

Open Ears – Open Minds

The background features a watercolor-style wash in shades of blue and white. Overlaid on this are dark blue musical notes and a stylized silhouette of a human ear. The ear is positioned on the right side, facing left, with musical notes appearing to flow into it. A red, angular shape is located in the bottom right corner, partially overlapping the watercolor background.

Listening and
Understanding
Music

23rd EAS Conference
5th ISME Regional Conference
25–28 March 2015, Rostock



WELCOME



Dear delegates and dear guests,

With great pleasure and content I welcome all of you here in Rostock for the 23rd EAS Conference. The main subject of this year's conference: "Open Ears – Open Minds: Listening and Understanding Music" touches a fundamental issue of musical education in schools and I am very excited to be able to listen to all the lectures and discussion panels throughout these coming days.

Musical education in schools seems to be less and less self-evident and understood as the groundbreaking ability and tool for children and young adults to lead an independent and self-assured life within a more and more confusing environment.

It is very important to stake a claim for attention and recognition to the field of music, its chances and perspectives in school education today.

My gratitude goes to the entire EAS board whom I already had the privilege to meet prior to the conference and certainly to Dr. Isolde Malmberg and Prof. Dr. Oliver Krämer for taking all the time and effort of organizing and composing everything so very thoughtfully.

I furthermore wish to thank the technical staff of our university for their unremitting support and all the many volunteers around the department of musicology who helped to make this conference happen. I am looking very much forward to sharing your thoughts and I wish you a pleasant stay and fruitful and inspiring discussions here in Rostock.

Sincerely

Susanne WINNACKER,

Rectress, Rostock University of Music and Drama



Dear delegates,

I warmly welcome you to the 23rd EAS Conference and 5th ISME European Regional Conference. We are delighted to be here at the Hochschule für Musik und Theater Rostock. A special welcome to music educators in Germany.

The theme of the conference, Open Ears – Open Minds is listening and understanding music in educational and informal contexts. I like in particular that this theme addresses a very music intrinsic topic.

This EAS/ISME Conference is not only important for learning about current developments through the exchange and sharing of expertise but also for meeting colleagues, getting inspired and discovering how interesting and significant our work is. I look forward to doing all these with you during Open Ears – Open Minds.

Prior to this EAS/ISME conference, three other events will take place. One is the 13th EAS Student Forum which brings together student teachers from across Europe who, within a two-day programme, share and discuss their experiences. Another is the Doctoral Student Forum. This will be the fifth year that students have met to exchange their approaches to doctoral research and to discuss their own work together. Finally the EAS National Coordinators (NCs) meet to discuss what is happening in different countries and the interrelation of the NC work. During the conference the outcomes of all these meetings will be presented.

We all know that organising a conference is hard work. I would like to thank Oliver Krämer and his team for preparing this conference and making it really happen. I also want to thank ISME for their cooperation. By connecting our networks and organisations we make music education stronger. On behalf of the EAS board, I would like to wish you a very enjoyable and fruitful time in Rostock.

Adri DE VUGT,
EAS President

Dear delegates,

It is with great pleasure that I attend this year's EAS conference. As an ISME representative we are very proud to support EAS in its vital and dynamic role promoting and developing music education throughout the Countries of Europe. This year's event has its focus on listening and understanding music and I am anxious to hear the latest research and experience innovative strategies for practice within this field. As the worldwide organization for music education, ISME relies on regional events to guide its policies and add weight to its interventions. In this sense all of this year's delegates contribute to the ISME mission and I hope we will see you at the ISME world conference Glasgow July 2016. As a final note I'd like to thank Adri de Vugt for his invitation and wish both the organizers and the delegates a successful conference.



Lee HIGGINS,
ISME President-Elect

Dear EAS members, dear conference delegates and guests,

In assistance of IDEA on behalf of the worldwide network of Drama and Theatre I want to give the best regards of the president Robin Pascoe and all the board members to your conference. We all wish you a successful and fruitful meeting in Rostock. We are sure the conference team will do their best to welcome you warmly. "Open Ears – Open Minds: Listening and Understanding Music" is an important subject to discuss, especially in a time where the noises of weapons disturb sounds of peace in so many places in the world. It is a fundamental issue for all art disciplines, outstanding in education areas, to advocate for cultural education in all facilities and fields. We have to realize the UNESCO Convention of Children Rights, so that children and youngsters all over the world can creatively participate in music, theatre, visual arts and dance as a basic right, independent of country, culture, religion, sociality or gender. Under the title "Arts Education for sustainable Development" there will be the UNESCO Arts Education Week in May 2015. IDEA looks forward to sharing this week with the arts community of ISME, INSEA and WDA and hope for an intensive exchange between each other. Dear colleagues, we wish you all a creative time in respect, a friendly and warm collaboration and a wonderful atmosphere.



In the name of the IDEA President Robert Pascoe and IDEA members

Marion KÜSTER,
IDEA board Member President AC, Head of Master Theatre Pedagogy Rostock University of Music and Drama



CONFERENCE COMMITTEES

EAS 2015 Conference Organising Team

Oliver KRÄMER (chair)
Katja BRUNSMANN
Michael DONATH
Bernd FRÖDE
Anne HAMEISTER
Isolde MALMBERG
Bobby MÜLLER
Felix PROCHNOW
Sabrina SPANGENBERG

EAS 2015 Conference Scientific Committee

The following European music educators kindly agreed to be part of this year's Scientific Committee:

Barbara ALGE – Rostock University of Music and Drama (DE)
Dorothee BARTH – University of Osnabrück (DE)
Thade BUCHBORN – Schulfarm Insel Scharfenberg, Berlin (DE)
Bernd CLAUSEN – Hochschule für Musik Würzburg (DE)
Thomas DE BAETS – LUCA Campus Lemmensinstituut Leuven (BE)
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Marina GALL – University of Bristol, Graduate School of Education (UK)
Rūta GIRDZIJAUSKIENĖ – Klaipėda University, Faculty of Arts (LT)
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Werner JANK – Hochschule für Musik und Darstellende Kunst Frankfurt am Main (DE)
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Ene KANGRON – Estonian Academy of Music and Theatre Tallinn (EE)
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Branka ROTAR PANCE – University of Ljubljana, Academy of Music (SI)
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Jan Philipp SPRICK – Rostock University of Music and Drama (DE)
Mary STAKELUM – University of Reading (UK)
Christine STÖGER – Hochschule für Musik und Theater Köln (DE)
Christopher WALLBAUM – Hochschule für Musik und Theater Leipzig (DE)

EAS 2015 Student Forum Team

Branka ROTAR PANCE – University of Ljubljana, Academy of Music (SI)

Marina GALL – University of Bristol, Graduate School of Education (UK)

Anne HAMEISTER – Student Delegate, Rostock University of Music and Drama (DE)

EAS 2015 Doctoral Student Forum Coordinators

Mary STAKELUM – University of Reading (UK)

Thade BUCHBORN – Schulfarm Insel Scharfenberg, Berlin (DE)



ACKNOWLEDGEMENTS

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CONTENTS

Conference Schedule	7
Wednesday 25 March, 2015	7
Thursday 26 March, 2015	8
Friday 27 March, 2015	11
Saturday 28 March, 2015	14
Keynotes	15
Concert Programmes	19
Concert Ensembles	21
Special Events / Symposia	25
Abstracts	29
Presentations	29
Workshops	63
Posters	69
Floor Plan	72



CONFERENCE SCHEDULE

Wednesday 25 March, 2015

08.00- 13.00	School Visits – Various schools in the Rostock area; Meeting point: Rostock University of Music and Drama (Foyer) <i>Organisation: Katja BRUNSMANN (DE)</i>
14.00- 17.00	National Coordinators' Meeting (NC) – Room O1 01 <i>Chairs: Ene KANGRON (EE) & Gerhard SAMMER (DE)</i>
13.30- 17.00	Registration – Foyer
18.00- 19.30	Opening Ceremony – Barocksaal (Universitätsplatz 5) Attention: No disability access! In case you need support, please contact the conference team. Welcome addresses <i>Roland METHLING (Lord Mayor of Rostock)</i> <i>Adri DE VUGT (EAS President)</i> <i>Lee HIGGINS (ISME President Elect)</i> <i>Susanne WINNACKER (Rectress Rostock University of Music and Drama)</i> Introduction to the conference theme <i>Oliver KRÄMER (Chair of the Organising Committee)</i> <i>Chamber Choir 'Vocalisti Rostochienses' (Conductor: Dagmar GATZ)</i> <i>Vocal Quartet 'SonCéleste'</i>
19.30- 20.30	Reception – Foyer of the Barocksaal <i>Music by Theresa PULPITZ (voc) & Malte ZYLMANN (p)</i>

