerful in the artistic field to define the artistic practices of other groups as deficient, to deny them their value and *raison d'être*, and thus to perpetuate their own power [...]". Indeed, there are examples of this in music mediation: a very recent

[2] Wiener Stimmen is a joint project of Vienna Musikverein and Brunnenpassage Vienna as part of a perennial strategic partnership between the two institutions.

one, which I found online, is the description of schoolchildren as *musikfern* ('unmusical', literally 'far from music') by Rhapsody in School, a program in which professional classical musicians play concerts and conduct workshops in schools. This quote shows how the children's own musical practices are radically devalued compared to those of classical music (cf. also Wimmer, 2012).

However, there has been a recognisable shift in music mediation over recent years, possibly with the big migration movement in 2015 serving as a central impulse. Music mediation is increasingly departing from the idea of democratising culture, and taking a different path: it recognises the fundamental plurality and heterogeneity of culture in the sense of "cultural democracy" (Matarasso, 2019, p. 73–78) and therefore emancipates itself from the normative specifications and concepts of its bourgeois culture of origin.

Practitioners of music mediation are greatly concerned today about using music and specific participatory and presentational formats to initiate encounters between people who would otherwise very likely never have met each other. This would be in order to instigate cultural partaking and par-giving (Terkessidis, 2015), and prepare the ground for novel aesthetic experiences, stimulating (artistic) communication. In this way, they are in accord with Audre Lorde's idea of the crucial strength of difference (cf. also Jullien, 2017, who speaks of cultural differences as resources). She states that "difference must not merely be tolerated, but seen as a fund of necessary polarities between which our creativity can spark like dialectic" (Lorde, 1984, p. 110). In this context, one important concern is to identify existing hierarchies, power relations, supposed interpretive sovereignties and internalised exclusion mechanisms, and to negotiate a way of bringing them together critically and artistically.

Societies in Transformation: The Society of Singularities

The societies of the Global North are undergoing a comprehensive transformation. Starting out as "culturally homogeneous and socially egalitarian societies" (Reckwitz, 2021, p. 29) in the postwar era, they have changed in recent decades into "multi-ethnic and multi-religious societies – not to mention their differentiation into socio-cultural classes" (ibid.). Steven Vertovec speaks of a "super-diverse" society, one which aims at a complex interplay "of variables among an increased number of new, small and scattered, multiple-origin, transnationally connected, socio-economically differentiated and legally stratified immigrants who have arrived over the last decade" (Vertovec, 2007, p. 1024). In this super-complex world (Barnett, 2000), identities are becoming increasingly fluid (Baumann, 2000), life plans and life courses are comparable to an ever lesser extent, so that the question increasingly arises as to what holds society together when its members have hardly anything in common. Andreas Reckwitz calls this radical individualisation "singularisation": "It [...] denotes

the social processes in which particularity and uniqueness, non-exchangeability, incomparability and superlatives are expected, fabricated, positively evaluated, and experienced" (Reckwitz, 2021, p. 8). As an intensification of individualisation, singularisation refers not only to people, but also to things and objects (cars and smartphones), spatial entities (cities or landscapes), singular events or collectives (religious or local, for example). According to Reckwitz, processes of singularisation take place using two mutually contradictory logics (Reckwitz, 2020, pp. 301–305, 2021, pp. 17–23). On the one hand, there is "hyperculture", as the logic of the affluent, cosmopolitan new middle class, which finds countless possibilities for individual self-development between arts and food, travel and spirituality, education and physical culture: "Hyperculture is distinguished by its cultural cosmopolitanism, within whose framework the elements of culture can be combined in seemingly endless ways" (Reckwitz, 2020, p. 76, cf. also Han, 2005). On the other hand, the second logic of singularisation, which Reckwitz calls "cultural essentialism", promises to fill the voids of hyperculture that lie in the absence of the collective and of a "binding and normative notion of common cultural praxis" (Reckwitz, 2021, p. 27). At the center of this logic is collective identity. A clear boundary is established between those who are in the group and those who ought to stay outside. The various forms of cultural essentialism include nationalisms, religious fundamentalisms or right-wing populism (Reckwitz, 2020, p. 3).

Doing Universality: Joint Work on Shared Cultural Practices and Values

Reckwitz argues that in a singularised and increasingly polarised society, commonly shared values and norms, as well as cultural practices, cannot be taken for granted anymore. On the one hand, there is a need for a culture of the general, which takes a third way or middle course, filling the voids of hyperculture – i. e. community and common norms; on the other hand, it is important not to fall into cultural essentialist patterns. He calls this "doing universality". In other words, if – in the extreme – there is no longer anything shared that might be valid across the boundaries between individuals or social groups, then practices are needed that establish both social and cultural universality: "[Doing universality] fosters neither antagonism between collectives nor apathy about their differences. Instead, it follows a logic of universal participation, though at the same time it requires that all sides make an effort toward enculturation" (Reckwitz, 2021, p. 30). Reckwitz attributes – and this is meaningful in the context of this article – great potential to public institutions, especially educational institutions and cultural institutions, such as theatres or concert halls. I believe that his concept may provide inspiration regarding how music mediation can reveal the cohesive potential of music both reflectively and critically, in terms of power relations and existing hierarchies, in order to work on shared values and cultural practices in a radically individualised society.

In contrast to bourgeois cultural universalism, doing universality is a constant process of negotiation as to what is to be shared (Reckwitz, 2021, p. 29). The universal does not exist *a priori*, but must be manufactured through repeated joint processes. The subject of this process in music mediation projects can be, for example, different musical genres and practices which can result in a broader understanding of aesthetic practice and culture, as well as extra-musical issues such as social interaction, solidarity, diversity or equality which are processed artistically. Interactions with, in and through music between people who are very different from each other in terms of age, socio-economic status, race/ethnicity or education, are seen as a valuable resource in the process of doing universality. Robert Putnam has shown that music can be a valuable resource for bringing people together and creating "bridging social capital" (Putnam, 2000, p. 411) – building relationships between people who are very different from each other due to different categories of difference. However, it must always be kept in mind that music is a Janus-faced phenomenon that undoubtedly has cohesive potential as "one of the possible practices of the humane" (Khittl, 2022, p. 29), but can also be manipulative (Brown & Volgsten, 2005), exclusionary (Bourdieu, 1984) and, in the worst case, hurtful (Cuzick, 2016).

Reckwitz' argument that everyone involved in doing universality has to make an effort towards enculturation has, of course, far-reaching consequences for classical music institutions, music mediators and musicians. Doing music mediation as doing universality does not mean merely reaching out to communities or to offer propaedeutic formats that are supposed to introduce people to classical music. Rather, it has to critically reflect hegemonic positions in society and be ready to engage in symmetrical, open-ended artistic and communicative processes.

Viennese Voices: A Critical Analysis

In order to give a practical example of what I have presented theoretically, I will now share insight into a case study of *Wiener Stimmen*, a project that, in its orientation and objectives, comes very close to my view of music mediation as doing universality. Reckwitz' conceptualisation serves as a theoretical basis and heuristic for my critical analysis. My approach is ethnographically informed. I use a diverse body of data, consisting of notes from my participant observation in the concert, public discursive materials (interviews on television and in magazines, website texts and YouTube-videos), as well as an interview which I conducted with Stephan Pauly, artistic director of the Vienna Musikverein.[3] The data analysis

[3] An interview with Gordana Crnko, music curator of Brunnenpassage Vienna, unfortunately could not be conducted in time for this publication. Interviews with the singers are planned as a second step, in order to gain deeper knowledge of the musical negotiation processes.

was based on Adele Clarke's Situational Analysis (Clarke, 2005; Clarke, Friese & Washburn, 2018), using open coding, relational maps and positional maps.

Wiener Stimmen is a concert project that took place within the framework of a strategic partnership between the Vienna Musikverein[4], arguably one of the most renowned concert halls in the world, and the Vienna Brunnenpassage[5], a socio-cultural center and social art space. Under the slogan *Türen auf!* ('Doors Open!'), the central goal of this strategic partnership is to open up the Vienna Musikverein to Vienna's diverse urban society (cf. Musikverein, n. d.). *Wiener Stimmen* brought together Alexia Chrysomalli, Natasa Mirkovic, Marjorie Etukudo, Golnar Chahyar, Sakina Teyna and Basma Jabr, six Vienna-based singers with different ethnic backgrounds and from different musical styles, musicians from their bands and the Tonkünstler-Orchester Niederösterreich[6]. Together with arranger Christian Radanovics, they developed arrangements of their songs, which were then presented in a concert on 4 June 2022, in the Golden Hall of the Vienna Musikverein. In the concert season 2022/23, concerts by each singer and their band with one guest musician from the orchestra took place as a continuation of this event.

In the following subchapters I will first describe the concert *Wiener Stimmen* of 4 June 2022, on the basis of my participant observation. Based on this description, and drawing on my body of data, I will subsequently analyse the project through the theoretical lens of doing universality, focusing on its central features and giving recommendations on how the project could be further developed.

The Wiener Stimmen Concert: A Participant Observation

When I entered the Golden Hall before the concert, I was struck by the fact that, at first glance, the audience was obviously more diverse than usual – compared to classical concerts in this concert hall. There were people of very different ages in the hall, from babies to people in their fourth age; the ethnic and cultural backgrounds seemed to be particularly heterogeneous, based on a visual impression (which is to be accepted with caution, of course) of clothing and skin color, and the behavior indicated that many visitors tended to be unfamiliar with the rules and conventions of attending a classical concert. For example, many visitors arrived late to the hall, some were eating and drinking, and it did not automatically become completely quiet when the music began. The concert was opened by a moderator, who also guided the audience through the concert. She noted that the evening would bring together different musical cultures and asked the rhetorical question of what more suitable space there was for this than the Vienna Musikverein. Subsequently, the six singers performed one after the other, singing two songs each, accompanied by

[4] www.musikverein.at [21.3.2023]
[5] www.brunnenpassage.at [21.3.2023]
[6] www.tonkuenstler.at [21.3.2023]

a musician from their band and the orchestra. In between the singers' performances, the moderator briefly introduced each singer and especially talked about their ethnic background. The concert ended with a joint encore of the Viennese song *I liassert Kirschen für di wachsen ohne Kern* ('For you I would make pit-less cherries grow').

Doing Universality as a Process of Negotiation

Gordana Crnko, the music curator of Vienna's Brunnenpassage, describes the strategic partnership with the Vienna Musikverein as a "cultural-political experiment": "Two institutions – with very different ways of working, structures, attitudes and teams – are coming together. The differences are enormous, and that's where it gets interesting. [...] Many of the questions we come up against in our collaboration are reflections of the negotiation processes taking place in our society in general." (Musikverein, n. d.). The Artistic Director of the Vienna Musikverein, Stephan Pauly, also talks about a process that is rewarding but, at the same time, full of conflict: "There were many areas of conflict, which were always ignited by the fact that we have a completely different structure, and work in a completely different way. The coordination was much more complicated than we would have thought beforehand. That took a lot of energy on both sides and was more exhausting than we thought" (Petri-Preis, 2022c, para. 24). The two quotes reflect the conceptualisation of doing universality as a continuous process of negotiation, not as something prescribed, but rather as a process of working toward generality, of manufacturing commonly shared values and practices (Reckwitz, 2021, p. 30). It is therefore also consistent with Reckwitz' concept that Pauly identifies a collaborative working mode as central to this project: "We have opened the curatorial space, the budget, the communication for someone else, namely for the Brunnenpassage. […] Not to decide alone, [...] that was the decisive diversification and opening step." (Petri-Preis, 2022c, para. 20).

What Crnko and Pauly describe as a collaboration at the institutional level also takes place in the artistic collaboration of the different artists: Together with an arranger, the singers worked on new versions of their songs in various negotiation processes, which brought together the musicians in their bands with the orchestra. Pauly speaks of an artistic dialogue at eye level (MICA, 2022). However, his remarks also reveal the construction of hierarchies between different types of music and a normative understanding of culture; for example when he speaks of the Musikverein continuing to stand for the "great Viennese tradition" (ORF Kultur Aktuell, 2022), by which he understands classical music, and that the music of the singers is a "guest" at the Musikverein (MICA, 2022). The Golden Hall is symbolically charged as the "centre of the Musikverein" (ORF Kultur Aktuell, 2022), into which "other musical languages are let in" (ibid). Thus, discursively, a hierarchisation between classical music and "other musical languages" takes place and, as a consequence, also an "othering" (Spivak, 1985, specifically in the field of music cf. Gaupp, 2021) of those musical languages which the singers at the concert represent. The fact that the Golden Hall of the Musikverein,

as the epitome of an exclusive, bourgeois musical culture, seems predestined to facilitate transcultural encounters, as the moderator implied in her presentation, seems at very least questionable against this background. For productive processes of negotiation in the sense of doing universality, it will be necessary in the future to acknowledge that both hierarchies and differences, which permeate all levels of the social realm, should first of all be recognised, in order to be able to subsequently subject them to critical examination in the artistic realm.

Doing Universality as Work on Shared Cultural Practices and Values

Andreas Reckwitz describes the process of doing universality as communal work on shared cultural practices and values. In the case of *Wiener Stimmen*, one can analyse a musical-aesthetic negotiation process on the one hand, and the work on the value of diversity in classical music life on the other hand.

Starting with the second aspect, Stephan Pauly describes in the interview that community building (e. g. Borwick, 2012) is particularly important to him in terms of the sustainability of the opening-up process at the Vienna Musikverein (Petri-Preis, 2022c, para. 28). However, he also concedes that this has not yet been sufficiently successful in the *Wiener Stimmen* project: "There were people in the house who, for the most part, had never been here before. (...) But this building of community is a long one, and [it is] more complex than anyone had imagined." (Petri-Preis, 2022c, para. 28) According to Pauly, it is necessary to think even more intensively about communication with the audience. A change of perspective, however, seems to be worthwhile here, from monodirectional communication in the sense of advertising or marketing measures, to forms of (artistic) participation that can have already taken place beforehand (e. g. creative workshops, crowd sourcing, co-creation) (e. g. Novak-Leonard & Brown, 2011) and also during the concert (e. g. by making music together). As for the musical-aesthetic negotiation process, the singers developed – together with an arranger – new versions of their songs, which can be stylistically assigned to traditional and popular musics. The songs were to be performed with musicians from their own bands and the orchestra. What has great potential in terms of "transtraditional" music, "if there is no forced integration, but different things stand next to each other and sound together without being homogenised" (Rhensius, n. d.), only succeeds rudimentarily in this project. To a large extent, a Romantic-symphonic aesthetic is achieved, which at many points is reminiscent of Hollywood film music and, due to the orchestral dominance, tends to override the stylistic characteristics of the original songs. Instead of bringing the differences to the foreground and making them fruitful – François Jullien (2017) speaks of differences as cultural distances and sees the potential for a fruitful in-between in precisely these distances – the project focuses musically on harmony, which is also reflected in the discourse surrounding the concert. For example, the singers speak of "meeting on eye level" (Musikverein, 2022d), "building bridges" (Musikverein, 2022c), "unification through

music" (Musikverein, 2022b) and "unity" in general (Musikverein, 2022g). This tendency towards homogenisation culminated musically in an opulently orchestrated version of the Viennese song *I liassert Kirschen für di wachsen ohne Kern* which ultimately aimed at normalisation and unification by blurring difference.

Despite all the emphasis on what is commonly shared and unifies, the moderator – remarkably enough – repeatedly emphasised the ethnic backgrounds and migration stories of the singers; thus performing an "essentialisation" (e. g. Barth, 2008) which, in combination with the classical concert hall as a venue and the classical orchestra, led to a form of exoticisation (Said, 2003) of the singers.