Thursday 26 March, 2015

08.45 - 09.00 Warm-up – Katharinensaal		
09.00 - 10.00 Keynote – Katharinensaal <i>Christian THORAU (DE)</i> – “The Art of Listening. Images, Concepts, Perspectives.” <i>Chair: Jan Philipp SPRICK (DE)</i>		
10.00 - 10.30 Doctoral Student Forum (DSF) Science Slam – Katharinensaal <i>Chairs: Mary STAKELUM (UK) & Thade BUCHBORN (DE)</i>	CHOIR and STOMP Group from St. Michael School – Kammermusiksaal <i>Conductor: Susann LUNOW (DE)</i> <i>Chair: Katja BRUNSMANN (DE)</i>	
10.30 - 11.00 Coffee Break – Foyer		
11.00 - 12.30 Parallel Sessions		
Katharinensaal PRESENTATIONS Musical Identities I <i>Chair: Anna HOUMANN (SE)</i> The development of musical identity <i>Kristi KIILU (EE), Wilfried GRUHN (DE), Reet RISTMÄGI, Kadri PÖDER, Karin THÄT & Gerli SILM (EE)</i> Predicting open-earedness and discussing its function in children’s identity development <i>Veronika BUSCH, Nicola BUNTE & Michael SCHURIG (DE)</i> Musical concepts and their relevance to primary school children’s musical preferences <i>Nicola BUNTE & Veronika BUSCH (DE)</i>	Kammermusiksaal PRESENTATIONS Special Focus Group (SFG) Digital Technique in Music Education (DiTiME) I <i>Chairs: Marina GALL (UK) & Manfred SCHEID (SE)</i> Digital media and tools in music education – New pedagogical prerequisites <i>Manfred SCHEID (SE)</i> The software ‘Orelhudo’: A musical appreciation tool for primary schools <i>Ana VELOSO (PT)</i> Integrated composing in the classroom: Sustainable blended partnerships in practice <i>Philip KIRKMAN, Joe SHAW & Frankie WILLIAMS (UK)</i>	Orgelsaal WORKSHOP Ensuring Music Learning in Ensemble Rehearsals Through Listening <i>Michael Buck (USA)</i>
Room O1 01 PRESENTATIONS Primary School – Listening and Other Activities <i>Chair: Jaroslava LOYDOVA (CZ)</i> From Listening to music towards music making and understanding of musical work: Experience from the Croatian primary school <i>Sabina VIDULIN (CR)</i> Mapping for singing (MfS) in everyday teaching in schools: An experiment in interactive listening from an early age with the class teacher <i>Rita GHOSN (FR)</i> Listening to music – an important subject area in the primary music curriculum <i>Vesna SYALINA (CR)</i>	OE 01 PRESENTATIONS Individualized Learning <i>Chair: Lina VAN DOOREN (SE)</i> Playing – listening – understanding. How learners document and reflect their music lessons with learning logs <i>Thade BUCHBORN (DE)</i> Teaching music in the differentiated classroom <i>Ruta KANTERUKA (LV)</i> Experimental music in music education with preschool children for experimental ears <i>Vasiliki PSYRRA (DE)</i>	Bewegungsstudio WORKSHOP Have Fun With Music, Drama and Games! <i>Hanne ORRENMAA (FI)</i>

Thursday 26 March, 2015

12.30 - 14.00 Lunch – Foyer & Cafeteria	12.45 & 13.15	Introduction to the Exhibition “Open Ears – Open Minds” Entrance area <i>Stefanie SCHLIEBE and Students of Music Education Study Programmes</i>
	13.00	“Meet the EAS Board Candidates” Registration Desk
14.00 - 15.30 Parallel Sessions		
Katharinensaal PRESENTATIONS Listening with Extra-Musical Impulses <i>Chair: Jaroslava LOYDOVA (CZ)</i> The influence of providing background information on the reception of music <i>Jo STIJNEN (BE)</i> Learning how to listen: The functional role of visual stimuli when teaching in classroom environments <i>Maria YEROSIMOU (UK)</i> Supporting progression in music listening of 20 th century music by interactions with visual arts <i>Sabine CHATELAIN (CH)</i>	Kammermusiksaal SYMPOSIUM OF THE EAS NATIONAL COORDINATORS (NCS) The Role of Music Listening in Music Lessons in Europe <i>Chairs: Ene KANGRON (EE) & Gerhard SAMMER (DE)</i>	Orgelsaal WORKSHOP Sound.comix – Listening to Comics <i>Johannes STEINER (AT)</i>
Room O1 01 PRESENTATIONS Instrumental Groups <i>Chair: Aad DE BEEN (NL)</i> Ukelila: An aural and artistic approach to learning to play an instrument at school <i>Hans VAN REGENMORTEL (BE)</i> All Stars Inclusive. The inclusive band at University of Music Vienna: Participative band research <i>Beate HENNENBERG (AT)</i> You feel, I hear, we make music – a dialogue. Development of didactic/ methodological modules on inclusive work <i>Wolfgang AICHINGER, Ulrike STELZHAMMER, Michael HUBER & Helga NEIRA-ZUGASTI (AT)</i>	Hallway O1 04-01 07 DOCTORAL STUDENT FORUM (DSF) POSTER PRESENTATIONS <i>Chairs: Mary STAKELUM (UK) & Thade BUCHBORN (DE)</i>	Bewegungsstudio WORKSHOP Listening to Student Voices in a Culturally Responsive Classroom <i>Vanessa L. BOND (USA)</i>
15.30 - 16.00 Coffee Break – Foyer		

Thursday 26 March, 2015

16.00 - 17.30 Parallel Sessions		
<p>Katharinensaal</p> <p>PRESENTATIONS Listening in Early Childhood <i>Chair: Ruth FRISCHKNECHT (CH)</i></p> <p>A pedagogy of listening: Applications for music education <i>Vanessa L. BOND (USA)</i></p> <p>Listening and understanding music in early childhood: On 'Sesame Street', 'Sesam Gade' and 'Sesam Stasjon' from the perspective of musical 'edutainment' and the culturality of musical knowledge <i>Ingeborg Lunde VESTAD (NO)</i></p> <p>Music supports bilingual language acquisition in Turkish immigrants: A qualitative music-educational study on preschool child development in Germany <i>Sezgin INCEEL (DE)</i></p>	<p>Kammermusiksaal</p> <p>PRESENTATIONS Aural Education During Study Programmes <i>Chair: Wilfried AIGNER (AT)</i></p> <p>Musical representation and understanding music: Aural music education at the first cycle of studies of music theory and pedagogy – Croatian experience <i>Davorka RADICA (CR)</i></p> <p>To hear, to listen and to understand the new sound impressions through the sound and the word <i>Carmen FERNÁNDEZ AMAT & Iciar NADAL GARCÍA (ES)</i></p> <p>Perception of music of non-music students <i>Ka Man NG (USA)</i></p>	<p>Orgelsaal</p> <p>YAMAHA WORKSHOP Contemporary Music in Wind Instrument Classes <i>Thade BUCHBORN (DE)</i></p>
<p>Room O1 01</p> <p>PRESENTATIONS Listening in School Settings <i>Chair: Andreas BERNHOFER (AT)</i></p> <p>Creating and listening to music in the classroom <i>Gabriela KONKOL (PL)</i></p> <p>Music entrance into the consciousness of pupils. Music listening in music school education in the works of Ladislav Burlas and Jaroslav Herden (60 min.) <i>Irena MEDŇANSKÁ (SK) & Miloš KODEJŠKA (CZ)</i></p>	<p>OE 01</p> <p>EAS-AEC-EMU-SYMPOSIUM Evaluation Framework for Conservatoires, Schools and Music Pedagogy Programmes <i>Chair: Adri DE VUGT (NL)</i></p> <p><i>Jeremy COX & Linda MESSAS (AEC), Adri DE VUGT & Gerhard SAMMER (EAS) and other representatives including EMU (tba)</i></p>	<p>Bewegungsstudio</p> <p>WORKSHOP Ludger Vollmer's Opera "Gegen die Wand" [Against the Wall] – Chances of Intercultural Education Through Scenic and Musical Interpretation <i>Philipp SCHULZ (DE)</i></p>
17.45 - 18.45 EAS General Meeting – Kammermusiksaal		
<i>Chair: Adri DE VUGT (NL)</i>		
19:30 - 20.30 Choir Concert – University Church (Klosterhof 7)		
<i>Chamber Choir 'Vocalisti Rostochienses' (Conductor: Dagmar GATZ)</i>		