Reckwitz describes "the inescapable cultural heterogeneity of late-modern society, which provides the reservoir for negotiating the general" (Reckwitz, 2021, p. 30) as the starting point for the joint work on shared values and cultural practices, whereby this "process of working toward generality" (ibid.) can also include practices of resistance. Jullien emphasises that "distance alone – which ensures that what was once separate remains in view and maintains itself in tension with the other – is capable [of] truly producing a common" (Jullien, 2017, p. 77). Thus, instead of aiming at homogenisation and the normalisation of differences, they could be recognised in the project to have potential as a starting point; especially since the term "mediation" – as Alexander Henschel (2020) points out – etymologically also carries the meaning of "to impedingly step in between", which can be made fruitful in a music mediation practice understood as doing universality. However, the acceptance of heterogeneity does not mean emphasising specific criteria of difference, such as race or ethnicity. In order to avoid essentialisation and othering, the moderation should therefore find reference points apart from the ethnic background and migration stories of the singers.

Doing Universality as a Joint Effort for Enculturation

According to Andreas Reckwitz, the process of doing universality requires an effort of enculturation from all actors involved. It aims at an anti-hierarchical, inclusive setting, in which commonly shared values and practices are negotiated from scratch, instead of – as in cultural universalism – imposing existing, hegemonic practices on other people or social groups. In the *Wiener Stimmen* project, this was to be realised by the singers performing their music together with a classical orchestra. The arranger acted as a musical mediator between the genres and styles.

A true enculturation of all actors involved would have meant that the songs of the singers are not adapted to the possibilities of the orchestra, but that the musicians of the orchestra are likewise oriented towards the musical practices of the singers and their bands. In the orchestral concert, this goal was not entirely fulfilled, which may have resulted from the fact that the arranger Christian Radanovics is musically trained and culturally socialised in Western music. This leads in the orchestral concert – as already explained above – to

a dominance of the Romantic orchestral sound that tends to have a homogenising effect. This carries with it the danger of a quasi-neo-colonial normalisation of the foreign, which fundamentally contradicts the concept of doing universality. Since, however, individual concerts by the singers subsequently took place, in which orchestral musicians took part as guests, there was the possibility that the classically trained musicians also had to make a greater effort towards enculturation.

In this context, however, the space of the performances is important too and must therefore be subjected to critical examination, since it also requires enculturation efforts from both the musicians and the audience. The values, rules and conventions of the classical concert are deeply inscribed in the classical concert hall, which is why it only demands enculturation from one part of the audience – those who are not familiar with the rules of the social practice of the classical concert – and potentially excludes them. Last, but not least, the concert format also plays a role in this context. Pauly explains in the interview that the starting point for the *Wiener Stimmen* project was consideration of the format, to which – in contrast to e. g. programming – he assigns central importance in terms of social openness and diversification (Petri-Preis, 2022c, para. 15). It is therefore quite remarkable that, apart from the moderation, *Wiener Stimmen* remains rather conventional on this level and hardly differs from the traditional format of the classical concert. In order to actually stimulate an effort towards the enculturation of all participants (musicians and audience alike) it would therefore be worthwhile considering programming concerts of the series at concert venues outside the Wiener Musikverein, as well as thinking even more intensively about novel modes of presentation.

Conclusion and Outlook

I have argued in my article that Andreas Reckwitz' concept of doing universality can be made fruitful for music mediation as a way of (re-)manufacturing joint cultural practices and values in, with and through music. In the case of *Wiener Stimmen*, I have analysed a project that already comes close to doing universality by adopting the goal of opening-up both musical life for a diverse society and the artistic dialogue between representatives of different musical practices and traditions. I was also able to show the possible pitfalls of doing universality in such a project, which paradoxically may lie in paternalisation, othering and exclusion.

The future potential of music mediation – understood as doing universality – lies in its ability to initiate communal encounters and interactions in artistic spaces, which in turn contribute to (re-)practicing negotiation processes and, in the best case, to (re-)establishing shared knowledge, norms and practices among fellow human beings. In this way, music mediation may contribute to effectively countering the increasing erosion of democracies and working towards a more just and inclusive society.

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VI. BELIEFS AND SELF-CONCEPTS OF MUSIC TEACHERS AND EFFECTS ON THEIR TEACHING

Natalija Šimunovič & Katarina Habe

Formation of Musical Identity through the Teacher's Perspective

Introduction

Musical self-concept comprises perceptions, attitudes and cognitive schemas about an individual's musical disposition, ability and aptitude (Morin, Scalas & Vispoel, 2016). It is closely related to participation in musical activities (Austin, 1988,1991). Spychiger (2017) attributes a key role to musical self-concept in transforming musical experiences into a constructed musical identity, which she argues is the product of the formation and development of musical self-concept during adolescence. Musical self-concept and musical identity are therefore the same psychological phenomenon, expressed at different stages of life as self-awareness and self-presentation.

Spychiger et al. (2009) present the musical self-concept as a multidimensional psychological construct. Following the general self-concept model (Shavelson, Hubner & Stanton, 1976), the authors identify academic and non-academic components of self-concept in the structure (Spychiger, Gruber & Olbertz, 2009). The academic component represents the domain of musical self-concept related to musical skills, while the non-academic domains represent the social, physical, cognitive, emotional and spiritual components of musical self-concept.

MacDonald (et al., 2002) define musical identity as characteristic musical patterns in an individual's identity (*music in identity*) or personal identity markers concerning music (*identity in music*). *Identity in music* is also linked to the characteristics of particular musical instruments and their opportunities for social interaction in the environments where musicians perform and establish themselves as instrumentalists/singers (Kemp, 1996).

In addition to genetic factors, the development and formation of musical self-concept are influenced by the primary social environment (Manturzewska, Miklaszewski &

Biatkowski, 1995; Parncutt, 2009; Tarufi, 2017) and secondary social exchanges in the school environment (Davidson, Howe & Slobada, 1997; Gaunt, 2011; Hallam, 2010; Lamont, 2017). During the period of school music education, instrumental & singing teachers are the main agents of the processes that influence the formation of students' musical self-concepts (Davidson et al., 1997; Habe & Smolnikar, 2016). During adolescence – from the onset of puberty (11–12 years) to the transition to adulthood (18–29 years) – identity processes orient the individual to face new physical, psychological and social challenges (Erikson, 1968). Consequently, musical self-concept is increasingly structured and stable in the individual's musical identity (Frith, 1996; Spychiger, 2017). Significant transformations, revisions and changes of identity can also be traced in adulthood when the phase of career exploration occurs in tertiary social settings (Kroger, 2007). The lifelong transformation of the music educator's identity (Chua & Welch, 2021; O'Neill, 2017) shapes different identity concepts as a result of the constant tension between the roles of performer and teacher (Kemp, 1996; Natale-Abramo, 2014; Pellegrino, 2009). Bernard (2005) suggests that the identity concept is shaped by the music teacher's individual, social, and cultural identifications.

The reciprocity of musical and identity development is strongly influenced by the level and quality of an individual's motivation to learn music which, according to self-determination theory, is generated by the psychological needs for competence, relatedness and autonomy (Deci & Ryan, 2002). The neglect of the conditions of self-determination – and thus the correspondence of musical development with self-concepts – seems symptomatic of the field of institutional music education (Hargreaves, Marshall & North, 2003; Evans, 2015). Incoherence is experienced by both teachers and students in the areas of music literature (Jorgensen, 2003), functions of music learning (Hargreaves & North, 1999), and modes (both formal & informal) of music teaching (Wright & Kanellopoulos, 2010). More recently, individual instrumental & singing instruction has also been characterized by a series of adaptations necessitated by the pandemic that attempted to compensate for the lack of personal proximity (de Bruin, 2021).

Our study aimed to investigate the important factors in the formation of musical identity in the music education system in Slovenia, where primary school students who pass a musical ability test can also be educated in a parallel primary music school. In the interaction of teacher and student self-concepts, we wanted to explore areas of exchange, interplay, friction, complementarity and exclusion; from this, we aimed to identify areas of consistent musical identity development. Starting from the proposition that identity is a continuous process of finding a point of reference by accepting/rejecting certain identifications (Giddens, 2002), we used grounded theory (Charmaz, 2006) to examine the processes of identity construction based on participants' past and present interactions with their social environments.

Research Methodology

Slovenian public music schools at the primary level provide students with regular instruction in the following modules: *individual instrument/singing lessons, chamber & orchestral playing*, and *theoretical music instruction*. However, despite the systematic changes towards social, technological and cultural modernization, research points to traditionalist teaching methods that neglect the student's self-initiative and, above all, emphasize the academic development of the student and his or her perfection as a performer (Kavčič Pucihar, 2019; Pucihar, 2016). In the present study, we have sought to shed light on the contexts that guide instrument/singing teachers in our institutional practices towards particular patterns which integrate concepts of self and musical learning. Starting from this, we derived the following research questions:

- How do Slovenian music teachers of individual (instrument/singing) lessons experience their own musical identity?
- Which factors did the music teachers of individual (instrument/singing) lessons find most influential in the construction of their own concepts of the musical self?
- How do music teachers of individual (instrument/singing) lessons see their role in shaping students' musical self-concept?

Methods

The qualitative analysis allowed us to develop a formal theory based on a review of the many details, features, key patterns and concepts that we identified and analyzed using the collected data. The biographical narrative method was used to obtain specific data related to the situation in the Slovenian music education system.

Participants

The teachers who participated in the study have been teaching clarinet (N = 1), guitar (N = 2), harp (N = 1), piano (N = 1), percussion (N = 1), singing (N = 2) and violin (N = 2), for between 10–35 years in the Slovenian primary music education system. All of them were academically educated and also selected on the basis of the experience they have gained – and are gaining – as orchestral musicians, pop musicians, concert musicians, solo singers, choral singers, accompanists, members of amateur ensembles and as a music editor. These in-service instrument/singing teachers, comprising two men and eight women aged 33–78 (M = 51.7, SD = 11.32), are listed in the Tab. 1.

	Gender + age	Instrument	Years in primary teaching
Teacher 1	M 33	guitar	10
Teacher 2	F 45	singing	14
Teacher 3	F 54	guitar	24
Teacher 4	M 46	percussion	15
Teacher 5	F 47	singing	17
Teacher 6	F 58	violin	23
Teacher 7	F 56	Harp	25
Teacher 8	F 44	clarinet	26
Teacher 9	F 56	violin	35
Teacher 10	F 78	piano	35

Tab. 1: Participating instrument/singing teachers

Instruments

We used a semi-structured interview, based on deductive reasoning from a range of research (Hallam, 2010; Hargreaves et al., 2003; Manturzewska et al., 1995; Pellegrino, 2009) and knowledge of the music education system in Slovenia. In the first part of the interview, we encouraged the teachers to reflect on the early formation of their musical self-concept, as well as the structuring of their own musical identity in adolescence and adulthood. In the second part of the interview, open-ended questions were used to seek descriptions of their professional experiences and their beliefs and actions concerning the formation of their students' musical self-concepts.

Procedure

The interviews were mostly conducted by video call and lasted between 27 and 56 minutes. The thematic analysis started with *line-by-line* coding (Charmaz, 2006), which was used to label segments of data that emerged from subjective interpretations of the structuring of musical self-concept/identity. By considering recurring words, keywords and the contexts in which they appeared, we then generated focused and some *in vivo* codes that symbolically denoted certain meanings (Charmaz, 2006). In the next step, we compared them with the data and, given the ongoing comparisons between participants, we generated

a series of annotations to facilitate recognition and coherence between the theoretical codes. Their separation and superordinate grouping led to the formation of categories. The entire set of introspectively and extrospective collected data was combined and used to conceptualize common categories. In this way, we supported the emergence of themes that corresponded to the analysis of the observations of the teacher-biographical narrator and the teacher-reflective practitioner, as shown in Fig. 1.

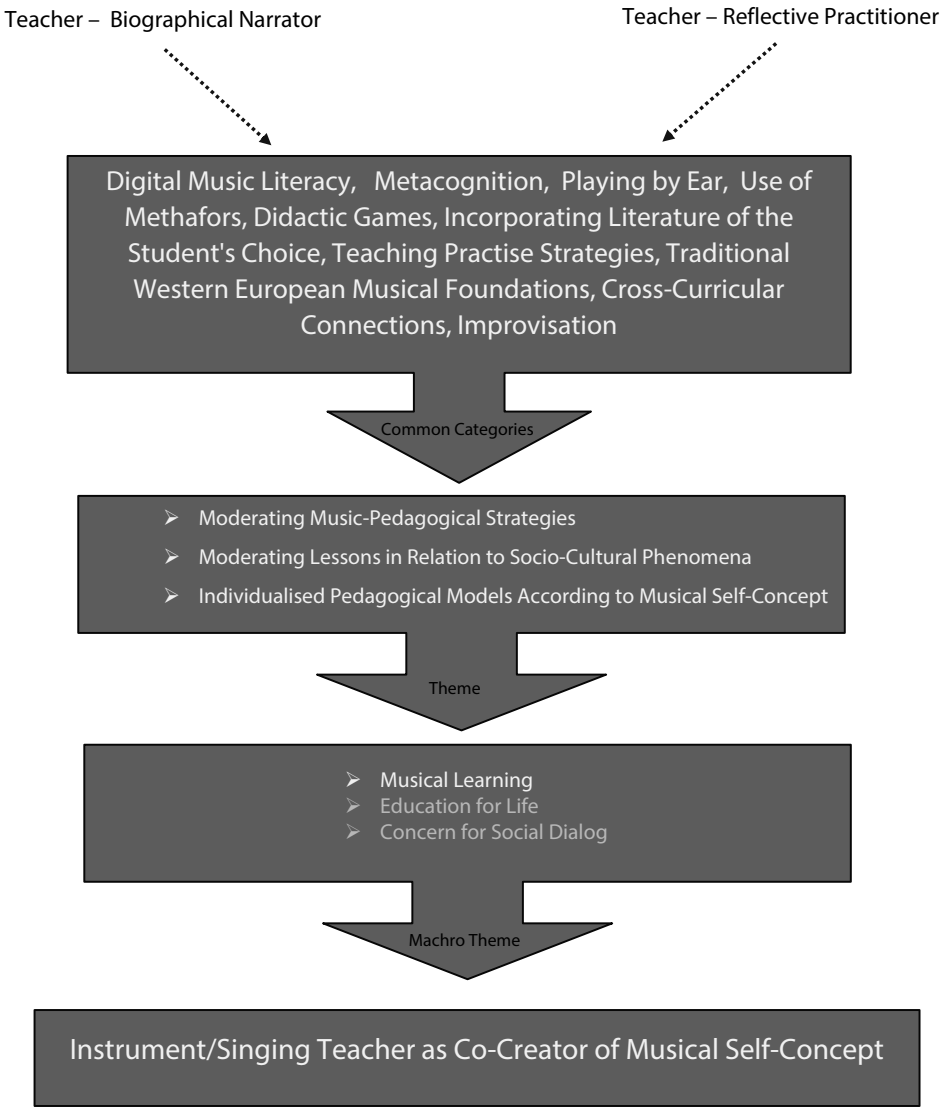

Fig. 1: Data analysis process

Results

Data analysis showed four macro-themes of musical self-concept formation, which are: *1. choice of musical instrument*, *2. practicing musical roles*, *3. development of musical identity* and *4. instrument/singing teacher – co-creater of musical self-concept*. They are characterized by the themes presented in Tab. 2.

Choosing a musical instrument	• Early identifications • Characteristics of the instrument • Belonging to the instrument
Practicing musical role	• Performer • Pedagogue • Creating mixed concepts
Development of musical self	• Family environment • Music education • Identity processes in adolescence • Adulthood
Instrument/singing teacher – co-creator of musical self-concept	• Musical learning • Education for life • Concern for social dialogue

Tab. 2: Macro-themes of musical self-concept/identity formation from the perspective of instrument/singing teachers

Choosing a Musical Instrument

In this study, experiencing a relationship with an instrument was a key factor in musical feelings, orientations, attitudes, decisions and activities throughout life. The scheme of states, circumstances, actions and interactions and their consequences related to the choice of instrument is shown in Tab. 3.