Friday 27 March, 2015

08.45- 09.00 Warm-up – Katharinensaal		
09.00- 10.00 Keynote – Katharinensaal <i>Renate MÜLLER (DE)</i> – “Young People’s Musical Commitment. Competent of Deficient?” <i>Chair: Isolde MALMBERG (AT)</i>		
10.00- 10.30 ISME Presentation – Katharinensaal <i>Lee HIGGINS (UK)</i> – “ISME: Lines of Flight” <i>Chair: Adri DE VUGT (NL)</i>		
10.30- 11.00 Coffee Break – Foyer		
11.00- 12.30 Parallel Sessions		
<p>Katharinensaal</p> <p>PRESENTATIONS</p> <p>Aural Education in Music Teacher Training <i>Chair: Natassa ECONOMIDOU STAVROU (CY)</i></p> <p>Structural Listening and Emotion <i>Jan Philipp SPRICK (DE)</i></p> <p>Using modeling and imitation to develop aural skills and independent musicianship <i>Warren HASTON (USA)</i></p> <p>The cooperative learning’s influence on anxiety and success in ear training of music teacher candidates <i>Gökhan ÖZTÜRK & Nesrin KALYONCU (TR)</i></p>	<p>Kammermusiksaal</p> <p>PRESENTATIONS</p> <p>Special Focus Group (SFG) Practitioner Research in Music Education (PRiME) <i>Chair: Isolde MALMBERG (AT)</i></p> <p>Beyond aural discrimination skills: Developing the capacity to listen with understanding within a holistic music education <i>Lorraine O CONNELL (IE)</i></p> <p>“Opening minds”: Music teachers as (‘artistic’) co-researchers <i>Tine CASTEILEIN & Thomas DE BAETS (BE)</i></p> <p>Design-based research (DBR) in music education: An approach to interlink research and the development of educational innovation? <i>Wilfried AIGNER (AT)</i></p>	<p>Orgelsaal</p> <p>STUDENT FORUM WORKSHOP</p> <p>Open Ears – Open Minds <i>Chairs: Marina GALL (UK) & Branka ROTAR PANCE (SI)</i></p>
<p>Room O1 01</p> <p>PRESENTATIONS</p> <p>Music in Life <i>Chair: Tommy LINDSKOG (SE)</i></p> <p>The soundtrack of my life – autobiography as a tool for working with identity in musical practice and learning <i>Anna HOUMANN (SE)</i></p> <p>Perception of live music in the health-care environment <i>Ka Man NG (USA)</i></p> <p>Presumptions of spiritual music interpretation in musical instruction <i>Arvydas GIRDJIAUSKAS (LT)</i></p>	<p>Studiobühne</p> <p>POSTER PRESENTATIONS <i>Chair: Jon Helge SAETRE (NO)</i></p> <p>Presenters: <i>Wolfgang AICHINGER (AT)</i> <i>Ali AMER (EG)</i> <i>Stefanie BRÄUML (AT)</i> <i>Józsefné DOMBI (HU)</i> <i>Miroslaw DYMON (PL)</i> <i>José Antonio RODRIGUEZ-QUILES Y GARCIA (ES)</i></p>	<p>Bewegungsstudio</p> <p>WORKSHOP</p> <p>Body Music Games for Aural Education <i>Muzaffer Özgü BULUT (TR)</i></p>

Friday 27 March, 2015

12.30 - 14.00	Lunch – Foyer & Cafeteria	12.45 & 13.15	Lunchtime Concert – Katharinensaal <i>‘Percussion Community Rostock’</i>
14.00 - 15.30 Parallel Sessions			
<p>Katharinensaal</p> <p>PRESENTATIONS Constructivist Methods of Listening <i>Chair: Rūta GIRDZIJAUSKIENĖ (LT)</i></p> <p>Alive and Listening ... at a concert hall near you <i>Katherine ZESERSON (UK), Annika SCHMIDT (DE) & Pascal STICKLIES (LU)</i></p> <p>Young people experiencing classical concerts <i>Andreas BERNHOFER (AT)</i></p> <p>Music education 3.0: How can you foster future music teachers into music and art educators using a community art project as a ‘singing table’ <i>Jeroen VANESSER (BE)</i></p>	<p>Kammermusiksaal</p> <p>PRESENTATIONS Special Focus Group (SFG) Digital Technique in Music Education (DiTIME) II <i>Chairs: Marina GALL (UK) & Manfred SCHEID (SE)</i></p> <p>Listening to pupils’ music composition using MCT, analysis and evaluation: Attitude of the pupils <i>Sandra RIMKUTĖ-JANKUVIENĖ (LT)</i></p> <p>TEL in music: Music technology enhanced listening / Technology enhanced learning <i>Marina GALL (UK)</i></p> <p>Can E-learning with automated feedback facilitate music instrument tuition in a school program? <i>Kristo KÄO & Margus NIITSOO (EE)</i></p>	<p>Orgelsaal</p> <p>WORKSHOP Harmonic Awareness – A Braid of Musical Thoughts <i>Björn ROSLUND (SE)</i></p>	
<p>Room O1 01</p> <p>PRESENTATIONS Musical Identities II <i>Chair: Ene KANGRON (EE)</i></p> <p>Exploring the young adults’ musical engagement <i>Durgesh K. UPADHYAY & Ridhima SHUKLA (IN)</i></p> <p>Musical code switchers: Perspectives from college musicians performing in educational and informal settings <i>Daniel ISBELL (USA)</i></p> <p>Transduction in the music classroom: A tool for improving music understanding <i>Alejandra PACHECO-COSTA (ES)</i></p>	<p>OE 01</p> <p>PRESENTATIONS Stimulating Listening <i>Chair: Marie-Françoise QUINET (FR)</i></p> <p>‘Music Listening’ investigated: The whys, whats and hows of listening activities in Cyprus music education contexts <i>Natassa ECONOMIDOU STAVROU & Nopi TELEMACHOU (CY)</i></p> <p>Between ethnicity and multiculturalism: listening to music in Lithuanian primary schools <i>Eirimas VELIČKA (LT)</i></p> <p>Tonal tools for keyboard players: The relevance of a forgotten aural practice and the end of mere reproduction <i>Hans VAN REGENMORTEL (BE)</i></p>	<p>Bewegungsstudio</p> <p>UNIVERSAL EDITION WORKSHOP Listening Lab <i>Constanze WIMMER & Helmut SCHMIDINGER (AT)</i></p>	
15.30 - 16.00	Coffee Break – Foyer		

Friday 27 March, 2015

16.00 - 17.30 Parallel Sessions		
<p>Katharinensaal</p> <p>PRESENTATIONS Orchestra and Community Art Projects <i>Chair: Christian ROLLE (DE)</i></p> <p>Listening, understanding and action: Utilizing the impact of music in the classroom and music teacher education from a constructivist perspective <i>Stephan HAMETNER (AT)</i></p> <p>Open ears – soundscape projects in schools <i>Barbara ALGE (DE)</i></p> <p>How to open ears and minds? <i>Ruth FRISCHKNECHT (CH)</i></p>	<p>Kammermusiksaal</p> <p>PRESENTATIONS Conceptual Underpinnings of Listening in Music Education <i>Chair: Tine CASTELEIN (BE)</i></p> <p>Listening and understanding music from a curricular perspective <i>Tobias HÖMBERG & Oliver KRÄMER (DE)</i></p> <p>Dimensions of children’s music experience. Theoretical reflections and empirical evidence <i>Silke SCHMID (CH)</i></p> <p>Music listening as a creative music activity: Teachers’ point of view <i>Rūta GIRDZIJAUSKIENĖ (LT)</i></p>	<p>Orgelsaal</p> <p>YAMAHA WORKSHOP Opening Ears by Playing Music Together <i>Felix MAIER (DE)</i></p>
<p>Room O1 01</p> <p>PRESENTATIONS Music Teachers’ Self Perceptions <i>Chair: Mary STAKELUM (UK)</i></p> <p>Researching generalist music teachers: Describing lack of confidence of searching for professional strength? <i>Jon Helge SAETRE (NO)</i></p> <p>Teaching for classroom creativity: Questions of definition, teacher perceptions, and intent <i>Dale MISENHELTER (USA)</i></p> <p>Keeping students creative: Teachers’ perceptions of how they encourage student creativity while avoiding common inhibiting behaviors <i>Joshua RUSSELL (USA)</i></p>	<p>OE 01</p> <p>PRESENTATIONS Listening in Instrumental Tuition <i>Chair: Sabina VIDULIN (HR)</i></p> <p>‘Can you hear that you are playing the wrong notes?’ Listening in instrumental teaching settings <i>Clio PAPADIA (CY)</i></p> <p>‘Meşk’ in Turkish Makam music instrument education <i>Atila Coşkun TOKSOY (TR)</i></p> <p>‘Meşk’ method for Maqam theory education and practice – theory discrepancies <i>Eren ÖZEK (TR)</i></p>	<p>Bewegungsstudio</p> <p>WORKSHOP Being Music – Playing What We Ear <i>Katherine ZESERSON, Rob KITCHEN & Kat DAVIDSON (UK)</i></p>
<p>19.30 - 24.00 “Hanseatic Night” – Foyer</p> <p><i>Food & Drinks, Music & Dancefloor</i></p> <p><i>‘Why So Serious?’ & ‘The hmt Rostock Brass Quintet’</i></p>		