Early identifications	• Family suggestions • Media influences • Dominant self-presentation of unclear origin
Characteristic of the instrument	• *Male/female* instruments • Socially *open/self-sufficient* instruments • Inaccessibility/availability of the instrument • Core identity instrument • A genre-specific instrument
Belonging to the instrument	• An instrument as a friend • Attachment to the sound and characteristics of the instrument

Tab. 3: Choosing a musical instrument

Most of the participants' early identifications came from their primary social environment, in which they encountered a familiar instrument or an instrumentalist from among their relatives. As Teacher 5 stated: *"Because my older sisters played the piano and because there was a piano at home, they said: the youngest child should play the piano too …"* Through her schooling and experience in the choir, she later became better identified and comfortable with singing. As a result, she devoted herself to the study of singing, in which she also obtained a university degree. However, in our research, we can confirm that most of the participants showed an identity commitment to the instrument that already appeared in their primary family.

In the selection of the instrument, the influence of the media is also taking on an increasingly important role, as can be seen from the statement of Teacher 4: *"When he came to the first lesson, he was already playing the drums, because he learned it himself from YouTube … 'And what would you like to be?' I asked him: 'I'd like to be a drummer just like the one on this recording.'"*

Some of the participants felt a strong desire to play a certain instrument in their early childhood, but they now found it difficult to comprehensively define and analyze it. Teacher 6, who was also employed as a violinist in an opera orchestra said: *"Never did I think that I could do anything else in my life but play the violin!"* The fascination with their story can come from the word itself (harpist) as well as from fleeting auditory information or the appearance of a musical instrument in a cartoon or a short film clip of a symphony orchestra playing on the screen…

The characteristic of the instrument finally chosen by Teacher 8 linked her to preconceptions about the male or female status of the instrument: *"Actually, I struggled all through high school, trying to prove that a woman can also succeed on the clarinet …"* The gender identification of the instrument strongly affected her studies, and also her work, in which – under her influence as a role model – she noticed mainly girls enrolling in the clarinet class.

Some participants, however, have experienced the choice of instruments depending on their solo or orchestral orientation, which has led to characteristic patterns of rehearsal, performance and socializing among musicians. In this way, the harpist (Teacher 7) felt that her identity was realized through the self-sufficient nature of her instrument, whereas the clarinetist (Teacher 8) achieved self-fulfillment through ensemble playing in the wind orchestra.

Participants who felt a sufficiently strong identity connection with a specific instrument did not even feel hindered in achieving their goals by factors such as limited access to the instrument, age limit, or waiting for a place with a teacher and distance from the school.

The exploration of different instruments was perceived by the participants as a process of crystallization, testing and finally choosing their "first" instrument, which was not necessarily the first they encountered. Teachers 1 and 4, while learning the second (even the third) instrument, realized the vastness and dominance of tacit knowledge that they possess in relation to their "first" instrument.

This provoked the decision to return to it. Conversely, the exploration of instruments with Teachers 5 and 8, led them to switch from their original instrument to a new one. The deficit they faced in the academic domain of mastering the instrument was bridged by stronger aspects of matching the instrument: most often on an emotional, physical, spiritual or social basis. Eventually, with intensive practice, they caught up with the skills of their peers, and thus, despite their lateness, they have since been able to present themselves more convincingly with the new – core instrument of their identity. The exploration of various instruments appears throughout the entire educational period and also marks the career of professional teaching.

In the decisions about the choice of instrument, the patterns of some educational and vocational identifications were also characterized by emphasized genre aspects. In their teaching practice, however, we detected open and broad genre frameworks with which they moderate the consistency of the student's self-concept with musical learning.

The participants' attachment to their instrument was described by emotional statements: *"I simply liked the clarinet more than the cello"*, said Teacher 8. The participants attribute to the instruments the role of a »friend« in their lives. Teacher 3 also sees this as one of his pedagogic identities: *"My goal is basically for the guitar to be a child's friend."*

In addition, in this research we also detected the attachment of the participants to the sound and the way of creating sound on their instrument, even to its shape, material, and maintenance methods.

Practicing Musical Roles

Practicing in musical roles brought the participants a series of musical experiences that contributed to the formation of musical self-concept and musical identity. Tab. 4 shows typical categories of the three main themes.

Performer (solo, chamber, orchestral and choral musician)	• Creative narrowness of the executor of musical ideas • Acquiring basic skills/references for teaching work • Musical performance anxiety • Competitive environment
Pedagogue	• Creative variety and autonomy of the executor of musical ideas • Existential working conditions
Creating mixed concepts	• Genre concepts • Professional concepts • Socio-cultural concepts • Random concepts

Tab. 4: Practising musical roles

A musical performer gets to know himself early on by performing or competing as a soloist, orchestra player, choral singer and chamber musician. Various roles in musical productions fundamentally marked his musical self-concept, which dictates the construction of a musical identity during adolescence: *"When I was 14 years old, my father took me to the opera for the first time, I played the tambourine in Carmen, it was my first performance … it really drew me in."* This is how the percussion teacher, who used to be employed in the opera orchestra, remembers his first professional traineeship. However, all participants described playing in an orchestra as creatively limited while teaching work appeals to them with its creative autonomy.

Without exception, the experience that the pedagogues gained in the orchestra was assessed as an important contribution to their pedagogical competence. The life map acquired by practicing musical roles was also supplemented by teaching experience. Teacher 1 described the balancing of performance and teaching practice as follows: *"Then I started teaching, and at the beginning, I also gave concerts at the same time. In the end, it didn't work out…You have to practice a lot and, along with working as a teacher, it is difficult to perform professionally… then I really started to enjoy learning, because at the beginning I didn't think I would in reality."*

Performance practice was also characterized by various periods, situations and relationships that were burdened by performance anxiety. The participants believed that this represents a difficult and unavoidable test for every performer, who must consequently strive to acquire skills and strategies for dealing with anxiety when performing. Rarely, however, did they treat performance anxiety as an immutable and innate trait that they

cannot influence. As Teacher 6 pointed out: *"Let's say that if he has terrible nerves that bothers him while doing it, I don't go for it. Because then he is not [right] for a musician! I know there are ways to get rid of stage fright or I don't know what, but I haven't done it yet…"*

All participants perceived the performance as a central network of complex skills, towards which individual instrument/singing lessons are also aimed. In successful performances, they see confirmation of their work: *"I found my place in educating future musicians, teaching students to perform, teaching them to compete"*, said Teacher 3. For those students who demonstrate a desire to become a musician, teachers raise the standards: they increase the amount of technical practice, increase the difficulty level of literature and target musical competitions as well. Excessive competitiveness in the profiling of a concert musician discouraged some participants from this role. Concrete existential reasons, family obligations, work schedules, financial backgrounds, experience on stage, training dynamics and artistic interpretive self-confidence also played an important role in students choosing a musical profession.

The musical practice of those professionals who combined playing in an orchestra and teaching was characterized by a distinctive identity concept, which they themselves defined according to the level of their own creative passivity or activity in one of the roles. According to them, the teaching profession offers greater creative autonomy than they felt in the orchestra: *"In the orchestra, you are part of the machine … You use your technical skills to serve the conductor … But in school, it's the other way around: you're the one who imagines everything and has to use all the accessories to get it done …"* Teacher 6, who made this statement has been combining her work commitment with both orchestral and teaching activities for over 20 years.

Confronting feelings of self when practicing different musical roles has resulted in diverse identity concepts: 1. teacher, 2. pedagogue/performer, 3. performer/pedagogue, 4. instrumentalist/singer (harpist, guitarist, opera soprano …), 5. pedagogue/author, 6. pedagogue/editor, 7. pedagogue/pop musician, 8. pedagogue/researcher, 9. pedagogue/manager.

We have identified the influencing factors of such role formation as genre and vocational, socio-cultural & random concepts, which changed and were complemented by new experiences. The transformations of the musical self was also evident in the more mature professional periods of the participants. Teacher 2 expressed it in the following reflection: *"So my performance: I love doing it and I hope I will continue to do it. Here, I would also say that I think that when you reconcile yourself that maybe you don't have a career as a soloist, you become a better teacher."*

The Development of the Musical Self

The development of musical self-concepts was influenced by different environments and interactions that the individual experienced in different periods of life. The themes that we observed in this regard are highlighted in Tab. 5.

Family environment	• Genetic predispositions • Inspirations, role models and first musical experiences
Music Education (formal/non-formal/informal)	• Acquisition of knowledge and skills • Acquisition of behavioral patterns
Identity Processes in Adolescence	• Professional orientation • Autonomous pursuit of musical goals
Adulthood	• Identity adjustments in the work environment • New identity explorations

Tab. 5: The development of the musical self

The prevailing opinion among the participants was that genetic predisposition affects the formation of musical self-concept. This belief also marked their pedagogical work (Teacher 10): *"We all quickly find out how much talent there is so that we can somehow lead each child along their own path…."*

Individuals who find their first musical experiences and role models in their home environment have decided to learn music – which had a significant impact on the development of their musical identity. Teacher 4 repeatedly highlighted an influential family musical role model: *"My father had a band that played every weekend in the summer … And when I was 6 years old, I was already climbing around the stage and I started banging on those drums a little during the sound rehearsal, and that pulled me in."* Teacher 9 also found a pedagogical role model in her home environment: *"On my father's side, (they are) all musicians, the whole family, more than ten people, are classical musicians. Now, from my mother's side, everyone is a teacher, and somehow I was always in these conversations about music…that's how I somehow appreciated this teaching profession from my home environment."*

In the music school environment, the participants mostly perceived two main influences on the development of the musical identity. The first was related to the acquisition of knowledge and skills, while the second was related to the acquisition of behavioral patterns (effort, dedication, acquiring work habits, and persistence). Both are most often associated with practicing the instrument/singing, which is continuous, long-term and often very extensive. In the formal school environment, it is often conducted rigidly, considering established practices, as reflected in the Teacher's (3) statement: *"If the student is diligent, he chooses the subject himself. Then I try even harder and make him special musical*

arrangements. The fact that he is diligent means that he practices scales, that he practices chords, he practices etudes. But if the student is not diligent, I just turn the next sheet in the etude and say – the next etude. I don't give in, not even a millimeter."

In the Slovenian school system, an individual formally decides at the age of 15 whether or not they wish to pursue a music career. During the period of adolescence, the participants' identity explorations are mostly related to the search for the right school and course of study. Until their sense of self has stabilized, some even attended two high schools or move between classical and jazz music programs.

An individual who has acquired training discipline at the basic level of music schooling under the auspices of a teacher and parents, experience a concrete challenge in adolescence in order for the autonomous activation of all available internal resources. As Teacher 8 stated: *"A good teacher is one thing, the other is that you practice a lot. To learn from your experiences, I think, no teacher can give you as much as you can learn yourself."*

We also studied the development of an adult music pedagogue's identity and identified the main factors such as: changed social and cultural conditions, creative pedagogical research and interaction between student and teacher, and exhaustion in the previous musical and cultural role. We observed the formation of an active, study-validated role of the researcher, as well as the expansion of the pedagogical framework with editorial insight gained in additional jobs. Identity processes were also expressed as transitions between the role of performer and pedagogue, which is often marked by the age limit conditions in the music business etc.

Throughout the teaching periods, the participants practiced various specializations (participation in competitions, focus on chamber music, focus on pop music). Teacher 1 even planned to acquire performance skills on a related musical instrument: *"Now the last thing that grabbed me was the banjo, which I bought by chance and now I'm practicing the banjo."* All identity transitions and adaptations were also reflected in their teaching style.

Instrument/Singing Teacher – Co-Creator of Musical Self-Concept

In the Slovenian music school system, the instrument/singing teacher accompanies the individual as a musical mentor from middle childhood through to the transition to adulthood. We presented the important interactions between them with themes that can be seen in Tab. 6.

Musical learning	Moderation of music pedagogical strategies Moderation of teaching according to socio-cultural phenomena A complex treatment of the components of musical self-concept in relation to the individual
Education for Life	Musical self-concept as a value potential of a holistic self-concept Amateur/professional orientations A lifelong musical orientation The importance of well-being in individual lessons
Concern for social dialogue	The dynamics of the *student, parent, teacher* triangle Encouraging peer relationships

Tab. 6: Instrument/singing teacher – co-creator of musical self-concept

In the research, the transfer of academic knowledge was identified as the main goal of learning an instrument/singing. For this purpose, lessons regularly included improvisation, didactic games, cross-curricular connections, metacognition, learning through parables, training methods, technical foundations and psychological preparation for the performance. When moderating music-pedagogical processes, participants helped with their own music-educational experiences, professional development courses, lifelong professional experiences and professional exchange.

All segments of music-pedagogical activity were strongly permeated with socio-cultural phenomena that require vigilance, adaptation and training almost daily. They often used informal learning methods (incorporation of literature, according to the student's musical preferences, improvisation, aural learning, pop and jazz music chamber groups) and digitization of sources and methods.

Participants experienced the components of musical self-concept as concrete presentations of self, which they can influence through musical learning:

The physical component: *"Through this theatre on stage – they know how to bow, they know how to stand up and so on … So, the music students are not completely crouched and with their shoulders together and their heads down, because it's so impossible to get anything out of them. I think everybody in our profession understands this."*

The spiritual component: *"If she wants to sing the sacred repertoire and I see that it only stimulates her even more, then I bring this program closer to her and she likes to come …"*

The emotional component: *"Some are more subdued, in that sense you give them more subdued compositions and in those subdued compositions, they look for some extensions … As I say, the same composition doesn't suit everybody."*

The social component: *"Some children are not for going to competitions and then they go to the orchestra and feel good there, playing in various groups."*

The cognitive component: *"When we see in each one of them the way they perceive, the type of learner that they are: audio, visual, kinetic, whatever … for me, each child writes his own curriculum!"*

Musical self-concept was considered a valuable force of holistic self-concept. This is the statement of the teacher who has been working for the longest time: *"This is now my direction, to give each student some value from this attendance at a music school and that he does not feel like a failure in any way."*

Such a perspective dictates a complex amateur/professional target orientation: *"… I still maintain that in a primary music school, we shape future listeners and music fans above all. But if we want to get those few from this set that we would take on a professional path, they all should be placed properly in the first lesson …"*, said Teacher 7. Such orientation dictates adapted educational models (Teacher 4): *"I said to myself, I will adjust it [the curriculum] to each one individually and worked hard with him so that in the end he will be satisfied; that he will go home happy, that he will have learned something."*

Participants felt successful when the professional educational path becomes the vocational orientation of the student: *"Yes, I have students who are already teaching, very successfully, I also have students who are already in the orchestra…"* When their students find lifelong fulfilment in amateur making music, their satisfaction is no less: *"we must not forget that we also educate musical amateurs, and I will be the happiest person in the world if they sing in the village choirs, for communion, in the choir or the village festival …"*

The most frequently spoken words in the context of the topic of Education for life were *conversation* and *praise*. A lack of positive and two-way communication was experienced by some as music students (Teacher 8): *"The clarinet teacher motivated me very poorly, he kept pushing me down: it won't work, you don't know anything …"* All participants emphasized the importance of maintaining learning motivation and emotional well-being on the part of the teacher. According to them, these two factors create a good atmosphere during individual lessons, which can be defined as a predictor of a healthy development of musical self-concept.

Concern for social dialogue is best reflected in the dynamics of the *student-parent-teacher* triangle. Participants associated learning success with balance, connection, communication and consensus among the actors in the triangle. The violin teacher (Teacher 9) – who taught a first grader the basics of playing the violin during the Covid-19 quarantine – decided on intensive listening exercises, rather than deal with the posture and placement of the hands on the instrument. She countered the claim by saying that she cannot teach a child the correct handling of an instrument "at a distance", but she can effectively prepare him cognitively for aural tasks: *"This is one example that I can cite as successful. But maybe it wouldn't have ended like this if students' parents didn't have such insight into what we need to learn and supported me …"*

The teachers defended the belief that, as co-creators of musical self-concept, they should support and encourage peer relationships. Teacher 1 described his vision of peer integration as follows: *"When some students go to summer school, they meet guitarists from all over Slovenia; for example, the guitarists somehow see and listen to each other at these performances, listen to each other in class, play together and suddenly music means a lot more to them."*

Discussion

The instrument/singing teachers in our study experienced their musical identity as a specific concept of their own exchange with the diverse environment of their musical activity. They have integrated the essence of their musical pursuits into various conglomerates of pedagogical practices, which provide them with a range of resources necessary for teaching. They have acquired them through musical performance and creation in primary, secondary and tertiary socialization. The researched tension between the musician and the pedagogue in the identity of the music teacher showed professional transformations, adaptation, upgrading or abandonment of musical identity roles – reactions, that we already know from the studies of other authors (Austin, 1988, 1991; Bernard, 2005; Pellegrino, 2009).