Saturday 28 March, 2015

08.45-09.00	Warm-up – Katharinensaal		
09.00-10.00	Keynote – Katharinensaal <i>Constanze WIMMER (AT)</i> – “Open Doors to Classical Music. In Search of Clues to a better Understanding and Enjoying of Music.” <i>Chair: Franz NIERMANN (AT)</i>		
10.00-10.30	Coffee Break – Foyer		
10.30-12.00	Parallel Sessions		
	Katharinensaal PRESENTATIONS Listening and Composing <i>Chair: Rūta KANTERUKA (LV)</i> “... ein herrliches Geräusch” Composing projects and listening competence <i>Julia WEBER, Verena WEIDNER & Christian ROLLE (DE)</i> Listening to the inner soundscape: A constructivist model for opening minds to soundbased music <i>Dave HOLLAND (UK)</i> Listening and perception as a starting point for compositional activities in the classroom. Experience from the Czech ‘Different Hearing’ creative programme <i>Gabriela VŠETIČKOVÁ (CZ)</i>	Kammermusiksaal PRESENTATIONS Listening and Body Movement <i>Chair: Ene KANGRON (EE)</i> Motion and space in musical listening activities. Some research-based practices <i>Emilija SAKADOLSKIS (LT)</i> Strategies for listening and creative engagement <i>Dale MISENHELTER (USA)</i> Body music as a tool for aural education <i>Muzaffer Özgü BULUT, Bilgen CoşKUNSOY, Utkan ÖZDEMİR, Sezen ÖZDEN YANC, Çağdaş ALTINCI & Betül ÖZLÜ (TR)</i>	
	Orgelsaal WORKSHOP Lithuanian Sutartinė: From the Archaic Towards the Symphony <i>Eirimas VELIČKA & Kasparas KERBEDIS (LT)</i>		
	Room O1 01 PRESENTATIONS Music Pedagogical Shortcuts <i>Chair: Christopher WALLBAUM (DE)</i> Ideas of listening and understanding in music lessons from Bavaria, Scotland and Sweden on video (60 min.) <i>Christopher WALLBAUM & Vincent BABABOUTILABO (DE)</i> Musical pedagogical shortcut about ‘Doing Gender’-processes in the music classroom <i>Friederike HÖSCHEL (DE)</i>	OE 01 OPEN FORUM Artists in Schools Projects <i>Chairs: Katja BRUNSMANN & Jan Philipp SPRICK (DE)</i> The Yamaha Method – a comprehensive approach to playing music in the classroom <i>Felix MAIER (DE)</i> Music is essential for the MUS-E® programme <i>Werner SCHMITT (CH)</i> QuerKlang goes Europe – QUEU <i>Kerstin WIEHE (DE)</i>	Bewegungsstudio WORKSHOP Learning and Playing Music by Ear?! <i>Marc GODAU (DE)</i>
12.15-13.00	Closing Ceremony – Katharinensaal Announcing the new EAS President and EAS Vice President 2015-2017 Closing Speeches and Thank You Notes <i>Oliver KRÄMER (Chair of the Organising Committee) & Adri DE VUGT (EAS Past President)</i> Presentation of EAS 2016 in Vilnius by <i>Rūta GIRDZIJAUSKIENĖ (LT)</i> <i>Shanty Choir ‘The Blowboys’ & ‘The Runrig Allstars’</i>		
13.00-14.00	Closing Reception – Foyer		



KEYNOTES

Renate MÜLLER,
Ludwigsburg University of Education (DE)

Young People's Musical Commitment

Competent or deficient?

The musical world of young people makes cultural symbols accessible to almost everyone and offers a broad range of musical styles and musical activities due to increasing medialisation and globalisation. The diversity of musical phenomena and musical behavior opens chances of musical participation as well as the problem of choice - between sociomusical contexts to which kids want to belong or from which they wish to be set apart. How does music education view adolescents' musical world - f.i. that of YouTube-Stars and their followers? A perspective of respect for young people's musical commitment will be provided: The concept of musical self-socialisation makes musical and social competencies visible which are acquired in youth cultural contexts. This view focusses on the social dimensions of "musicking" and puts the music educational emphasis on the skills young listeners and performers bring along. It will be contrasted with a view from a different angle which devaluates young people's music and their interaction with music as deficient. Finally the question will be raised how music education meets the challenge of kids who educate themselves.

Renate Müller, Dipl.-Soz, Dr. phil., Professor of Sociology (educational and cultural Sociology) at the Ludwigsburg University of Education and director of the Research Center for Sociology of Music (Musiksoziologische Forschungsstelle), 1991-2014 (retired). Music teacher in primary and secondary education (Grund-, Haupt- und Realschule) in Hamburg, 1979-1991. Main research areas: Cultural sociology of the youth, social use of music and media, development and application of computer-aided audio-visual research instruments.



Christian THORAU,
University of Potsdam (DE)

The Art of Listening

Images, Concepts, Perspectives

At the beginning of the 21st century the appraisal pervades that music listening is changing rapidly with the dynamics of the digital age. New media and social technologies seem to alter music listening in ways that endanger traditional forms of perception and attention or at least marginalize them. If we look into the history of music listening we can learn at least two lessons: how difficult it is to discern, describe and evaluate changes of listening and that forms of focussed and collective attention like the ones we practice in concert halls or educational contexts are specialized behaviours that always had to be cultivated, defended and renewed. Long-span and continuous listening without distraction was considered a goal that remained hard to achieve but important to be kept, an ideal that was embodied and confirmed through works of symphonic size. My paper will travel through stories and histories of listening by looking at paintings, drawings and photos of listeners. Images can be important sources in understanding how gestures, postures and situations of music perception are culturally and socially constructed. Such sources can function like a mirror that poses questions to us: Which ways and practices of listening we ourselves follow or believe in? Which practices we want to pass on through music education and why? Are we prepared to work with modes of listening that alter traditional concepts of music?



Christian Thorau is Professor for Musicology at the University of Potsdam, Germany. His research priorities include the popularisation of musicological knowledge in different media since 1800 and the history of music listening. (Semantisierte Sinnlichkeit – Studien zu Rezeption und Zeichenstruktur der Leitmotivtechnik Richard Wagners, 2003; Musik – Bürger – Stadt. Konzertleben und musikalisches Hören im historischen Wandel, 2011) In the academic year 2008/2009 he was a fellow at the National Humanities Center, North Carolina and at the International Research Center for Cultural Studies in Vienna. His recent book is a contribution to the theory, methodology and practice of music analysis (Vom Klang zur Metapher. Perspektiven der musikalischen Analyse, 2012).

Constanze WIMMER,
Anton Bruckner University Linz (AT)

Open Doors to Classical Music

In search of clues to a better understanding and enjoying of music

Communicating music and music education build the foundations for new partnerships between cultural and educational institutions. Today, most ensembles, concert promoters and opera houses rely on this form of artistic-pedagogic communication to reach both young and adult audiences. Musicians and music educators working with concert halls and orchestras are teaming up with school teachers to find new ways of creating diverse experiences. Pre-concert workshops, staged concerts for children, young people and adults, or experimental interventions before or after concerts, help the audience to enjoy an engaged and thoughtful concert experience on multiple levels.

But what are the aims of these projects? How could we improve the team building process between music educators at school and those at concert halls and orchestras? What is the significance of short-term projects within the long run of music teaching at school? Which methods stand the test? And finally, what can we learn from each other?

Constanze Wimmer studied musicology and journalism at the University of Vienna and cultural management at the University of Music and Performing Arts, Vienna. As a music adviser at the Österreichischer Kultur-Service (Austrian Cultural Service) and the leader of children's youth projects at Jeunesse, she was able to combine music education and arts management. She is dean at the Anton Bruckner University in Linz and directs the postgraduate Masters in Communicating Music – Music in Context. She is active as a project developer and researcher in music education.



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- Multimediale Ergänzungen wie Filme, Hörbeispiele, Bilder und Texte als kostenloser Download
- Weitere Informationen unter www.universaledition.com/musikvermittlung





CONCERT PROGRAMMES

Opening Ceremony

Wednesday 25 March, 2015 – 18.00 – Barocksaal (Universitätsplatz 5)

Felix Mendelssohn Bartholdy

Abschied vom Walde (O Täler weit)

aus: *Sechs Lieder im Freien zu singen op. 59*

Hellmut Wormsbächer (Arr.)

Dat du min Leevsten büst

Chamber Choir 'Vocalisti Rostochienses' (Conductor: Dagmar GATZ)

Welcome addresses

Roland METHLING (Lord Mayor of Rostock)

Adri DE VUGT (EAS President)

Kraja (Arr.)

Jag sag dig (Swedish Folk Song)

Vocal Quartet 'SonCéleste'

Welcome addresses

Lee HIGGINS (ISME President Elect)

Susanne WINNACKER

(Rectress Rostock University of Music and Drama)

Sebastian Helzel (Arr.)

Drei Laub auf einer Linden (German Folk Song)

Vocal Quartet 'SonCéleste'

Introduction to the conference theme

Oliver KRÄMER (Chair of the Organising Committee)

Huddie Ledbetter (Leadbelly),

Bring me little water, Sylvie (American Folk Song)

Moira Smiley/SonCéleste (Arr.)