The participants in the research considered that, in addition to acquiring knowledge and skills in music education, it is also important to acquire characteristic behavioral patterns that significantly shape the musical self. In addition to formal education, the participants also emphasized the importance of non-formal and informal education, whose positive perspectives were presented by Wright and Kanellopoulos in their study (2010). With a wide spectrum of data from childhood, adolescence and even adulthood, we were able to pursue the construction and emergence of musical self-concept. From the perspective of possible musical selves (Schnare, MacIntyre & Doucette, 2012), we pursued networks of individual self-presentations, actions, reflections and self-realization, which crucially marked the identity of the participants. We also observed significant new perspectives and challenges for identity exploration in adulthood, which is in line with the assumption that the professional socialization of an instrument teacher is a lifelong process (Chua & Welch, 2021).

Following Kemp's (1996) findings, our study also confirms the specificity of musical expression, which develops concerning the instrument and, as such, significantly co-shapes musical self-concept. Already in early self-perceptions, participants in this study perceived a liking or a dislike for a particular instrument. They experienced a specific musical development according to the characteristics of their instrument: male/female, socially open/ self-sufficient, harder to access, genre-determined instrument. The academic capital

acquired by practicing and performing with a particular instrument further strengthened the attachment and affiliation to specific patterns of sound expression.

The importance of musical experiences, which significantly contribute to the structuring of musical identity (Spychiger et al., 2009), was confirmed in the study through a set of samples that we classified in the category of practicing musical roles. Through the practice of solo, orchestral, choral, and chamber performances and often competitions, participants developed and tested the limits of their creativity, performance anxiety and musical competence. Based on self-evaluation, and attunements with inner feelings of self and the environment they transformed, participants consolidated and refined the components of their musical self-concept.

We found that teachers – as co-creators of their students' musical self-concept are confronted with music-pedagogical issues that are permeated by sociocultural influences. Everyday music-pedagogical dilemmas concern the digitalization of sources and methods, the democratization of musical roles and genres, and the decentralization of the perfectionist performer's role in music education. Our research confirmed the great social impact of music education, as many authors have already noted (Hargreaves et al. 2003; Jorgensen 2003, Partti & Westeerlund, 2012). Participants also perceived the need for an all-around connection with students and their parents, with whom they have to overcome the challenges of distance learning, as de Bruin (2021) already pointed out. They experienced their pandemic classroom model as a transparent leap into issues that have been previously implied in the music education reality. Teachers believed that instrumental instruction should be slowed down and motor skills should be placed on a firmer aural footing.

Participants in this study perceived students' musical self-concept as a spectrum of presentations of behavior, knowledge, well-being, desires, anxieties, abilities and weaknesses, which they can influence through their actions. They are convinced that they influence the entire self-concept because, according to them, the musical self-concept represents an important value potential of the overall self-concept. The importance of well-being in individual tuition is emphasized especially by participants with many years of teaching experience. The data analysis highlighted the importance of teacher evaluations and judgements, which also have a decisive influence on students' conceptions of self-reflection, as hypothesized by Spychiger (2017). All participants confirm the need for harmony in the *parent-student-teacher* triangle, which significantly impacts emotional well-being and effective learning of the instrument/singing, as repeatedly emphasized by music pedagogy researchers (Gaunt, 2011; Manturszewska et al., 1995).

Peer collaboration and integration – which Austin (1991), Davidson (et al., 1997) and Evans (2015) already highlighted as important factors in musical development, are nurtured and encouraged by our participants both inside and outside the classroom.

Instrument/singing teachers in our study viewed their pedagogue role as an important factor in shaping students' musical self-concept. On the other hand, given the

participants' studied patterns of developmental transformations, we can assume that the teacher's identity changes are partially conditioned by interactions with the students. The dialogue of the musical selves in music lessons thus takes place in two directions, despite the dominant position of the teacher.

Conclusions and Implications

Our research sheds light on the developing musical self of both the student and the teacher in primary music schools in Slovenia. The research gave insights into the cause-effect relationship between music pedagogical processes and psychological principles of musical identity construction. The area of self-concept in music education needs to be identified and defined in future research through the intersection of the student's musical self-concept and the musical identity of his/her teacher.

Considering the concepts of self, and thereby reviving the dialogue between teacher and student, is much more accessible and feasible in individual lessons than in group lessons. From this point of view, the preservation and nurturing of individual lessons in elementary music schools in Slovenia are further supported. Perhaps it is the task of future educators to implement the idea of musical identity as a developmental task in the form of group lessons also at the general elementary school level, where the entire population is educated in music. Perhaps future implementation would be feasible with hours of practical instrument tuition.

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Joana Grow & Anna Theresa Roth

Music Between Social and Personal Meaning

Teaching Music History in the German Music Classroom

Music history is a central part of music education in Germany and other countries. In German music textbooks, there are several pages and chapters on composers, works of art and historical backgrounds. One field of activities mentioned in a German curriculum for secondary education is "music in its historical and social context" (Niedersächsisches Kultusministerium, 2017, p. 20): students are supposed to analyse music according to style, epoch and genre (Niedersächsisches Kultusministerium, 2017).[1] According to this, music history is a part of regular school music education from Grade 5 onwards. At high schools (Gymnasien) and comprehensive schools (Gesamtschulen), lessons are supposed to lead towards the *Abitur* (general qualification for university entrance).[2] The topics for the examination in music are determined from year to year and include music history to varying degrees. Curricula for lower secondary education mention only general aspects and competencies; they don't include specifications regarding composers or musical pieces.[3] Every school is meant to establish the content in internal school curricula.

German music education research on music history considers curricula and school music textbooks (Heß, 2015; Cvetko & Lehmann-Wermser, 2015). Nevertheless, so far there has been a lack of empirical research on how music history is addressed by teachers in the classroom. This requirement is addressed in the presented study, which investigates music teachers' goals and their strategies for teaching music history. It turned out that teachers

[1] In Germany, each federal state has its own curricula. This is an example from Lower Saxony (Niedersachsen).

[2] Students have to choose five examination subjects according to certain requirements, and music can be one of them.

[3] Earlier attempts to introduce a musical canon (Konrad-Adenauer-Stiftung; 2004) were rejected in the discourse (Jank, 2008; Kaiser et al., 2006).

have very different goals when they teach music history, such as providing basic knowledge in the form of central terms and names or awakening interest in European art music. One of the teachers in the sample, Mr Gerber, has the goal to make music meaningful, which for him includes personal and social meaning. As this corresponds to the theme of both the EAS conference in 2022 and this book, this article will present Mr Gerber's beliefs (3.) and teaching strategies (4.), as well as the relation between them (5.) in a case study. Before that, an insight into the theoretical discourse on teaching music history is given (1.) and the methodology of the study is presented (2.). The article ends with an overview of the whole study and further research (6.).

Theoretical Perspectives on Teaching Music History

Considering the scope of the theoretical discussion on this topic, the lack of empirical research on the teaching of music history is even more remarkable. The main focus of this current discourse is what kind of music history should be taught; for example, in works on female representation in the traditional music classroom (Lam, 2018; Funk, 2010) or the decolonization of the music history curriculum (Walker, 2020). Thus, as Sweers (2015, p. 119) critiqued, a multitude of historically documented musical traditions from outside Europe is ignored while European art music is featured.

There are numerous didactic publications and materials in English, such as *The Music History Classroom* (Davis, 2012) or *Norton Guide to Teaching Music History* (Balensuela, 2019); similarly, in the German discourse, several conceptual works with multiple positions and statements about teaching music history can be found (Oberhaus, 2015; Krämer, 2011; Orgass, 2007). Common to these positions is a meaning-oriented concept of culture, which has been agreed upon in the discourse of music education. In this sense, music education is focussed on the aspect of person- and context-related allocations of meaning (Barth, 2007, p. 40).

Furthermore, the relationship between music as an aesthetic and a historical subject is discussed. Heß (2013) remarks that a historical perspective can be contrary to the sensory and emotional dimensions of music (p. 207). Cvetko and Lehmann-Wermser (2015, 2011) focus on "historical thinking" – the reconstruction of the past – in music education. They transferred the competency model of *Historisches Denken* ('Historical Thinking') (Körber, Schreiber & Schöner, 2007; Schreiber, Körber, von Borries, Krammer, Leutner-Ramme, Mebus, Schöner & Ziegler, 2006) from the didactics of history to music education. In the sense of constructivism, this model views historical narratives as a general basis (Schreiber et al., 2006, p. 7). History is seen as a network of different perspectives and discourses, some of which prevail. This applies to music history as well and offers an interesting perspective for music education – especially in connection with a meaning-oriented concept of culture.

Research Questions and Methodology

Research Questions

Our study investigated music history teaching from the teachers' perspectives. Therefore, two research questions were considered:

(1) Which beliefs do music teachers have about teaching music history?
(2) How do music teachers deal with music history in the music classroom?

Following the example of Richardson (1996), we consider beliefs to be "psychologically held understandings, premises or propositions about the world that are felt to be true" (Richardson, 1996, p. 103). Professional pedagogical beliefs include an evaluative component and can relate to all aspects that are relevant for teaching; for example, learning processes, learning content or the role as a teacher (Reusser & Pauli, 2011, p. 642). Studies from the educational sciences have shown that beliefs affect teaching practice (e. g. Voss et al., 2011). In music education, teachers' beliefs regarding several aspects have been investigated,[4] but there are only a few studies on the relation between beliefs and teaching practice (Weber, 2021).

Methodology

In our study, we videotaped the music lessons of five music teachers in the secondary music classroom on the topic of music history. In addition, guided interviews with the teachers were conducted. The interview guideline contained questions about the teachers' goals and methods for teaching music history, as well as the challenges they experience. The teachers were asked to conduct a lesson on music history without giving a definition of this term or any content limitations. The aim of the study is to reconstruct the teachers understanding of the term music history. Both data analyses – interview and videography – follow the grounded theory methodology (Strauss & Corbin, 1990). Interviews and video recordings were analysed separately to reconstruct the teachers' beliefs and teaching strategies separately.

After several rounds of open coding, preliminary concepts and categories were generated from the video data. We then decided to do the axial and selective coding for each case separately because the lessons covered a wide range of topics and class levels.

[4] Besides beliefs toward heterogeneity (Linn, 2017), music teachers' beliefs about music and technology have been explored (Weber & Rolle, 2020). Weber (2021) investigated the beliefs of composers regarding composition-pedagogical behaviour. Furthermore, there are several studies which take a look at the teachers' perspective on music education but do not refer to the concept of beliefs: for example, the study of Ruf (2014) on music teachers' thinking about music history or Niessen's study (2006) on music teachers' *Individualkonzepte* (individual concepts).

The same procedure was applied in the analysis of the interviews. In a third step, the preliminary main categories from both the video and the interview data for each case were compared so that we could identify relations between beliefs and teaching strategies. The aim was to develop a grounded theory of teaching music history based on the case-by-case analysis and through further coding and comparative analysis.

This article presents one case in our sample – Mr. Gerber – and illustrates his beliefs about teaching music history, his strategies for music lessons and the connection between both. At the end of the article, we give an overview of other cases.

Data

The lessons with Mr. Gerber were videotaped in a music course in Grade 11.[5] He conducted a unit on music history, which consisted of five 90-minute lessons and four of these lessons were videotaped. In the first lesson, the students listened to and talked about a mediaeval song. The second lesson started with a body percussion exercise, after which Mr. Gerber told the students about Baroque music. In the third lesson on the Viennese Classical period, the students were supposed to perform a scenic interpretation, and they listened to a Classical symphony. The fourth lesson was planned as a summary of the prior lessons. The students were divided into groups and revised what they had learned in order to describe the musical development from the Middle Ages to the Viennese Classical period. In addition to the video recording, Mr. Gerber was interviewed before and after the unit.

Beliefs on Teaching Music History

In the coding process of the interviews, Mr. Gerber's beliefs were reconstructed. Three main categories emerged from the data: the goals for teaching music history, the process of learning music history and the content selection. All three categories will be illustrated.

Goals for Teaching Music History

As an overarching goal, Mr. Gerber wants to enable his students to participate in the world of music in a conscious and critical way. This goal is not only related to teaching music history but to music education in general.

For teaching music history more particularly, he mentioned several goals, some of which pertain to the learning content itself and others to the students. When asked what students should learn when dealing with music history, Mr. Gerber answered:

[5] The lessons took place in a comprehensive school with lower and upper secondary level. Grade 11 is the first year of the upper secondary. At the end of Grade 11, students have to choose their examination subjects.

> *An understanding for developments, an understanding for music as art, as a mirror of what happens in society. So, if art has the responsibility of holding up a mirror to society, music has too. Then music can sound different, even on the basis of similar thinking. And, this 'what remains, what changes?', I think this can be captured quite well.* (Mr. Gerber, Interview 1)

In this quote, two important aspects were addressed which appeared several times throughout the interview. The first one is the goal to generate an understanding of developments and the historical order of events. Mr. Gerber wants his students to understand how music evolved and changed over time. This affects not only particular eras but a long period from the beginnings of music making to the present time. Mr. Gerber also called this *'thinking in developments, in larger periods of time'* (Mr. Gerber, Interview 2).

The second aspect is about the social meaning of music. Mr. Gerber considers music to be a social phenomenon and thinks that the students need to have knowledge about the circumstances of life and the societal relationships of a certain time to understand the music created in this time. He wants the students to understand the meaning of music for societies in former times as well as in the present.

Other goals mentioned by Mr. Gerber were more focussed on the students:

> *The perspective on education should be that the students are the ones who take centre stage, and an abstract concept of music is less. It has to become important and obtain meaning. The best education will be of no use if it doesn't become meaningful.* (Mr. Gerber, Interview 1)

In Mr. Gerber's opinion, teaching music history should be oriented towards the students. He aims to awaken their interest and arouse curiosity. The students should deal with music history autonomously and develop their own questions. In this way, personal meaning is constructed, which Mr. Gerber understands as a relationship between the topic and the learners. In the end, students should understand what musical developments mean for them today. But Mr. Gerber also stated that he – as a teacher – could only provide opportunities for creating personal meaning. The meaning has to be created by the students themselves, and there might be students who do not succeed: *"And this is the moment where I have to try to think of different approaches where, to some extent, I also have to accept: those who can develop no interest at all will probably make no progress here for themselves."* (Mr. Gerber, Interview 1)

The Process of Learning Music History

Mr. Gerber believes that it is not possible to paint a full picture of music history. Instead, learning music history for him means learning particular aspects and afterwards interrelating them to each other: *"What is important to me is to discover developments, to be able to pick single aspects and have a look at how something develops. And then it's not about the*

Renaissance any more, but it's all about particular aspects." (Mr. Gerber, Interview 1) From Mr. Gerber's point of view, the interrelation between certain aspects is more important than the aspects themselves. He is critical of music education on music history which focuses on particular aspects without connecting them:

> *You always go into single topics and have a look at one aspect, maybe a second one, and then this stays as it is. Because there is so little time for specialised classes, we actually never manage these connections in the lower secondary level. So, you once study something from the Baroque era, and then this stays where it is.* (Mr. Gerber, Interview 2)

Here it becomes clear that reaching these connections between particular aspects is a major challenge for Mr. Gerber. On the other hand, he thinks that the ability to connect different aspects has to be developed over a longer period of time and also depends on the age of the students:

> *I don't think you can get younger students into those contextualisations yet at all. It's okay, if they look at one phenomenon first and have some kind of opportunity to get in touch with this. To realise these developments is something that maybe needs some kind of life experience – so that you did something similar in other contexts to be able to transfer it.* (Mr. Gerber, interview 2)

Furthermore, Mr. Gerber thinks that prior knowledge could help the students connect aspects and understand developments; for example, historical knowledge. It yields a sense of orientation and makes it easier to associate new aspects.

In Mr. Gerber's opinion, the understanding of developments could also be inspired by the students' own individual histories. Before moving on to past times, the students should have a look at their own lives, the lives of their parents and their grandparents; developments regarding their own and their parents' lives could then be discussed.

Content Selection

Regarding the selection of content for teaching music history, some kind of conflict could be found in Mr. Gerber's beliefs. On the one hand, he criticises the focus on European art music and the narrow canon of the music considered, which has been handed down over a long period of time. He would like to address a wider range of topics: for example, less well-known composers from European music but also music from other parts of the world, such as the development of non-European popular music.

On the other hand, Mr. Gerber feels some kind of commitment to the canon: *"I can't escape from this. It's such a weird canon following educated-middle class principles. You could choose so many other things from – whatever you think of – the Baroque era for example, but what remains is Bach and Vivaldi."* (Mr. Gerber, Interview 2) Mr. Gerber justifies the use of musical works from the canon in his lessons with the prior knowledge of the students. Students have often heard something about composers like Bach or Beethoven before,

and this knowledge can be used in the music classroom. Furthermore, he thinks that these composers who are part of the canon are particularly suitable for teaching music history because they are such good examples of a certain musical style:

> *The reason is, if it is about characteristic people, and this is the only moment where we connect it with such characteristic people then… maybe I don't find some example which is not in the mainstream, to call it this, but nevertheless manages to hit the core of it. And there was also this matter: "Yes, but then we have them, these celebrities – exactly for this! That they stand for this!"* (Mr. Gerber, interview 2)

To deal with this conflict of using – or not using – the canon of European art music, Mr. Gerber applies two strategies: he uses the Western canon of European art music for teaching music history but tries not to give it too much space and sees it as only one part of music education alongside many others. Moreover, it is important to him that no value hierarchies are constructed regarding different types of music:

> *I can accept this in a neutral way, and I don't have to think that their music is worse or too simple or something like that. These are things I strongly experienced in my training as a music teacher: I've been socialised with Mozart and Beethoven, and there were very clear values transported with this. And I can't or I don't WANT to carry on. And, actually, I don't see any justification to value something more or less, just because it's from the Viennese Classical period or something like that.* (Mr. Gerber, Interview 2)

Teaching Strategies

The videotaped lessons were coded to identify Mr. Gerber's strategies for teaching music history. Similar to the section above, the main categories which evolved during the process of axial and selective coding will be described and illustrated with examples from the lessons.

Relation to the Students' Everyday Lives

One of Mr. Gerber's strategies to teach music history is to relate the learning content to the students' everyday experiences. Through the four observed lessons, this happened at different points of the learning process. In one lesson, Mr. Gerber used the students' experiences as a starting point. Before talking about the music from the Middle Ages, he told the students to think about their own listening habits and discuss the function and meaning music had in their lives as well as in the lives of their parents and grandparents. He used this to draw parallels with the meaning that music had for people at other times in history:

> *We may assume that people in the past were equipped with a very similar emotional apparatus as we have today. And if they feel similarly – if they are in love, if they are disappointed and so on – then perhaps they find an equivalent in music.* (Mr. Gerber, lesson 1)

Extra-musical experiences were also used as a starting point: before listening to the second movement of Beethoven's *Piano Concerto No. 4*, Mr. Gerber asked his students what kind of conflicts they experience in their family, how these conflicts take place and how they are resolved. The discussion formed the basis for a later exercise in which the students were supposed to perform a scenic presentation to the music of Beethoven.

Furthermore, Mr. Gerber addressed the students' experiences when talking about certain aspects of the music from previous eras and comparing it to the present time. For example, he drew parallels between the singing competitions in the Middle Ages and today's battle rapping or between famous opera singers in the Baroque era and modern pop stars. After discussing a medieval song which described rape and asking the students why such music has been made, he talked about similar songs in the present time:

> *Now we move on to our times – like I mentioned K.I.Z.*[6] *as an example, didn't I? K.I.Z. describes extreme violence all the time. Because they think violence is good? No, right? Because they deal with violence. Why? There is always this moment of provocation, of disturbance. I'll describe something more immediate and brutal than what you can actually bear. And the people enjoy that. They think it's great. We try to outbid each other with such messages.* (Mr. Gerber, lesson 1)

In the lesson on Baroque music, musical phenomena were connected to the students' musical experiences: After learning about homophony and polyphony, the students were supposed to find examples for both in the music they listen to at home.

Music as an Expression of the Composer's Experiences

Mr. Gerber told his students that composers express their personal experiences and feelings in their music. For example, when talking about Bach, he said:

> *And furthermore, Bach is someone who experienced many ups and downs in his personal life. He had to see how six of his children died – some of the worst things that can happen to someone. And a composer turns such things into music.* (Mr. Gerber, lesson 2)

In this way, the personal meaning that music can have was demonstrated in a historical perspective.

[6] K.I.Z. is a German hip-hop group.

Opportunities to Deal with Music in Different Ways

Mr. Gerber offered various ways of dealing with music. He let the students listen to music in different ways: without any intention but *'concentrated'* (Mr. Gerber, lesson 3), with a concrete listening task or with additional graphic visualisation of the music. He also made it possible to practically experience formal musical principles: before talking about basso continuo and concerto grosso, he led a body percussion exercise with a continuous base pattern, a collective chorus and different group solo parts. The lesson on the Classical period also gave space for aesthetic experiences. After listening to the music several times, the students were supposed to perform a scenic interpretation in pairs, with one student playing the role of the solo piano and the other the role of the orchestra. Mr. Gerber asked them to find positions which fit to the music and to adjust them according to the change in the course of the music.

Addressing the Social Meaning of Music

An important part of Mr. Gerber's lessons on music history was to address the social meaning of music. To do so, he provided background information about the society relating to education, social hierarchies and the people's daily lives when talking about the music of a certain time. For example, when talking about a mediaeval German song, which had some Latin words in it, he said,

> *Yes. So, to say in what we call the European area today, certain people could communicate in Latin. But who were these people? People with education: for example, in the clergy, so people from the area of the church or the secular nobility. Peasants RARELY had the opportunity to learn Latin. But some liked to be oriented towards this and picked up some words. And that sounded educated when you could put a few Latin chunks into your language.* (Mr. Gerber, lesson 1)

Mr. Gerber also used background information as an introduction to a musical era; for example, when talking about the Baroque era. Before talking about the music, he explained which aspects were important for the era and the people in general, as well as for the other arts: *'So, something that maybe came out as a fundamental idea, especially in the Baroque era, is the differentiation between the natural chaos and the well-ordered, regulated, which is culture: culture versus nature.'* (Mr. Gerber, lesson 2) To make this clear, he showed pictures from Baroque gardens and buildings.

The students were not only supposed to learn this background information, they also needed to understand the social meaning of music and see music as a mirror of social life. Mr. Gerber explained this as follows: *'So music is an expression of the life circumstances that someone is in. And when the circumstances change, the music changes, too.'* (Mr. Gerber, lesson 4)

He also referred to the function music had for people in the past; for example, when the building of an opera house was used to express political power. This function of music

today was considered as well and Mr. Gerber made it clear that the music of the past still has social meaning for our society. As an example, he talked about Beethoven's Ninth Symphony, which is played at many important political events. He also used this to demonstrate the relevance of the music from former times to the present day and to justify the interest in this music. Moreover, he illustrated the impact of former musical developments on the music of our present time:

> *BUT, especially if we look at the era that comes next, there are things, so many things which still have a great influence on our music today. Even if they sound completely different, there are such musical principles that we still strongly experience in our daily life.* (Mr. Gerber, lesson 3)

Talking about Music History as an Incomplete Narrative

The last aspect is related to the learning and teaching process of music history. Through all the lessons, Mr. Gerber tried to explain some fundamental principles which are important when talking about music history and history in general. All principles relate to the narrative character of (music) history: fragmentariness, selectivity and temporal relativity.

With fragmentariness, Mr. Gerber made clear that only a small part of the past could be considered in the music classroom. The teacher chooses from a wide range of possible topics, and these topics are more randomly than systematically selected: *'We, of course, randomly pick some things. There were some totally different things that could have been explored. I sort of reached into the box by chance.'* (Mr. Gerber, lesson 2) This selection is also relevant when regarding the composers and other musical actors: some names can be mentioned, and many others not.

The aspect of selectivity is related to what source material exists and the development of its use in music historiography. Mr. Gerber and the students talked about how knowledge about the past and its music is generated. Mr. Gerber made it clear that the selectivity of written sources is a key challenge. As a result, the music of certain social groups has not been transmitted and is not a part of the historical narratives we have today:

> *Everything that has not been written down has disappeared. Only the ones who write things down, stay alive. We absolutely don't know what the music sounded like which has not been fixed. And this is why we only know the things from the kind of people who were able to read and write. And other people who made music but couldn't read and write may have achieved great things, but we simply don't know them any more today.* (Mr. Gerber, lesson 4)

With the third principle of temporal relativity, Mr. Gerber made it clear that any perception of the history of music also depends on the circumstances of the present time. It is always a retrospective, starting from the present time and therefore influenced by its society and world view:

> *Our knowledge about the past is always fragmentary. It is always just kind of selective. And then, something strange happens: we fill the gaps with what we think up. We do this automatically – with what we feel today. And that's why a retrospective in 2022 is different from 1950. Although the data situation is similar.* (Mr. Gerber, lesson 4)

Relations between Mr. Gerber's Beliefs and Teaching Strategies

In the case of Mr. Gerber, the beliefs about teaching music history seem to be consistent with the teaching strategies. Mr. Gerber's beliefs about the process of learning music history are strongly related to his goal of enabling students to understand musical developments over a long period of time. This goal and the corresponding learning principles could be seen in the videotaped lessons: in each lesson, a different aspect of music history was addressed in chronological order. In the fourth and last lesson the students were supposed to reflect on what they had learned and to identify developments across the epochs.

Two main aims for teaching music history were reconstructed from the interviews with Mr. Gerber: to make the students understand the social meaning of music and to provide opportunities for them to create personal musical meaning. Both dimensions were addressed in the observed lessons.

As described above, music as a social phenomenon played an important role in the lessons. Mr. Gerber explained how social circumstances are reflected in music and how changes in these circumstances can lead to musical changes. He provided background information on historical events and life at that time, and talked about the social function music had back then and still has today.

The personal meaning of music was addressed in various ways. By connecting the learning content to the students' everyday experiences and yielding various ways of dealing with music, Mr. Gerber provided the students with opportunities to develop a relationship with the music, thereby creating personal musical meaning. Moreover, the idea of generating an understanding of developments, starting with the students' own history, could be found in the lesson on mediaeval music: the students were supposed to reflect on their own listening habits as well as the ones of their parents and grandparents. Furthermore, the students were guided to consider music history autonomously. In the fourth lesson, when the students were supposed to describe the development from the Middle Ages to the Viennese Classical period, Mr. Gerber set a task which was formulated quite openly. It offered space for the students to follow their interests and explore the history of music in their own way.

The interviews with Mr. Gerber revealed a conflict in his beliefs about content selection. Mr. Gerber would like to incorporate a wider range of music, including less well-known

composers of European music and music from other parts of the world. At the same time, he feels committed to the Western canon of European art music. In the interview, Mr. Gerber stated that it is important for him not to construct value-laden hierarchies for different types of music. This effort could be observed in the filmed lessons. In particular, he drew parallels between the music of former times and the present time. Through these parallels he created equality between these different musical styles. Music from other parts of the world was not addressed during the lessons, which may be explained by the topic Mr. Gerber chose for this unit. Furthermore, content choice was addressed directly in the discussion with the students, and Mr. Gerber explained the fragmentary and selective way that music history is dealt with in the music classroom.

In conclusion, it can be said that it seems important to Mr. Gerber to create (musical) meaning for the students – with music history as well as with every other subject. Also, Mr. Gerber addressed music history in these lessons in a way that developed an awareness of the fragmentary nature, selectivity and temporal relativity of music history and its narrative character. Thus, his students could understand music and music history as social phenomena.

In this way, Mr. Gerber both addresses the theoretical discourse in the sense of Heß (2013) and makes music personally relevant as an aesthetic object. Similarly, like Cvetko and Lehmann-Wermser (2015, 2011), he also addresses music as a historical object. In a constructivist sense, he wants to lead pupils towards historical awareness.

Mr. Gerber pursues the global aim of making music meaningful. At the same time, he aims to teach music history. In this, he manages to combine music as an aesthetic and historical object on a practical level, although this is considered to be challenging in the conceptional discourse. Mr. Gerber places aesthetic experiences – as an aspect of musical thinking – and historical thinking in a complementary relationship as it is suggested on a theoretical level by Cvetko and Lehmann-Wermser (2015, p. 44). Even though the present lessons of one teacher are not analysed according to these conceptions, this teaching practice seems to be an example of how the conceptual challenge of bringing together aesthetic experiences and historical thinking could be designed.

Teaching Music History – Between Biographical Facts, Works of Art and Personal Musical Meaning

The steps of separate analysis of both video and interview data, and the comparison of the evolving main categories were executed for each of the five cases. The results were compared with the aim of developing a grounded theory of teaching music history. Based on the results from the analysis of the videotaped lessons, we will give insight into other cases and show some examples of similarities and differences between them.

Like Mr. Gerber, many teachers mentioned the goal of making musical developments visible. This can also be observed in the lessons of other teachers: for example, in Ms. Martin's lesson on jazz. To make her students understand the development of jazz, she let them compare different styles of jazz music and work out the different and similar musical characteristics. This intention of student involvement could also be seen in other lessons. Mr. Michaelis tried to create links to the students' experiences in a way similar to Mr. Gerber. Ms. Martin aimed to meet the students' needs by comparing the music to their own listening habits and musical practice, and letting them express their own judgement by asking, *'How do you like the music? Is it tolerable to listen to it?'* (Ms. Martin, lesson 1).

Similarly, there were several cases in which aspects of Mr. Gerber's teaching strategies could be found, although they differed slightly from the way Mr. Gerber used them. For example, Ms. Koch provided background information as well but, in this case, the information referred more to the composer than to the society. To make the music understandable, Ms. Koch justified it with the biography of the composer and historical events from his lifetime. For example, she said: *'We try to explain the time in which the piece was written, or we just ask: who actually composed this piece? At what time? And, perhaps, for what reason?'* (Ms. Koch, lesson 1).

In some cases, musical analysis – which was not found in Mr. Gerber's lesson – played an important role. In the lesson of Mr. Michaelis, the students were supposed to analyse the music to explore the decisions the composer made and what he expressed through his music. In the videotaped lessons of Ms. Hill, an extensive occupation with musical analysis and music theoretical details took place. Music history was addressed only marginally when the results of the musical analysis were related to the character of the composer.

Through further coding, we will elaborate and condense these categories and their connections, and relate them to the teachers' beliefs reconstructed from the interviews. Furthermore, we will take a closer look at correlations as well as discrepancies between the teachers' beliefs and their teaching strategies for teaching music history.[7]

For further research, the students' perspective on music history could also be an area of interest. Their beliefs about learning music history – as well as their learning process – could be reconstructed. This will be part of a follow-up project.

[7] As described above, Mr. Gerber's beliefs were consistent with his teaching strategies, but there were other cases in which discrepancies between beliefs and teaching strategies could be found.

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VII. MEANINGFUL MUSIC TEACHER EDUCATION

Oliver Krämer & Maximilian Piotraschke

Meaningful Rehearsals

Criteria for Musical Work with Small Instrumental Ensembles

Introduction

Musical meaning arises in moments of experience that, as part of an individual's biography, can have lifelong implications, especially in music teacher training (MTT). In our work with students we notice that such moments play an important role in the course of their educational process and can significantly shape their professional understanding: While the students acquire the requisite skills, musically meaningful moments occur that can implicitly function as models in professional teaching situations later on. This is especially true when working with ensembles.