Vocal Quartet 'SonCéleste'

Reception

Wednesday 25 March, 2015 – 19.30 – Barocksaal (Universitätsplatz 5)

Music: Theresa PULPITZ (voc) & Malte ZYLMANN (p)

Choir Concert: Vocalisti Rostochienses

Thursday 26 March, 2015 – 19.30 – University Church (Klosterhof 7)

Heinrich Schütz (1585-1672)	Motette aus “Geistliche Chormusik 1648” Sammet zuvor das Unkraut
Anton Bruckner (1824-1896)	Ave Maria
Johannes Brahms (1833-1897)	O Heiland, rei die Himmel auf op.74
Josef G. Rheinberger (1839-1901)	Cantus Missae – Messe in Es op. 109 Kyrie Gloria Sanctus Agnus Dei
Vytautas Mikinis (* 1954)	O salutaris hostia
Gyrgy Orban (* 1947)	Daemon irrepit callidus
Wilhelm Weismann (Arr.)	Heidenrslein
Hellmut Wormsbcher (Arr.)	Dat du min Leevsten bst
Wilhelm Weismann (1900-1980)	Vier Liebeslieder nach Dichtungen des 12. Jahrhunderts Tagelied (Heinrich von Morungen) Der Abendstern (Der von Krenberg) Klage (Hartmann von der Aue) Frhlingsmadrigal (Dietmar von Aiste)
Eric Whitacre (* 1970)	Her sacred spirit soars
<i>Conductor: Dagmar GATZ</i>	

Lunchtime Concert: Percussion Community Rostock

Friday 27 March, 2015 – 12.45 & 13.15 – Katharinensaal

Ed Argenziano	Stinkin Garbage <i>for percussion ensemble on garbage cans</i>
Astor Piazzolla (1921-1992)	Kicho <i>for marimba and double bass</i>
Matthias Schmitt (* 1958)	Ghanaia <i>for marimba and percussion</i>
Rdiger Ruppert (* 1970)	If you’ve lost your drums <i>for drummers without drums</i>

Percussion: Sren BIEBER, Bobby MLLER, Theresia SEIFERT
Double Bass: Benny GUTEWORT



CONCERT ENSEMBLES

Vocalisti Rostochienses

The chamber choir “Vocalisti Rostochienses” was founded in October 2001 and emerged from the mixed choir of the Academy of Music and Theatre Rostock. Nearly all 35 members of the choir are students of music in education. The repertoire consists predominantly of a cappella music from the renaissance to contemporary music. Occasionally symphonic choral works supplement this repertoire. “Vocalisti Rostochienses” regularly takes part in international choir competitions and won first prizes and Gold Medals (Prague 2002, Verona 2005, Graz 2008, Olomouc 2014). The choir also took part in international choir festivals in Szczecin, Poznan, Belfort and Ecuador.



The choir is conducted by Dagmar Gatz. After her studies at the Academy of Music “Franz Liszt” Weimar and first experiences in vocal training and choir conducting with children in a Music Gymnasium in Berlin Dagmar Gatz started her work as a lecturer for piano and choir conducting/choir singing at the University Rostock in 1983. Since 1994 she is working at Rostock University of Music and Drama. During this time she conducted various choirs (childrens choir, female choir, mixed choirs of Rostock University of Music and Drama). 2001 she founded the Chamber Choir “Vocalisti Rostochienses”. Dagmar Gatz was teaching in International Intensive Courses in Rostock, Copenhagen, Liverpool, Umeå, Nyiregyháza and Leuven. She is regularly working as a lecturer in conducting courses and as a member of jury in choir competitions.

SonCéleste

“SonCéleste”, french for ‘heavenly sound’, is a female vocal quartet from Rostock. The four members Annegret Winkler, Stefanie Schliebe, Jessica Maxam and Theresa Pulpitz met a few years ago at the Hochschule für Musik und Theater Rostock where they studied music education together. Aside from German classical and folk songs, self and rearranged jazz, folk and pop songs from all over the world are included in their repertoire.

Theresa PULPITZ & Malte ZYLMANN

Theresa Pulpitz and Malte Zylmann are studying in the hmt music teacher training programme. They play together for a year. They regularly participate at events like for example the celebration of the graduates or take part at festivals like the 'Rostocker Kunstnacht'. Their repertoire ranges from jazz and pop music to chanson.

CHOIR and STOMP Group from St. Michael School

St. Michael School is a school that is open for mentally or physically disabled children, young people and adolescents. Since 2014 the institution is also including non-disabled students.

At the moment the CHOIR includes 16 singers from the first up to the twelfth grade. It was founded in 1994. The program is seasonally adapted and the music pieces are predominantly unison and accompanied by the piano. Rituals characterize the beginning and the end of every rehearsal. We start with a funny welcome song, warm up our bodies and voices, practice the already known and learn new songs and leave the rehearsal with a goodbye-song. These rituals are hugely important for many of our pupils. For some pieces of music we expand the choral singing by moves or simple, haptic instruments. The songs are usually designed for school parties and other events. This year, the program is called "Stein auf Stein" (stone on stone). In this presentation you are invited to support the choir.

STOMP is a new ensemble and was founded at the beginning of the current school year. The ensemble has 14 members with special needs from the third up to the ninth grade. With this group we work rhythmically. We produce different rhythms with Boom whackers, Orff instruments and objects out of our daily life (cups, brooms, banana cartons, and cutlery). Using body percussion is also an important element of our rhythmical activities. STOMP is going to support the CHOIR in the gigs. So this year, we started cooperation between both projects.

Percussion Community Rostock

The Percussion Community Rostock was founded in summer 2013 by the students of the percussion class of the Rostock University of Music and Drama. After the class was under the guidance of Prof. Edith Salmen for many years, Jan-Frederick Behrend, a member of "Elbtonal Percussion" from Hamburg, and Henrik M. Schmidt, percussionist of the "Deutsches Symphonie-Orchester Berlin" and member of "Twotone" and "symphonic percussion Berlin", recently took over the responsibility.

The ensemble's repertoire goes far beyond the limits of classical percussion literature. After concerts in the hmt the ensemble was invited to perform at several festivals in the North of Germany. In summer 2015, the Percussion Community Rostock will participate in the Festspiele Mecklenburg-Vorpommern (music festival).

Benny Gutewort (born 1991) is a passionate bass player. Since 2011, he lives in Rostock and studies bass guitar and double bass at the Rostock University of Music and Drama with focus on pop and world music.



Why So Serious?

“Why So Serious?” is a project band of hmt students that has been founded specifically for the EAS conference. They are doing cover songs, crossing genres and decades: From the 50s to the 90s, from Elvis to Bryan Adams, from REM to Robbie Williams. Fun’s guaranteed, so give it a try and join the crowd on the dance floor.

The hmt Rostock Brass Quintet

The hmt Rostock Brass Quintet is a chamber music group of students of Rostock University of Music and Drama. It contains two trumpets, horn, trombone and tuba. Active from 2013, the quintet is a regular member of the cultural events in the university, church and chamber music concerts in Mecklenburg-Vorpommern. Today the quintet is presenting excerpts from a brand new work of the young Ukrainian composer Dmitry Parzhitsky, called “Rostock Brass”.



The Blowboys

The Blowboys were founded for a very special occasion: to present a well-known German shanty in an accordion exam last year. The name of the group derives from the chorus line of that song. There it says: “Blow, boys, blow, for Californio”. The shanty choir takes the closing ceremony of the EAS conference as an opportunity for a revival.

The Runrig Allstars

The Runrig Allstars were formed in 2008 as a loose project focussing on Scottish and Irish traditional and contemporary folk and folk rock music but they especially enjoy performing the music of Scotland’s leading folk rock group Runrig. During the seven years of existence more than 30 people participated in the project whose line-up varies significantly from full rock band to acoustic set-up and a cappella vocal group. With “The Auld Triangle” and “The Parting Glass” the Runrig Allstars quartet will perform two of the most beloved Irish classics popularised by The Clancy Brothers or The Dubliners. The performers are Martin Schröder, Maximilian Piotraschke, Oliver Mathes, Philipp Wöller.

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Take your first musical breath

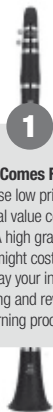
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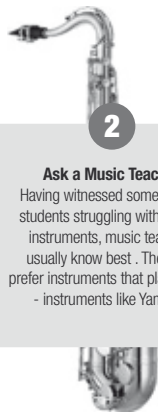
Don't confuse low price with good value. Real value comes from quality. A high grade starter instrument might cost more initially but will repay your investment by encouraging and rewarding the learning process.



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SPECIAL EVENTS / SYMPOSIA

ISME Presentation

Lee HIGGINS (UK)

ISME: Lines of Flight

ISME is a worldwide organisation, that seeks to celebrate the diverse ways that people engage with, and develop in and through, music. Founded in 1953, ISME represents an international, interdisciplinary, intercultural network of professionals who strive to understand and promote music learning across the lifespan. Since 2007 EAS organizes in collaboration with ISME every two years the EAS/ISME regional conference. This presentation will focus on some of the collaborative research projects of ISME, the ongoing developments with regional organizations and the up coming ISME conference in Glasgow.

Open Forum: Artists in Schools

Felix MAIER (DE)

The Yamaha Method – a comprehensive approach to playing music in the classroom

As music educators, we all have gone through a long-term phase of learning an instrument and playing music together with others, a biography we do not usually have in common with the students we work with. In order to facilitate structured, focused and enjoyable listening, we have to provide students with the opportunity to engage in sincere musical experience. With the Yamaha methods (BläserKlasse, BläserKlassePlus and KeyboardClass), music teachers are enabled to efficiently work with classroom ensembles of beginning and intermediate instrumentalists in order to grant them a sense of musical achievement – which is necessary for finding joy in more in-depth entanglement with music.

Werner SCHMITT (CH)

Music is essential for the MUS-E® programme

Yehudi Menuhin said since his childhood: “With Music I want to change the world”. This spirit became a sort of “Leitmotiv” in his life. All his projects and initiatives included this message. One of the largest projects was the launching of the MUS-E® Programme in 1993. It concentrates on the emotional and corporal sensitisation of the child to stimulate its harmonious development through music and other art forms. MUS-E® contributes to self confidence, social integration, the respect to each other and the reduction of violence and racism.

Instrumental and vocal musical activities are essential in this programme, although it was the wish of Yehudi Menuhin that all kinds of artistic expression – music, dance, drama and visual arts should be part of MUS-E®. The fascination of listening and observing an artist live is especially important in our multimedia world. Children can discover own preferences and special talents.

MUS-E® is part of the obligatory timetable, but should not replace the music or visual art lessons. Programmes like wind- or string-classes can follow after the MUS-E® activities.

MUS-E® includes today 13 countries with 1,000 artists working with 50,000 children in 450 primary schools. Many evaluations proof the effects of the programme. MUS-E® is a programme of the International Yehudi Menuhin Foundation (IYMF). At the moment the IYMF is strengthening the international network and more schools in European countries are welcomed.

The presentation will explain how MUS-E® functions and what the guidelines of the programme are.

Kerstin WIEHE (DE)

QuerKlang goes Europe – QUEU

From Berlin QuerKlang explores the possibilities of our own creative work. How do we learn autonomy through art? How to learn giveandtake and engagement through music? How do we take decisions and how do we foster discemment? What happens if everything transverses? These questions that structure and challenge our daily life are being explored by QuerKlang in Berlin but it is impossible to answer these questions for a multicultural, diverse Europe from a single perspective.

This is why QuerKlang grows in and with Europe. To discover how we want to live and work together in the future. And how we can approach and answer those questions through New Music in schools together. Why new music? Because it takes everything as music. It awards everyone the same starting point. It offers everyone the chance to take a new perspective. This egalitarian approach is pathbreaking when we, together with children, young adults and professionals, think about how we want to live and work together in the future, in a growing Europe.

For two and a half years four teams from four different European countries Austria, Belgium, Estonia and Germany set up of 20 pupils, a teacher, a composer and two music students, will integrate QuerKlang into their everyday life: as school less ons, as a seminar, as a research or composing project. It will teach pupils how to compose and perform New Music on their own. For 6 months a year teachers, composers and students accompany the pupils for the process of their very first artistic production.

A difficult path with crises and unknown highlights, shaping the following creative work and individual capabilities sustainably. Every participant cooperates with an extraordinary partner: school teachers with freelancing musicians, composers with pupils, pupils with music student inspiring each other through occurring frictions.

Further links: querklang.eu, querklang.eu/archive/film, facebook.com/Querklang

Doctoral Student Forum – Science Slam

Chairs: Mary STAKELUM (UK) & Thade BUCHBORN (DE)

The Doctoral Student Forum Science Slam allows participants to present their work to the audience in a comprehensible and accessible way in just eight minutes.

The rules:

- MUST be fun
- MUST be theatrical AND creative AND scientific
- MUST NOT use PowerPoint or at least use it in an unconventional way (it's not a lecture!)
- MUST NOT be dull.

At the end of the session, the audience votes on the best performance. There are prizes for the winners.

Doctoral Student Forum – Poster Presentation

Chairs: Mary STAKELUM (UK) & Thade BUCHBORN (DE)

The Doctoral Student Forum culminates in a dedicated poster session at the conference where each participant is invited to make a public presentation of their poster and to hear some valuable feedback from conference delegates.

EAS-AEC-EMU-Symposium

Chair: Adri DE VUGT (EAS)

Jeremy COX & Linda MESSAS (AEC), Adri DE VUGT & Gerhard SAMMER (EAS) and other representatives including EMU (tba)

Evaluation Framework for Conservatoires, Schools and Music Pedagogy Programmes

Between them, the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) the European Music Schools Union (EMU) and the European Association of Music in Schools (EAS) cover virtually all types, levels and ages of formal music education across Europe. Since autumn 2013, AEC, EMU and EAS have been working to further define and enhance the areas and levels of cooperation between their organisations. A specific area of their cooperation is dedicated to the development of an evaluation framework for conservatoires, schools and music pedagogy programmes. Building on the framework developed by AEC and now embedded in the independent European accreditation and external evaluation body for music studies, MusiQuE (Music Quality Enhancement).

This symposium will provide information on the aims, organisation and strategies of the AEC-EMU-EAS cooperation and will seek to discuss, in particular, EAS members' needs relating to the Evaluation Framework being developed.

Symposium of the EAS National Coordinators (NCs)

Chairs: Ene KANGRON (EE) & Gerhard SAMMER (DE)

The Role of Music Listening in Music Lessons in Europe

Music listening is the essential basis for all other musical skills and cultural achievements. It is a central aim of music education to develop an open-minded attitude towards new auditory impressions and musical experiences.

Reflecting the conference theme, the National Coordinators from different European countries will present how music listening and understanding is incorporated in the National Curricula (aims, methods, content). The overview is followed by a discussion about similarities and differences and how this topic should be dealt with in the future.

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modern pedagogy
and the latest
educational technology

In the UK, 75% of Music Services (Music Schools), 5 000 public schools, 30 000 teachers and tens of thousands of children use the Charanga Musikpartner Platform in their music teaching and learning every week



Mark Burke from Charanga explains how the Musikpartner learning platform is helping music teachers use modern educational technology to benefit the music education of thousands of children.

The Charanga Musikpartner learning platform is a living cloud-based resource that brings together great music, modern pedagogy and the latest educational technology. In the UK, it has been adopted by music schools and public schools on a large scale and it's now available for the first time throughout Europe.

“Children’s comfort with all things digital is a great opportunity for music teachers”

“For children today, technology is a routine part of their everyday lives. Their comfort with all things digital is a great opportunity for music teachers to widen access to instrumental learning because it can help instrumental teachers teach many more children while still keeping the quality high.

Children’s receptiveness to technology also has benefits for general music in the classroom. When teachers use modern interactive resources that harness good educational technology and attractive digital music content, it helps to engage children more deeply which makes it possible to stretch what they can achieve.

We developed the Musikpartner learning platform and all its interactive resources to give all music teachers an easy way to start using some technology and digital content in their teaching”.

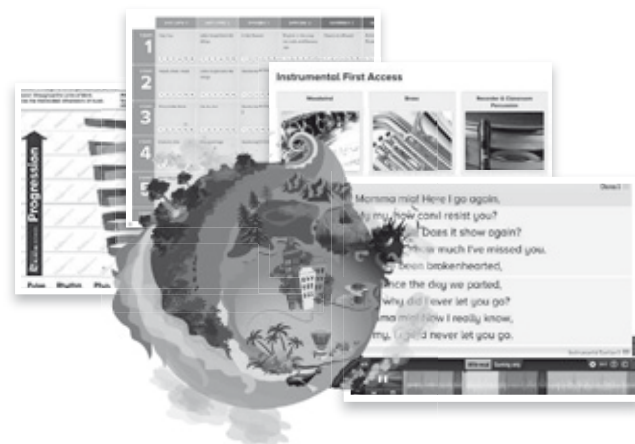
CHARANGA MUSIKPARTNER

Find out more

Visit our stand at the EAS conference to take a look at the Musikpartner Platform for yourself and get a free login to see how it works.

We also offer the following:

- ♪ Virtual meetings online
- ♪ Meetings in the UK in Brighton or London
- ♪ Musikpartner seminars at conferences or meetings in your own country



Charanga Musikpartner

- ✓ Thousands of exciting interactive resources for music teachers and children
- ✓ Tools to build interactive lessons for teaching and to share with colleagues and children
- ✓ A wonderful online learning world for children to explore
- ✓ A well-developed partnership programme to help you develop your own content



Charanga Partnership programmes

In the UK, we have developed lots of the digital content in the Musikpartner platform by working in partnership with groups of Music Schools, expert classroom music teachers and music publishers.

In Denmark where we launched Musikpartner last year, they have been able to use the Platform straight away as lots of the content is internationally appropriate, while at the same time working closely with our team to develop new content that’s suitable for their local music traditions and curriculum.

We are now looking to form new partnerships throughout Europe to collaborate on extending the successful Musikpartner platform to new music curricula.

It is an exciting opportunity for forward-looking music education organisations to introduce a ready-made cloud-based learning platform today and get some experience of what it can do, while working with our technology and resources team to create the next generation of digital music teaching and learning programmes for their own music education community.

Please contact us

Mark Burke ARCM(Perf)Hons, ARCM(Teachers’)Hons
Digital Partnerships Director, Charanga

- ☎ +44 127 382 3900 +44 7966 140 769 (Mobile)
- ✉ markburke@charanga.com
- 🌐 www.charanga.com
- 🏠 Olivier House, 18 Marine Parade, Brighton, UK





ABSTRACTS

Presentations

*All abstracts are listed alphabetically by first author's surname.
Linguistic editing lies with the authors.*

Wolfgang AICHINGER, Ulrike STELZHAMMER, Michael HUBER & Helga NEIRA-ZUGASTI (AT)

You feel, I hear, we make music – a dialogue. Development of didactic/methodological modules on inclusive work in music/movement/rhythm with hearing and hearing impaired students

It is well known, that deaf and hearing impaired are able to perceive music. So there is no reason to foreclose deaf and hearing impaired pupil to join music lessons in integrative and inclusive class. Nevertheless there is less knowledge how to teach this heterogenic group.

The primary research objectives aimed at winning new experiences and knowledge to develop appropriate teaching models for an inclusive and integrative context. As part of “Sparkling Science Project” students, teacher and scientist together searched for effective parameters of an inclusive music teaching. The practical music project – at the center – aimed to “compose” with different personal styles and forms of artistic expression invented by all participants. This “composition” has to be presented as result at the end of the term in the context of an overall presentation. All participants needed to find a way to realize this goal in the sense of a common (musical) language and shared activities. Necessary prerequisites were being developed automatically in this process and different opportunities were also tested in cooperation by heterogeneous groups.