The following article gives an insight into our work with MTT students in small instrumental ensembles especially under the COVID-19 restrictions, focusing on the parallels between the academic rehearsal situation at university and their future professional activity at school, i. e. making music in class. While the students experience ambivalences between informal and formal teaching and learning and gradually take on an active and leading role in the rehearsal situation, reflecting on such moments enables them to look ahead to the future and forms the basis for discussing didactic strategies for their forthcoming work in schools.

This dual perspective on current study activities and future teaching in schools raises concrete research questions. A central desideratum in teaching and research, from our perspective, are criteria-based observation tools that could take into account the diverse personal, social, and aesthetic ambivalences of working situations with small ensembles and encourage fruitful reflection. In order to reduce the gap, we placed our study at the interface between teaching and research using the methodology of grounded theory. Based on oral discussions and participants' written learning reflections, we developed criteria for the observation and consideration of small ensembles from a music education

perspective that we discuss against the background of current theoretical models in the field of music education research. We see the findings of our research as a contribution to more precise self- and group-reflection on musical rehearsal work. Thus, a process of self-professionalization can be initiated, helping MTT students in the planning and implementing of meaningful rehearsals in music education contexts.

Context of our study

According to our study programme, students training as primary and secondary school music teachers at the University of Music and Drama in Rostock (Germany) must enrol in both practical and theoretical courses as well as didactic seminars with a special focus on music education. In addition to individual instrumental and singing lessons, the range of practical music lessons also includes collective singing, conducting choirs and working with instrumental ensembles. For the latter area of study, our curriculum establishes an overarching objective to be pursued throughout the year, regardless of the type of ensemble in which the students enrol: *"The students confidently lead ensembles of different instrumentations and methodically develop stylistically diverse concert programmes"* (SFPO, 2021, p. 29). As far as the teaching content of the course is concerned, the study regulations specify the following aspects (ibid.):

- *Ensemble-specific repertoire knowledge and rehearsal methods*;
- *Creation of own arrangements*;
- *Development of own interpretation approaches*;
- *Verbal and body language appropriate to the music*.

The idea behind these curricular specifications is learning to take on consciously a responsible role in the rehearsal process. In this context students develop and apply specific skills, e. g. rehearsal management, arranging, developing and implementing different approaches to interpretation and, last but not least, acquiring conducting know-how.

During the planning for the academic year 2020/21, we noticed a serious gap in our curriculum due to the circumstances and contact restrictions of the COVID-19 pandemic. The music ensembles (choir, big band, experimental music group, Orff ensemble), which are normally part of our study programme, could not be offered in the usual way and to the same extent because the number of people permitted to meet face to face was low, in accordance with the rules of infection protection in force at the time. Since the ensembles are a mandatory part of the curriculum and therefore had to be offered, we decided to make a virtue of necessity and focus on small instrumental ensembles to fulfil the needs of our study programme.

The students could enrol voluntarily, in self-selected groups, without being bound to a certain musical style in advance. In the end, two ensembles registered for the course. After the first sessions, it became clear that we were dealing with a special constellation. Each ensemble consisted of four people who were already close friends before. So we, both course leaders and students, found ourselves faced with (seemingly) conflicting scenarios, similar to group work in school music lessons. The dynamics can be described and illustrated in terms and representations according to Espeland (2010, p. 134) and Godau (2017, p. 130) in Fig. 1. The rehearsal situation is flexible along two polarities: It can move from a more teacher-centred structure (*formal*) to a rather private atmosphere in which the participants meet on an equal footing (*informal*); and it can follow a planned process structure (*sequential*) or arise from the moment and the intuitive impulses and needs of those involved (*non-sequential*).

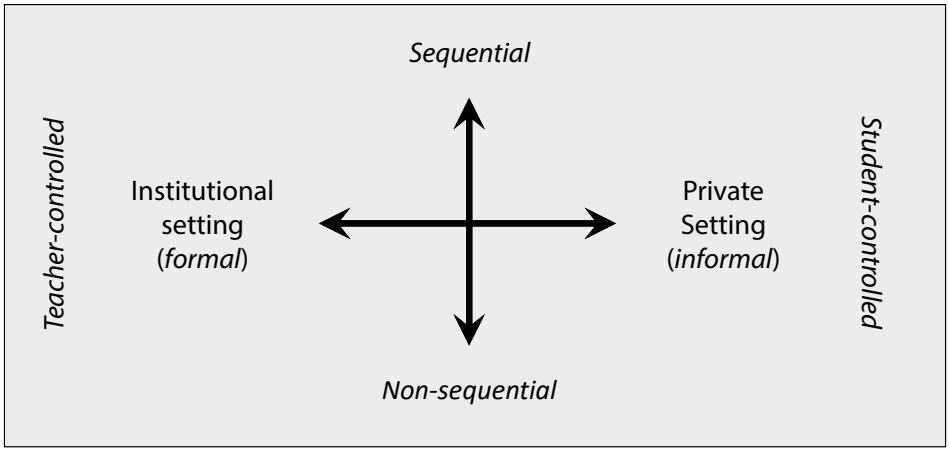

Fig. 1: Matrix for characterizing music rehearsal scenarios (following Espeland, 2010, p. 134, with modification by the authors)

Although the course as a whole took place in the institutional setting of the music university, the individual rehearsals shifted towards an informal atmosphere due to the friendship of the ensemble members (cf. Green, 2004). In addition, we started by consciously working with open tasks and suggestions without even addressing the question of leadership and conducting within the ensembles, primarily in order to get the groups going. Only later did we set tasks that required a clear responsibility – with the various members of the ensemble changing roles. In this context, it is not surprising that the diversity of role understandings became a central issue. In an attempt to resolve the conflicting approaches of traditional rehearsal work and leadership on the one hand and the processes of informal ensemble work on the other, we located our activities in the middle of the dichotomy, integrating aspects of both sides. We have recognized that

the work with small instrumental ensembles, as we designed it, centres on 'participatory rehearsal work in formal settings'.

In the reflective conversations after the rehearsals, a parallelism in the perspectives repeatedly emerged: Just as our MTT students worked in the ensembles, their students would later learn and practise their instruments in music lessons and ensemble settings at schools. The MTT students showed particular interest in the question of which music teaching measures could be appropriate in certain situations and how they are related to certain role understandings, especially with regard to their own ideas of the teaching role. For us, as the people in charge, the particular challenge was to bring out these dimensions in the follow-up discussions and link them back to the rehearsal observations.

The ensemble courses end with a summative assessment. Instead of practical exams with grades, we established written learning reports in our study programme. This format is innovative in two ways: first, it shifts away from numerical grades to verbal appraisals, and second, it opens the door to a formative view of the students' achievements in a yearlong learning process. Doing so, we switched our perspective from an 'assessment *of* learning' towards an 'assessment *for* learning', which includes meta-reflection on the learning process itself and an estimation of future development even after the end of the course.

The learning reports emerge from a co-constructive process of negotiation. The process starts with a written self-assessment by the students. Based on a set of categories they reflect on and describe their individual learning. They consider the repertoire, their familiarity with certain pieces of music and their difficulties with others. They also reflect on their abilities to communicate musical ideas and to plan and carry out ensemble rehearsals. They estimate their individual learning progress and reflect on what they still need to learn as prospective music teachers. In a second step, the university teachers formulate their own view of the students' learning development, as they have perceived it over the course of the academic year, on the basis of these written self-reflections. Finally, in a third step, a conversation takes place in which the teacher and the student discuss the different perspectives and their perceptions of the individual achievements.

In the search for suitable prompts for reflection in the students' written self-assessment at the end of the year, we came across a considerable amount of literature on rehearsal and ensemble work, which can be roughly divided into two fields: first, concrete instrumental and conducting methods (Lenzewski, 1958; Mölich, 1975; Brödel & Schuhenn, 2009; Cotter-Lockard, 2012; Holley, 2019) and second, research (Jansson et al., 2019; Henning, 2021) and theoretical approaches (Ardila-Mantilla et al., 2016). We propose to divide the first field into conservative (Brödel & Schuhenn, 2009) and innovative music education approaches (Holley, 2019), making the distinction in relation to how the aspect of participation is understood. However, in both fields of the literature we lack specific descriptions of how formal and informal musical constellations can be appropriately recorded, how dynamic role changes affect the rehearsal process and, finally, how this should be

dealt with in music teacher training. At this point, a real research desideratum revealed itself from the concrete pedagogical work: as a preliminary framework and model for the self-assessments to be written by the students, we urgently needed suitable categories with which significant moments in dynamic rehearsal constellations of chamber music ensembles in music teacher training can be perceived, reflected on, and evaluated.

Research Methodology

The study is designed to follow cyclical steps going back and forth between data collection in the pedagogical setting and increasing in-depth research. Because of this open approach and the iterative process between data collection and evaluation, we locate the study in the grounded theory methodology (cf. Kuckartz 2018, p. 82). Its aim is to develop categories for the observation, evaluation and reflection of meaningful rehearsals with small instrumental ensembles.

The process of collecting the research data began with a joint discussion with all the students. It took place in the last session of the one-year ensemble course (Fig. 2). The open discussion lasted sixty minutes and centred on the students' experiences, the most notable teaching moments and the perceived learning outcomes. In order to talk to each other as freely as possible, we did not record the conversation on audio media, but took written notes of the salient statements of the participants (1). We analysed these working notes and condensed the students' statements into eight categories (2). We then further explored the categories through an additional online survey (3) in which the students were asked to rate the relevance of the categories from their perspective. The result was a differentiated ranking in which the categories appear according to their subjective importance for the students with regard to their ensemble experiences.

In the next phase, we returned these eight categories back to pedagogical practice: they now served the students as a framework and template for self-assessment when writing the reports on their learning status (4). These learning reports form the core and the actual cases of our study, which we coded in a further step (5) to check the category system for completeness. We then took two additional coding steps: first, we coded the excess by assigning new categories to the previously unassignable relevant statements (6) and, finally, we double-checked all the reports using the full category system (7). Only then did we relate the results to existing theory (8) and developed an observation form as an evaluation tool for future ensemble courses (9).

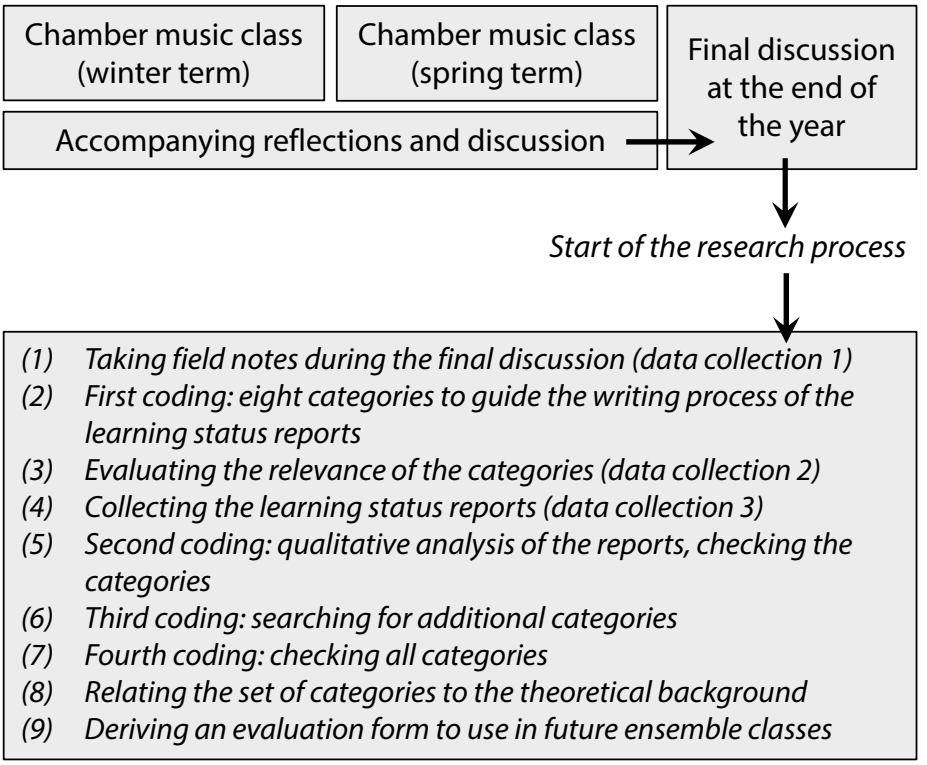

Fig. 2: Design of the study

Results

Based on our working notes from the joint discussion with the students at the final session of the course, a first formation of relevant dimensions took place. The following eight overriding characteristics of meaningful ensemble work are the outcome of this initial categorization step: 1. *motivating selection of repertoire*; 2. *artistic and pedagogical ability of the person in charge*; 3. *detailed and comprehensive planning*, 4. *strength-oriented musical arrangement*; 5. *convincing pedagogical legitimacy of the joint work*; 6. *musical phenomena as unifying rituals in group processes*; 7. *functional notation*; 8. *tension between guidance and involvement*. In the context of the course these eight features functioned as guidelines for the students to write their self-assessments.

There are similar lists with categories for the other ensemble formats, such as choral conducting, big band, integrative band and so on. However, these lists are normally top-down specifications for those who teach the classes. In our case, we decided to develop the categories in a bottom-up process, starting from the group discussion with the students. In this way, we wanted to ascertain the importance that the students themselves attach to ensemble work.

Alongside the work on the self-assessments, we conducted an online survey. In addition to their writing task, we asked the students to rank the categories according to their relevance. Fig. 3 shows the results of the ranking.

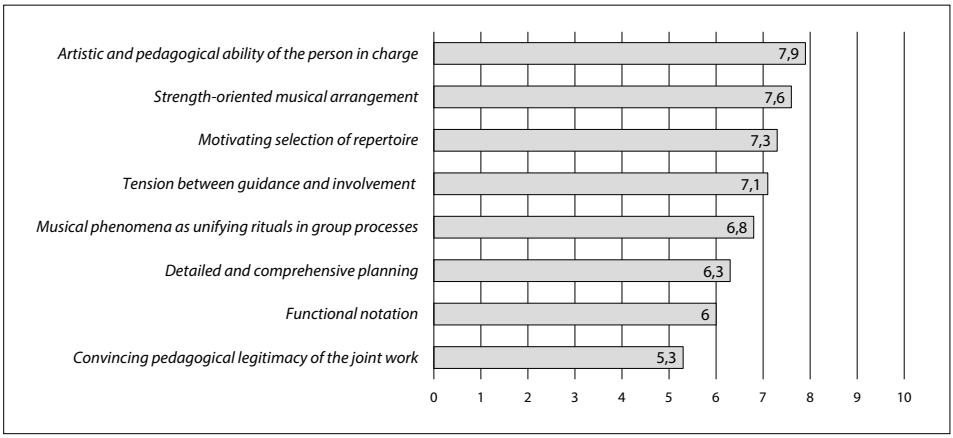

Fig. 3: Ranking of the different categories by the students according to subjective relevance

A slightly different order emerged after we coded the students' learning reports and assigned the resulting codes to the eight existing main categories from the first coding phase. Tab. 1 shows the quantitative distribution of the sub-codes after this new coding step. Two things stand out clearly: firstly, the comparatively large number of coded statements that could not be assigned to any of the existing categories ('excess'), and secondly, one original category for which no statements could be found in the students' reports at all. In the memos we wrote right after the coding process, we noted that there are more aspects of rehearsal methodology to be found in the excess statements which we did not assign to any of the categories. The role of listening, for example, seemed to be a central point for the students when reflecting on the rehearsals: they repeatedly perceived listening as a change of perspective to playing.