By using scientific tools such as diary, protocol, media documentation and interviews the scientific mentors tried to capture the needs and collect the experiences during the project to extract ideas and impulses for the development of adequate teaching models for inclusive and integrative contexts with heterogeneous groups available.

The analysis showed that communication is a key factor within the project. More than specific music styles, instruments or other musically topics, a common communication needs to be find within heterogeneous groups of hearing and hearing impaired pupils. This knowledge should be a starting point for further investigations and should influence general thoughts about integrative pedagogy in this special target group.

Wilfried AIGNER (AT)

Design-based research (DBR) in music education: An approach to interlink research and the development of educational innovation?

Reflecting existing educational practice is one of the key aspects of practitioner research. Design-based research (DBR) or Educational design research is an approach which has been discussed for more than 10 years. It contains many elements typical for action or practitioner research, for example: a research situated in a real educational context, a close and immediate interrelation between research and practice, a special relationship between practitioners and researchers, multiperspectivity as a key research principle, a broad range of research methods, and long-term and cyclical processes.

Though, there are two distinguishable characteristics of DBR. First, it is not the examination of an exist-

ing practice which is in the core of DBR, but the design of an innovative pedagogical intervention. This design is not simply the object of the research, but is regarded as integral part of the research process, together with explorative analysis and reflective evaluation in cyclical development. Second, DBR aims at a continuous implementation of the designed intervention into practice, with two outputs at equal value: a maturing intervention and theoretical understanding – in other words: solutions and knowledge. Thus, neither practice nor research owns and decides the process, but both in close and equal collaboration. So far, DBR in education has mainly been applied in the Sciences, Mathematics and in ICT. However, music educators are a creative community full of innovative practice. Yet, when research is carried out to underpin such innovations, the design and development processes tend to be neglected in favour of traditional scientific evaluation methodologies.

This paper gives a survey of the characteristics, potentials and challenges of the design research approach. A concrete research project will be shown, where researchers, music teachers and composers developed and implemented a design for secondary school students to compose their own music with web-based notation and communication tools. On the basis of these experiences, the following questions are discussed:

- What methodological solutions can be found in a music education DBR project, and what are the main challenges?
- To what extent design research methods can be an appropriate tool for innovative practitioner research projects in music education?

Barbara ALGE (DE)

Open Ears – Soundscape Projects in Schools

This paper is about deep listening to sounds and soundscapes – the latter understood as environmental sound as well as musical compositions and sound installations when perceived as environmental sound. It introduces into the sound education developed by Canadian musicologist Raymond Murray Schafer in the 1960s. Schafer's "ear cleaning" programme guides people to more effective listening by, in first instance, becoming aware of one's own listening and, in a second step, discover how this listening is conditioned by social, cultural and individual circumstances. This proposal of a sound education differs from Patricia Campbell's pedagogy of listening that focuses on music instead of sounds and speaks of "deep listening" instead of "ear cleaning". Practical examples are in this paper presented from the project "Soundscapes Rostock" (www.soundscapesrostock.de) based at Rostock University of Music and Drama and led by the author of this paper. They are divided into the sections "sound perception", "sound imagination", "sound production" and "sound and society". The paper also discusses important terms from sound studies and sound education such as "silence", "sound", "soundscape", "sound event and sound object", "listening walk and sound walk" and "sound ecology"; and introduces into field work practice as the central method in soundscape projects. Throughout the paper the author will refer to the benefit of such projects in a school context.

Andreas BERNHOFER (AT)

Young people experiencing classical concerts

Why should young people attend classical concerts? That is the initial question of my research investigating into different fields of experiences in classical orchestra concerts. National curricula in music education (e.g. in Austria and Germany) demand the participation in cultural activities such as classical concerts, without providing well-founded reasons, what the additional benefits are.

This qualitative research tries to meet this deficit by developing a theoretical model for the wide range of experiences of young people in classical concerts (Tröndle 2009). The main research question is: What are possible fields of experiences for young people in classical orchestra concerts? The research framework is based on the theoretical concepts of musical experience (Hargreaves 2005, Kaiser 1992) and

concert pedagogy (Eberwein 1998, Stiller 2008).

This study uses Grounded Theory Methodology after Strauss and Corbin (Strauss, Corbin 1996) and grounds the generated hypotheses on narrative group interviews (1st range) and single interviews (2nd range) with young people between 15 and 18 years of age. In the interviews, young people are asked to talk about their impressions and experiences gained in a previously attended classical orchestra concert.

For theoretical sampling, the interviewees differ in age, social and regional background (urban and rural), school education and school focus (music-focus or non-music-focus).

A second data source is the recording of a participatory observation of high school pupils during a classical concert. This observation brings more detailed data about the activities of young people during the concert attendance.

The results of this study consist of partly overlapping fields of experiences (for example: sociocultural experiences, musical experiences, atmospheric experiences, educational experiences, irritating experiences, physical experiences ...).

The basic aim of this research is to develop suggestions for educational work with young people in the context of classical concerts and for possible cooperation between concert pedagogy and music-teaching in schools.

Vanessa L. BOND (USA)

A Pedagogy of Listening: Applications for Music Education

Renowned around the world, schools within the Municipality of Reggio Emilia, Italy have inspired early childhood educators with their constructivist, emergent practices based on a pedagogy of listening. This pedagogy is grounded in the belief that language is a cognitive tool (Vygotsky, 1978); therefore, children can express and create their musical understanding through discourse. To facilitate this semiotic process, Reggio-inspired educators build on children's prior knowledge, encouraging them to think critically and voice their thoughts during play. These teachers use questioning strategies that encourage children to explain the reasoning behind decisions that they make in the classroom. Children are then allowed the space and time necessary to respond. Teachers capture this process through documentation, the representation of children's experiences through photographs, work artifacts, and video footage that is accompanied by transcripts of children's comments and explanatory notes. The use of documentation makes children's learning visible to teachers, parents, the community, and the children themselves. Through this process, educators assess children, increase the community's understanding of musical development, and provide a visual memory for children, provoking further inquiry, and fostering thoughtful decisions about their current and future work.

Despite the REA's popularity and usage throughout the world, music educators may be unfamiliar with this approach and have yet to consider the application of Reggio principles and practices, such as documentation, to music education. In this paper presentation, I will provide an overview of this pedagogy of listening with particular focus on the use of documentation. I will describe how this assessment practice might best serve to meet the needs of music educators. My presentation will be informed by the many studies I have conducted investigating the use of music in a Reggio-inspired classroom.

Thade BUCHBORN (DE)

Playing – Listening – Understanding. How learners document and reflect their music lessons with learning logs.

The students of Musikgymnasium Carl Philipp Emanuel Bach are joining a special educational program for highly trained classical musicians offered by the school in cooperation with the two music universities in Berlin.

The students of the 7th grade were offered to use learning logs to document and reflect their music lessons (Reich, n. d.; Fischer & Bosse, 2010; Malmberg, 2003; Alsheimer & Müller, n. d.). The method was

applied during a period of the term where the students played and performed as well as listened to and analysed blues songs (Buchborn, 2013) – a musical praxis most of the classical trained learners were unfamiliar with. The goal was to offer a good tool to the learners to reflect their learning in this unfamiliar field.

The journals provided various methodological possibilities for the teacher. They were used to document learning results, as a starting point in the opening phase of lessons, as a tool to reflect individual learning processes, goals and results and as a starting point for communicative assessment (Bohl, 2001; Niermann, 2008, 2011).

The analysis of the journals shows a very individual use of the learning journals reaching from intensive written reflections to nearly empty pages. They opened the teacher an insight view to how the students experience their lessons, offered a chance for reflection and communication especially for students with weak language skills and helped students to reflect and understand the musical praxis of the blues against the background of their own classical expertise.

Muzaffer Özgü BULUT, Bilgen COŞKUNSOY, Utkan ÖZDEMİR, Sezen ÖZDEN Yanç, Çağdaş ALTINCI & Betül ÖZLÜ (TR)

Body Music as a Tool for Aural Education

As of 2014-fall semester, Body Percussion is an elective course in Music Education PhD program at Samsun Ondokuz Mayıs University (Türkiye). The aim of the course is to provide music educators with systematic knowledge and practice to use human body as a musical instrument with vocals, percussion and movement (dance). It is observed that this achievement gives music educators the opportunity to demonstrate a large content of rhythmic structures and musical styles efficiently and economically at a playful environment to their students.

Body music is not only audible but also visible. Everybody has an instrument. Thus it is easily imitable. It is observed that earlier realization of body as a musical instrument brings earlier improvement in musical cognition, abilities and intelligence. In addition, practicing body music helps to feel the emotional aspects of music. Besides, it might be a useful tool for realizing the relation between musical motives, phrases, sentences and forms.

The study subject of this paper is “contributing body music as a tool for aural education”. The main idea is to present some body music games that are prepared at the body percussion course, aiming to assist music educators’ teaching strategies for listening related issues.

The theoretical outline of the paper is formed through literary research on hearing, processing, listening, defining and understanding music. The second part consists of some body music games, which are especially meant for development of the rhythmical aspects of musical ear such as following gradual/natural tempo changes, abstraction, understanding rhythmic structure and musical style with the help of body movement and sounds. Five-student authors lead by the teacher of the course undertakes the study. The secondary authors are three PhD and two graduate students.