Main categories of the coding	Ranking according to the number of subcodes
Excess	23
Tension between guidance and involvement	12
Strength-oriented musical arrangement	11
Detailed and comprehensive planning	10
Motivating selection of repertoire	6
Functional notation	3
Artistic and pedagogical ability of the person in charge	3
Musical phenomena as unifying rituals in group processes	2
Convincing pedagogical legitimacy of the joint work	0

Tab. 1: Ranking of the main categories according to the number of subcodes after analysing the students' learning reports

At this point we decided on two further coding steps: we first analysed the excess separately and then, in a second step, went back to all the documents with the consistent set of categories and subcategories. The result of the additional coding steps is the complete set of categories shown in Tab. 2. From the original eight main categories, only six remained during the final coding. We deleted the category *Convincing pedagogical legitimacy of the joint work*, since the students' reports did not contain any information about this. As an explanation, we assume that the (musical) action itself, when imbued with meaning, does not need justification. The second main category that we dropped was *Musical phenomena as unifying rituals*. The statements that still fell into this category in the first phase could now be assigned to a new, significantly more meaningful subcategory in the area of rehearsal methodology. Interestingly, the newly added main category of *Rehearsal methodology* did not appear as such in the final discussion with the students, but only in the later written self-assessments. Even more surprising is the fact that it is now both the largest and most differentiated category in our final system. We have also added *Room acoustics* and *Instrumentation and style* as additional categories. To a certain extent, these two fields reflect the determining factors of a specific rehearsal over which the person in charge has only limited influence.

Room acoustics	**Instrumentation and style**

Detailed and comprehensive planning	**Strength-oriented musical arrangement**
Goal-oriented structure of the rehearsal process	*Consideration of the players' musical backgrounds*
Repertoire adapted to suit the ensemble	*Collaborative arranging*
Analysis of the pedagogical setting	*Instrument-specific musical role*
Didactic reduction	*Transparency of the ensemble sound*
Joint reflection	*Enjoyment of playing as target category*
Spontaneous reaction supplements preparation	*Reduction of the original scores*
	Dealing with varying levels of technical skill
	Appropriate tessitura and comfortable range for players

Functional notation	**Artistic and pedagogical ability of the person in charge**
Alternative rehearsal tools for learning music	*Clear concept of the intended sound (inner ear)*
	Gestures and conducting

Interpersonal level	**Motivating selection of repertoire**
Non-verbal communication	*Appropriate level of difficulty*
Know each other socially	*Stylistic diversity*
Know each other musically	*Pre-selection of pieces*
Communication and decision-making	
Interests and goals	

Tension between guidance and involvement	**Rehearsal methodology**
Unwanted leadership due to inability of others	*Musical quality of the beginnings and endings*
Ambiguous relationships	*Groove and rhythmic precision*
Reassignment of roles	*Usage of media*
Clear leadership	*Variety of methods*
Constructive communication for positive atmosphere	*Phases of exploration*
Intentional stimuli to steer the group process	*Project work vs. sequential rehearsals*
Democratic negotiation of decisions	*Phases of practice*
	Diagnostic listening
	Work on the musical form
	Formal/informal dynamics

Tab. 2:
Final set of main categories and subcategories

Discussion

In search for suitable theory models for meaningful work with music ensembles and for suitable rehearsal strategies against the background of pedagogical considerations, we came across only two current models: one from Austria and one from Germany.[1] In relation to these models, we want to close with a discussion on our own findings and determine the extent to which the perspectives are compatible in terms of content.

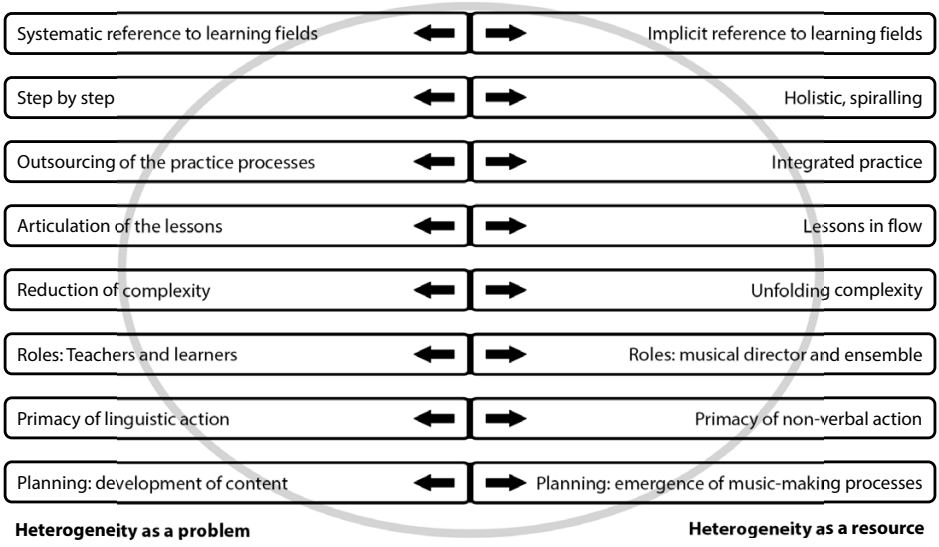

Fig. 4: Polarities between pedagogical und musical perspectives on rehearsing (Aigner-Monarth & Ardila-Mantilla, 2016: translation by the authors)

The first model (Fig. 4), designed by Elisabeth Aigner-Monarth and Natalia Ardila-Mantilla (2016, p. 43), shows two fundamentally different perspectives on the observation and analysis of musical rehearsal processes. The left side emphasizes the pedagogical perspective: practising appears primarily as a learning process that is expressed in didactically motivated considerations and actions and in the corresponding roles of teachers and learners. The right side emphasizes the inner-musical perspective: the rehearsal appears as a creative, artistic process in which the heterogeneity of those involved is no longer a problem but becomes a resource. Both perspectives form an area of (potential) conflict and differentiate between several polarities. Teachers can flexibly move back and forth between these

[1] Both models are published as part of the proceedings following a conference on instrumental group tuition which was held in 2015 at the University of Music and Performing Arts Vienna (mdw).

polarities and change perspective step by step. Individual terms, which are intended as poles in this model, are actually also found as content-related points in the students' self-reflections (e. g. the aspect of "didactic reduction" or the question of included "practice phases"). Overall, it seems that the students do not see the relationship between the pedagogical and artistic approaches in the sense that the model suggests, namely as two poles of a behavioural spectrum, but rather as a synthesis that fruitfully comes together in musical rehearsal work, without the one being separated from the other (e. g. "artistic and pedagogical ability of the person in charge").

The situation is slightly different with the second theoretical model (Fig. 5), which was generated from the research conducted for the German JeKi project.[2] Ulrike Kranefeld (2016) identified the central motives and dimensions of this form of ensemble work in music education based on interviews with the teachers involved (school teachers and instrumental teachers). With regard to the central motivation for enabling ensemble playing, Kranefeld elaborates three essential points from the teacher's point of view: First, to teach differentiated; second, to support and encourage the members of the ensemble individually; and third, to develop the collective sound of the group (Kranefeld, 2016, p. 14).

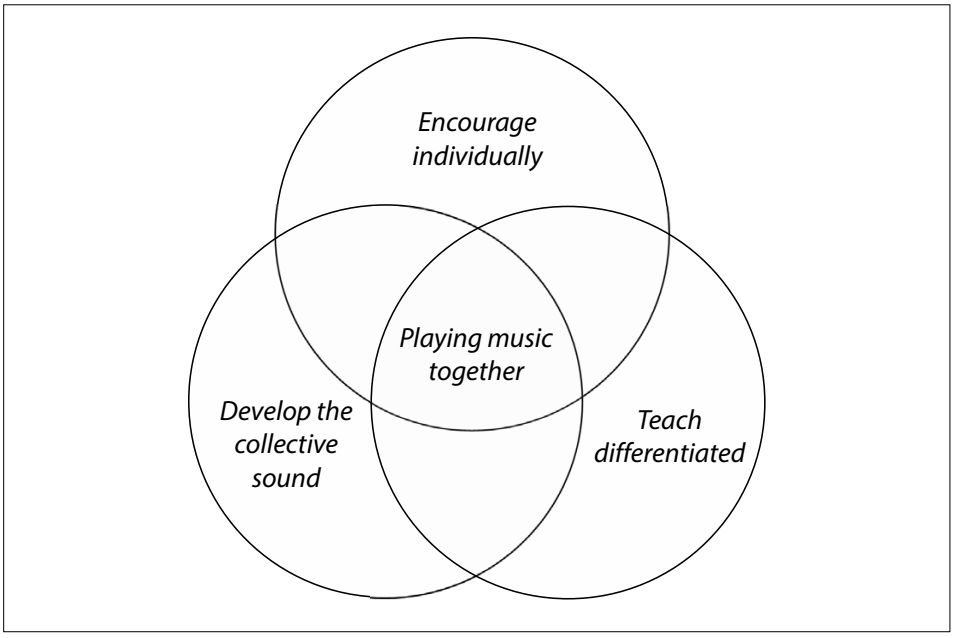

Fig. 5: Three essential guidelines for rehearsals in music education settings (Kranefeld, 2016; translation by the authors)

[2] JeKi is an acronym for *Jedem Kind ein Instrument* (= an instrument for every child), a pedagogical project for collectively learning instruments in a classroom context at general schools in Germany.

In fact, as Fig. 6 shows, the eight main categories of our coding system can easily be located in relation to the three essential objectives that Ulrike Kranefeld elaborates in her model of pedagogically meaningful ensemble rehearsals in the context of the German JeKi project. The majority of the categories found serve at least two of Kranefeld's central demands for ensemble work that is meaningful from a musical and social point of view. According to our understanding, the students' reflections on the "tension between guidance and involvement" play the most important role in the entire field because they are essential for the type and success of the musical interaction and also show references to all three dimensions of Kranefeld's model.

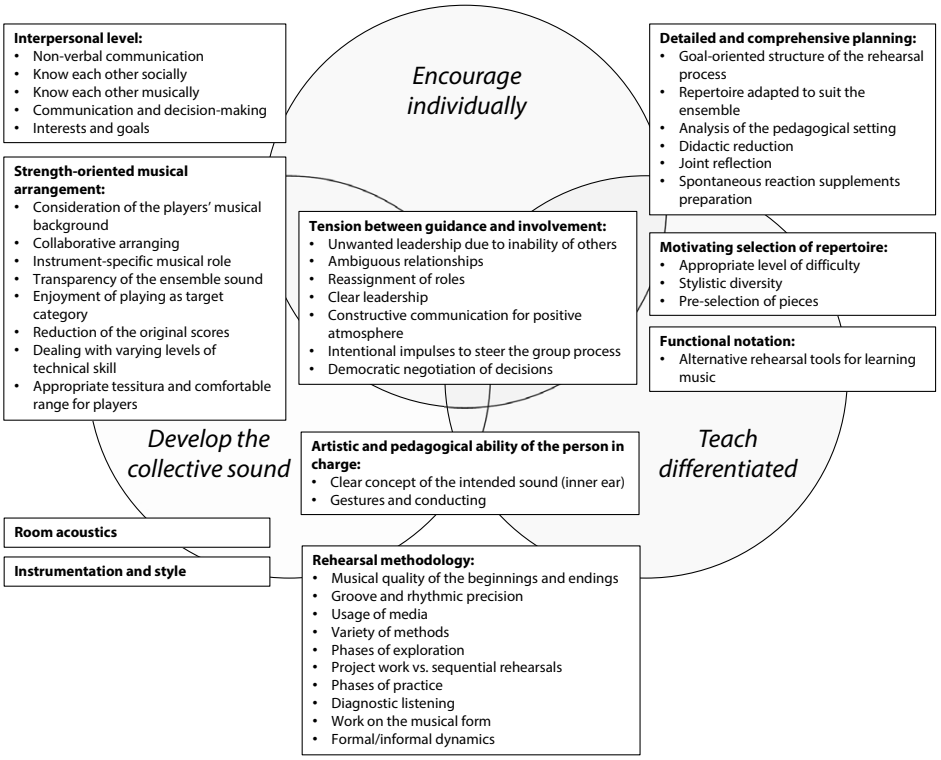

Fig. 6: Set of categories and subcategories in relation to Kranefeld's essential guidelines for rehearsals in music education settings

Conclusion and Implications

Rehearsal work with small instrumental ensembles has generally been much less frequently researched in the context of music education than musical work with common larger formations such as choirs, orchestras, or big bands. In addition, it has differences in content to these which are evident, for example, in a more flexible understanding of the roles of those involved and in considerably greater opportunities for participation. It was the central concern of our study to take a closer look at this specific rehearsal work with small instrumental ensembles and to explore its didactic specifics.

On the basis of reflections supplied by university students, we were able to generate a differentiated set of categories which must be given particular didactic attention when rehearsing with small instrumental ensembles so that the process is experienced as significant by the individuals involved and that they can feel emotionally engaged and involved in the musical work. The musical and pedagogical field of rehearsals can now be convincingly structured on the basis of ten main categories, with the aspect of 'tension between guidance and involvement' being the one to which the students referred the most and which is therefore most relevant with regard to planning and carrying out rehearsals with small instrumental ensembles.

Certainly we do not want to claim or establish a fixed cause-effect connection between informal dynamic rehearsal work, participation and the genesis of meaning. However, our findings allow the assumption that in rehearsals in which the students become involved, can contribute, and are encouraged and challenged according to their learning level, the probability of meaningful moments with music increases. Conversely, if the person in charge of the rehearsal enforces his or her individual concept of musical interpretation, without taking the participants' ideas into account, we assume that the probability of 'meaningful moments with music' declines.

In addition, we were able to show that our results are very close to an existing music education model for group rehearsal processes that Ulrike Kranefeld developed in connection with research into the Jeki project. In a certain sense, our results can be understood as branched differentiations of the three essential pedagogical guidelines (*teach differentiated, develop the collective sound*, and *encourage individually*).

Our research results have already found their way into our own music-teaching practice as university teachers and have played an important role since the completion of our study: in a further step, we developed a specific observation sheet based on our results. When using it, the aim is not to work through as many points as possible, but to sharpen the participants' view of the special features of a specific rehearsal situation and to capture the significant moments of the players' interaction. Since then, we have used the observation sheet either as a coherent form with all the categories and dimensions or as isolated cards with the focus on one of the main categories to draw attention to specific aspects of the

rehearsal process. However, it is also conceivable to use the isolated categories in the sense of "rotating attention" (cf. Mantel, 2013, pp. 24–25) and to successively make them the subject of a series of rehearsals. In addition to such peer-to-peer feedback, the categories can also be used for in-depth self-reflection on the basis of the various dimensions and items.

With our specific set of categories, we want to contribute to a broadened perspective on the complex musical-aesthetic and social structures of each rehearsal. We want to show that so much more is possible in terms of social dynamics and constructive participation than we generally assume in music education situations. In this sense, we hope that our findings will help to improve music pedagogical practice by reflecting on ensemble rehearsals in different social settings and from different perspectives.

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is a senior Lecturer at the Royal College of Music in Stockholm, Sweden. She has been working as a teacher in Music for 20 years. During this time, she has worked for 10 years at an aesthetic program in High School, five years at Elementary school and four years at a School for Children with Special Needs. She completed her PhD in 2014 and now divides her time between her work at the Royal College of Music and working as a music teacher at a special school. Her fields of interest are music education for children with special needs, Special Education Music Didactics, and combining research with working as a music teacher. In her thesis, *Rules for Playing: A Study of Class Ensemble Teaching*, she focused on individually adapted music teaching in ensemble.

Karen Burland

University of Leeds – United Kingdom

is Professor of Applied Music Psychology at the University of Leeds and is currently the faculty and university academic lead for work relating to employability and student futures. Karen researches musical identities and their role in musical participation in a variety of contexts. She is currently involved in projects investigating the ways in which undergraduate and postgraduate students engage with, and perceive, employability activities during university and beyond; she is also interested in exploring the ways in which musicians create and support their work in music, as well as in the role of music for wellbeing. Her book *Coughing and Clapping: Investigating Audience Experience*, edited with Stephanie Pitts, was published in December 2014. Karen was awarded a National Teaching Fellowship in 2022 for her work as a music psychology educator and her approaches to supporting the employability of students in Higher Education.

Christopher Dalladay

University of East London – United Kingdom

now retired, has been the Senior Lecturer for the secondary music initial teacher training programmes at the University of East London since 2005, following 27 years as a music teacher across both primary and secondary sectors in England. Chris began his musical journey at the age of 8 by joining his local church choir. His PhD (2014) concerns music teacher biography and its impact on classroom music teaching and learning. He is now carrying out research which follows on from this, principally concerning the identity of secondary school (11–19) music teachers in England. Other research interests currently include music teacher identity, developing subject knowledge, and composing in education. He is a pianist and singer, and is chair of his local amateur choral society.

An De bisschop

University of Applied Sciences & Arts Ghent and Ghent University – Belgium

obtained a Phd (Ghent University, 2009) with an international comparative research on the discourse used in policy and press to talk about 'community arts' in Flanders (Belgium) and the Western Cape Province (South Africa). She was Director of Demos (2010–2015), a Knowledge Centre for participation of disadvantaged groups in Culture, Sports & Youthwork. In 2015, she was appointed as a Lecturer in the School of Arts at the Royal Conservatoire of Ghent, where she teaches Participatory Arts & Arts Education. An was the Belgian CI for the International Comparative Research 'Music for Social Impact: practitioners' contexts, work & beliefs', a AHRC funded research. She will be holder of the Academic Chair Jonet (CESAMM) at Ghent University from September 2023 onwards. Her domains of interest – for both research and teaching – are participatory arts, the social impact of music, arts education and teacher training in the arts.

Demosthenes Dimitrakoulakos

International School of Luxembourg – Luxembourg

is the Academic Leader of the Arts at the International School of Luxembourg (ISL), where he supervises pedagogy and curriculum design for music, visual arts, theatre, film and design technology. At ISL, Demosthenes teaches Middle School General Music, the Cambridge IGCSE and the International Baccalaureate music programs in High School, covering a holistic approach to music education through music theory, composition, music research and performance. In addition, he works as a music editor for Editions BIM International Music Publishing and is a member of the Advisory Boards for the International Society for Research and Promotion of Wind Music and the music animation project, Music Eyes. Prior to moving to Luxembourg, Demosthenes was a trombonist with the US Army Band in Germany, and he has also guest-conducted ensembles in North America, Europe, and Asia. He holds degrees from the University of Luxembourg, Boston University, Indiana University, and the Oberlin Conservatory.

Martin Fautley

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is an Emeritus Professor of Education at Birmingham City University in the UK. After many years as a classroom music teacher, he undertook full-time doctoral research in the education and music faculties at Cambridge University, investigating teaching, learning, and assessment of classroom music making, focussing on group composing. His main areas of research are classroom composing and creativity, assessment in music education, and understandings of musical learning and progression. He is the author of ten books, including *Assessment in Music Education*, published by Oxford University Press, and has written and published over sixty journal articles, book chapters, and academic research papers. He is co-editor of the *British Journal of Music Education*.

Sandra Fortuna

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Marina Gall

University of Bristol – United Kingdom

has worked at the University of Bristol, UK, since 1999. Prior to this, she taught Music, Drama and Dance at both primary and secondary level. In her current position, she coordinates the one-year initial teacher training programme for secondary school music teachers, teaches on an Inclusive Education Master's course, and supervises doctoral studies. She is President of the EAS. Marina's key research interests are music and social justice, especially in relation to Disabled young people; children's use of music technologies in and outside the classroom; and education and the Sustainable Development Goals.

Joana Grow

Hanover University of Music, Drama and Media – Germany

is a Professor of Music Education research with a focus on gender research at the Hanover University of Music, Drama and Media, Germany since 2020. She did her doctorate on composing music with children and still works on composing in schools; as well as gender in music education, teaching music history, language-sensitive music teaching and teacher professionalisation. Previously, she worked at the TU Braunschweig and was in the teaching profession for a long time.

Llorenç Gelabert Gual

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Musician and pedagogue, teaches and carries out research work at the University of the Balearic Islands as a member of the Group for the Study of the History of Education (GEDHE). He teaches subjects related to musical training and pedagogy: didactics, musical direction, the history of music, auditory education and vocal technique. His current lines of research cover the fields of the history of education, with special emphasis on music teaching institutions and music pedagogy. He has published articles in scientific journals such as *History of Education & Children's Literature (HECL)*, *Revista Electrónica Complutense de Investigación en Educación Musical (RECIEM)*, *Foro de Educación or El Futuro del Pasado*; and has collaborated with specialist publishers such as De Gruyter, Tirant lo Blanc or Dykinson. In the field of performance, he is the Director of the Art Vocal Ensemble, a renowned group with which he carries out an intense season of concerts recovering repertoires by local and international composers.

Katarina Habe

Academy of Music, University of Ljubljana – Slovenia

works as an Associate Professor of Psychology at the Academy of Music, University of Ljubljana. With her musical and psychological professional background, she successfully integrates the analytical and intuitive holistic approach in her research work in the psychology of music. Her research interests include the effects of music on the overall well-being of people – with musicians, the general population and individuals with special needs. She is also an expert in the field of performance anxiety and performance flow.

Bianca Hellberg

Philharmonie Luxembourg – Luxembourg

is a music educator and violinist. From 2014–2022 she worked as Orchestra Education & Participation Manager at the Philharmonie Luxembourg. In this role, she planned and led various education projects for students of all ages. Since September 2022, she has taught music at the Lycée Edward Streichen Clervaux, as well as at the Deutsch-Luxemburgisches Schengen-Lyzeum Perl, and is involved in various contexts of extracurricular music education. Bianca Hellberg studied music education for secondary schools, instrumental pedagogy, and French in Frankfurt/Main. Until 2014, she worked as a freelance musician, music educator and instrumental teacher and was co-founder and musician of the Kammerphilharmonie Frankfurt. She obtained her PhD in Music Education in 2018 with a qualitative-empirical study on instrumental learning in groups. During 2021–2022, she was a lecturer at the Hochschule für Musik und Darstellende Kunst Stuttgart.

Tyler Howie

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is a Ph.D. candidate in Music Theory at the University of Texas at Austin. His research interests include American post-punk aesthetics, music and protest, East German musicological theory and historiography, and questions pertaining to genre theory and analysis. His dissertation focuses on genre and musical meaning, using methods from musical topic theory and schema theory to analyze style in American emo. He has presented research nationally and internationally, including at the Society for American Music, the Punk Scholars Network, and the Sixth International Conference on Music and Minimalism. His work has been published in multiple formats, including a co-authored, peer-reviewed paper for a website commemorating the 50th anniversary of Steve Reich's Drumming, and a co-authored two-part series on analytical frameworks for post-punk for the Society for Music Theory's public-facing, peer-reviewed podcast, the SMT-Pod.

Oliver Krämer

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is Professor of Music Education at the University of Music and Drama Rostock, where he leads the study programmes for music education in secondary schools. He holds degrees in composition, music education, and German studies, and earned his doctorate on the visualization of music. His research interests focus on the intersection of music and visual arts, the didactics of contemporary music, improvisation, and curriculum development. Currently, he is involved in a research consortium with ten universities (DigiProSMK), focusing on the professionalization of music teachers in the context of digitalization. In 2015, he organized the 23rd EAS Conference in Rostock, titled "Open Ears – Open Minds," which emphasized listening to and understanding music. From 2016 to 2017 and since 2022, he has co-led the EAS Student Forum together with Prof. Dr. Branka Rotar Pance from the University of Ljubljana, Slovenia.

Alexandra Lamont

Keele University – United Kingdom

is currently Professor of Music Psychology at the School of Psychology at, UK, and is the Director of the University's Doctoral Academy, with overall responsibility for postgraduate research. She comes from a multidisciplinary background, having studied and taught in the fields of music, education and psychology, and has diverse research interests relating to how and why music means so much to people. Her research spans the life-course from infancy to old age and is concerned with understanding how music can support memory, identity and wellbeing, covering both music listening and music making. She has published widely in journals, book chapters and books, is serving her second term as Editor in Chief of the journal Psychology of Music and is a Trustee of the Society for Education, Music and Psychology Research.

James Libbey

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is a music and theatre teacher at the International School of Luxembourg, where he has worked for the past eighteen years. Prior to this he worked in Graz, Austria and also Ontario, Canada. He holds a Doctor of Education in International Education (Northcentral University), Master of Music Degree (University of Toronto), Bachelor of Education (Queen's University), and Bachelor of Music Degree (Queen's University). He is the conductor of the renowned 100+ person Luxembourgish choir called Voices International. An experienced choral conductor, he has served as guest conductor and clinician in Belgium, Italy, and Germany. His compositions have been performed across North America and Europe. In addition, James served on the Association for Music in International Schools (AMIS) Executive Board for ten years and was appointed President at the end of this term.

Christos Matziris

Aristotle University of Thessaloniki – Greece

holds an Integrated Master in Music Studies, MSc in Advanced Computer and Communication Systems and is a PhD Candidate in Music Education (Aristotle University of Thessaloniki). He is currently a music teacher and director assistant in a primary school and an ICT teacher trainer at the Ministry of Education of Greece. His main research area is student motivation for learning and music education using ICT and techologically enriched games in teaching. He has taught in many seminars on the use of technology in the classroom and he is a member of the Greek Society for Music Education (G.S.M.E.).

Luc Nijs

University of Luxembourg – Luxembourg

is Associate Professor in Early Childhood Music Education at the University of Luxembourg, and Head of the Bachelor in Music Education course at the University of Luxembourg. In addition, he is Visiting professor at Ghent University, affiliated to IPEM (Systematic Musicology) and – as co-founder – to the Jonet Chair on Music Making and Social Action. His research integrates theory development, empirical studies and practice, focusing on the musician – instrument relationship, on the role of body movement in the instrumental music learning processes, and on the role of technology in provoking an embodied approach to instrumental music education. He is regularly invited to speak at universities and conservatoires in Europe and beyond, and contributes to ministerial working groups of the Flemish government. Apart from his work as a scholar, Luc is active as a musician, mainly performing with his band, The Holy Seven.

Axel Petri-Preis

University of Music and Performing Arts, Vienna – Austria

is a Professor of Music Mediation and Community Music and Deputy Head at the Department of Music Education Research, Music Didactics and Elementary Music Education (IMP) at mdw – University of Music and Performing Arts Vienna. He is a board member of the Forum Musikvermittlung (forum-musikvermittlung.eu) and the IG Musikvermittlung (igmusikvermittlung.at). Axel studied music education, German philology, and musicology in Vienna and has been working as a freelance music mediator for many years. His projects (transdisciplinary concert formats, participatory music theatre, community dance …) have received several awards. Recent publications include the monography *Musikvermittlung lernen* and the anthology *Tuning Up! The Innovative Potential of Musikvermittlung* (co-edited with Sarah Chaker) and the Handbuch Musikvermittlung (co-edited with Johannes Voit). He is co-founder and editor-in-chief of the International Journal of Music Mediation (ijmm.world). His research interests include the education of musicians, community engagement in classical concert life and the social-transformative potential of music mediation.

Maximilian Piotraschke

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completed his academic studies in Music Education and German Studies in 2014. He has four years of experience of teaching music in school from grades one to ten. Today he is a research assistant at the Institute of Music Education and Theatre in Schools at the University of Music and Drama in Rostock. His research interests lie in the practical phases of teacher training, with a special focus on the professional biographical significance of these phases for future music teachers. His PhD thesis *Gefühle im Musikunterricht* (Feelings in music lessons) was defended and published in 2022. Since 2016, he has been responsible for the project *PrOBe – Praxisphasen Orientierend Begleiten* (Orientating accompaniment in practical phases) funded by the Federal German Government as part of the *Qualitätsoffensive Lehrerbildung* (quality initiative for teacher training). The project, which ran until 2023, aims to both implement a modern internship format in the music teacher training programme – the *Praxisjahr Schule* (practical year in school) – and build a group of music mentors to support student music teachers.

Anna Theresa Roth

Hanover University of Music, Drama and Media – Germany

is a research assistant at Hanover University of Music, Drama and Media. Before that, she studied viola in artistic and artistic-pedagogical education as well as mathematics and worked as a music educator in several pedagogical projects. Her research activities focus on gender-sensitive music education, teaching music history and music teacher professionalisation. In her dissertation, she investigates music teachers' orientations for teaching music history.

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is an academic musician and a doctoral student at the Academy of Music, University of Ljubljana. She has performed as a violinist with the Ljubljana Opera and Ballet, as well as with other orchestral and chamber ensembles. At the Trubadur Music Theatre, she has devoted her work to performances in which she tries to bring classical music closer to young people and children. Since 2006, as a violin and viola teacher at the Jesenice Music School, she has been actively involved in music pedagogy. Her doctoral thesis is on the dynamics of musical self-concept and musical identity in music education institutions.

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is Professor of Music Education at the Department of Music Science and Art, University of Macedonia, Thessaloniki, Greece. She is founder and director of the program of graduate studies *Music & Society* and also director of the Baby Artist Early Childhood Music Program. She is a certified instructor in the Suzuki method, the Orff-Schulwerk approach and also the Music Learning Theory approach. She has taught as an assistant professor at the University of Nevada, Las Vegas. She has published in numerous scientific journals and is author and editor of books on music education. She is coordinating the project *Music and culture serving health, wellbeing and social inclusion* at the University of Macedonia. Lelouda has been President of the Greek Society for Music Education for a number of years. She has been a Fulbright scholar.

Eva-Maria Tralle

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completed her PhD in Music Education at the University of Music in Freiburg in 2022. Since then, she has worked as research assistant at the University of Theatre, Music and Media in Hannover and is currently working as Visiting Professor for Music Education at the University of the Arts Berlin. Her research interests include cultural diversity and biographical research in music education.

Rafaela Troulou

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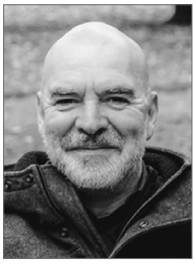
is a doctoral student in the Department of Music Science and Art at the University of Macedonia (Thessaloniki, Greece). The topic of her doctoral thesis is related to the impact of community music-making on the musical, emotional, and cognitive development of older people. Her research is funded by the Hellenic Foundation for Research and Innovation (H.F.R.I.). Rafaela also acquired a Master's degree in Music Education. She is an experienced, early childhood music educator, working in the Baby Artist Programme – the first music programme for infants, toddlers, and their parents in Greece. Her research interests cover the scientific fields of community music, music education, early childhood music education, and intergenerational music-making. She is also a co-author of the chapter 'Guiding experiences: Music classes for parents and children' in the *Oxford Handbook of Early Childhood Music Learning and Development* (in press).



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is PhD researcher at the LUCA School of Arts – KU Leuven (Music Education) and Director of Muziekmozaïek, the organization for Folk & Jazz Music in Belgium. He is Master of Science in Educational Studies (KU Leuven), did a postgraduate programme in Systems Therapy (KU Leuven) and studied jazz guitar. Filip is a member of the Ethno Committee, a global steering committee which ensures that the Ethno programme develops in a sustainable, positive and democratic way, and is affiliated with CESAMM (Centre for Social Action and Music Making). His research includes community music, collaborative creativity, music education and improvisation, with a particular interest in the social and educational effects of collective free improvisation.

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European Perspectives
on Music Education 12

Isolde Malmberg, Milena Petrović (eds.)

Music & Meaning

Music has always had immense importance for humans, whether for identity formation, group solidarity or well-being. But how exactly is music given meaning? What impulses come from the musical work and its creators themselves, and how does this relate to the constructions of meaning by performers and music listeners? How can all of this be addressed in a contemporary way in music teacher training and music teaching? The book you hold in your hands attempts to offer some clarifications.

European Perspectives on Music Education, Volume 12, addresses music students, music teachers, music teacher educators and researchers and everyone interested in music education. The contributions are written by an international group of authors from Austria, Belgium, Cyprus, Germany, Greece, Italy, Luxembourg, Serbia, Slovenia, Spain, Sweden, United Kingdom and the USA.

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