Nicola BUNTE & Veronika BUSCH (DE)

Musical concepts and their relevance to primary school children’s musical preferences

Background: Building on Behne’s (1975) construct of musical concepts (beliefs, attitudes, information etc. hold by an individual concerning a musical object) the study explores the development of such concepts and their relevance for primary school children’s musical preferences. This ties in with the assumption of growing stylistic sensitivity being relevant to age-related changes in “open-earedness” (Hargreaves, 1982, p. 51; i.a. Gembris & Schellberg, 2003).

Research questions:

- Can musical concepts be found in primary school children?
- If so: How do these concepts develop during primary school?

- Which concepts are important for the evaluation of music?

Method: In second and fourth grade children (n=31) were interviewed in small groups on their musical preferences using guided interview technique. This paper focuses on the content analysis of these interviews with regards to changes in musical concepts. The results will then be triangulated with former results on the development of primary school children's (n=735) musical preferences measured by a sound questionnaire (Busch et al., 2014), exploring the relevance of musical concepts to the evaluation of music.

Results: Interview analyses disclose musical concepts used by children to describe their music preferences. In second grade the concept "rock music" is of importance particularly for boys showing a strong association with the concept of "boy's music". Gender-specific concepts have been detected at both interview points, but in fourth grade they remain to be relevant for boys' preference descriptions only. Furthermore, the concept of "charts music" appears as a new preference orientation in grade four. Triangulation shows that musical concepts have explanatory potential for age- and gender-dependent differences in music preference development.

Conclusion: The importance of certain musical concepts for children's preference judgements together with the notion of musical concepts being changeable (Behne, 1975) makes them an important premise and a possible target for educational efforts.

Veronika BUSCH, Nicola BUNTE & Michael SCHURIG (DE)

Predicting open-earedness and discussing its function in children's identity development

Background: Based on Hargreaves' (1982) hypothesis of an age-related decline in children's preference for unfamiliar and unconventional music ("open-earedness") this study investigates music preference in primary school.

Aims: Can open-earedness be predicted by personal and structural variables (age, sex, music tuition, personality, music experience, migration background, socio-economic status)? Do children use music preference in their identity development?

Method: In the longitudinal study with four points of measurement (1st to 4th grade) children (n=735) rated 16 music examples according to their preference on a 5-point scale. Independent variables were collected using standardized questionnaires. Open-earedness was operationalized as a construct with "classic", "pop", and "ethnic/avant-garde" music preference as distinguishable latent factors through factor analyses. Using structural equation modelling a measurement model was derived for identifying and testing predictor variables. Complementary interviews (n=31) on music preferences were conducted in 2nd and 4th grade.

Results: Quantitative analyses indicate that already first year pupils possess music specific categorical systems for their preference ratings. During grades one to three open-earedness declines. In fourth grade the factor structure dissolves due to individualisation of preferences. Related to this age effect a strong sex effect indicates boys' dislike for "classic music". In addition to age and sex, private music tuition influences children's rating behaviour. Other independent variables showed no relevant predictive power for the factors. Content analyses of qualitative data support the assumption of music preference being used by children as a means to indicate their psychosocial (gender-)identity.

Conclusion: These findings lead to the question how pedagogical efforts can be shaped not mainly to maintain open-earedness, but to support children's experience of music being personally meaningful. On these grounds, music teachers could encourage children to make use of music for individual means and thus support importance of music in personal life.

Tine CASTELEIN & Thomas DE BAETS (BE)

“Opening minds”: music teachers as (‘artistic’) co-researchers

It is generally accepted that music teachers need to be flexible and adaptive, in order to cope with the challenges of daily classroom practice. In our view, this so-called ‘adaptive expertise’ is to a large degree situated in the real-time artistic interventions during a music lesson and, therefore, intrinsically related to a music teacher’s artistry. Indeed, we define this artistry within the process of music teaching and learning, not in a musical product. Reconstructing and communicating these artistic interventions is an important way to develop a thorough understanding of a music teacher’s artistry. Moreover, we believe that it is essential to artistic research in the domain of music education.

In this paper presentation, we report on the project ‘Respectus’, a research project that seeks to develop a method for music teachers to reconstruct and communicate their artistic interventions in a valid and reliable way.

Starting from an existing conceptual framework (author 3, 2012) we explore the possibilities to systematically map these artistic interventions by studying different cases of music educational practice.

We discuss the project’s first completed phase, in which we worked with two music teachers based in secondary schools. Our methodology consisted of a focus group discussion, focus interviews and stimulated recall interviews. First, we describe the use of video recording to evolve from mere “recognition” to “reflectiveness”. Then we present the results based on the analysis of the interview transcripts. We continue with an evaluation of the methodology and, finally, we elaborate on the benefits of “communities of practice” that allow practitioners to share and intensify their experiences and to open each other’s minds.

We consider this project as an important methodological exploration that can inform, support and guide future ‘artistic’ research in music education. We plead for a systematic approach that embodies processes of communication and conceptualization.

Sabine CHATELAIN (CH)

Supporting progression in music listening of 20th century music by interactions with visual arts

Music listening is a central activity in music learning. Research shows that listening skills can be developed by focused pedagogical activity (Afsin, 2009). Progression is based on music learning considered as an active generation of significations (Gruhn, 2004; Spychiger, 2001).

Visual arts can support music listening on several levels and by different procedures (Steincke, 2007; Krämer, 2011). We refer to the concept of esthetical transformation (Brandstaetter, 2004; 2013) to combine music and visual arts.

Our study aims to explore how esthetical transformation can be used in an didactical approach to 20th century music without strong tonal and metric references. We focus on two questions: Which kind of listening skills are fostered by combining visual arts and music? What are the challenges for the teacher?

Methodology: In a first step, we develop an interdisciplinary theoretical background based on a taxonomy of music listening (Afsin, 2009). In a second step, a composition of Iris Szeghy inspired by a picture of Paul Klee will be analyzed by using this background. Findings will be confronted with classroom reality through a teaching sequence (2 classes of 15 years old pupils, case study). Data analysis is based on a semio-pragmatic model (Rickenmann, 2001) focused on the generation of signification during the teaching-learning process.

Findings: It seems to be the main challenge for the teacher to handle with the different semiotic references made by the pupils in the transformation process and to connect them to music listening. Further research is necessary to gain better understanding of the esthetical transformation between music and visual arts as a tool for music learning.

Natassa ECONOMIDOU STAVROU & Nopi TELEMACHOU (CY)*“Music Listening” investigated: the whys, whats and hows of listening activities in Cyprus Music Education contexts*

Music Listening, as a term, has often been “misunderstood” and “misused” by practitioners in their everyday music teaching and learning practices. Although it is commonly accepted that a musical ear is the prerequisite for meaningful music making, what is often the case when music teachers refer to “music listening”, they restrict to some, only, of the multiple ways the activity of listening may be incorporated in the music classroom. In addition, very often they only aim at introducing a varied repertoire or helping children understand music concepts, ignoring other perspectives, such as developing listening skills which can be helpful in other musical activities or cultivating attitudes and behaviours, musical or even non-musical.

The present study investigates the ways a group of Cypriot teachers teaching music in primary and secondary schools perceive the activity of Music Listening and the ways their perceptions are mirrored in their pedagogical practices.

The sample consisted of 10 teachers, both music specialists and generalists teaching Music to children aged 6-15. Data was collected through non-participant observation of two 40-45 minute lessons of the participating teachers, without informing them in advance about the focus of the study. During the observations the researchers kept field notes on what of all observed would fall into the categories of developing pupils’ music listening skills, knowledge, attitudes and behaviours, as these terms were already introduced in the latest Cypriot National Curriculum for Music. In addition, semi-structured interviews were conducted right after the end of the two lessons observed, investigating music teachers’ perceptions on what “music listening” as a term could include in music teaching and learning and the ways they incorporated listening activities in their music classroom.

In analyzing qualitative data the researchers followed data analysis strategies such as categorizing, synthesizing and searching for patterns. Broad themes and specific topics were identified that seemed to be closer to the focus of the study.

Findings suggest that music listening is a term that needs to be clarified and further explained to practitioners in order to help them develop understanding of the multiple parameters involved when children are engaged in listening activities and support them in realizing the interrelationship between listening activities with performing and composing activities.

Carmen FERNÁNDEZ AMAT & Icíar NADAL GARCÍA (ES)*To hear, to listen and to understand the new sound impressions through the sound and the word*

It is a listening experience developed with students of the Grade of Primary Education in the Faculty of Education of the University of Zaragoza.

The purpose of this intervention is to work the auditive development with the sounds of the 21st century approaching other sound impressions as a new musical experience within an educational context. This project is developed through the joint work of two of the most avant-garde Spanish creators of the 20th century, the composer Luis de Pablo (1930) and the poet Miguel Ullán (1944-2009).

The experience is characterized by developing the meta-creativity, that is to say, the task works the students’ creativity within the own composer’s creativity and the poet. Students are themselves discoverers of new auditory experiences. Another feature of the project is the use of symbols, which is developed as a necessary resource for the understanding of sounds and words within this new context sound. The new sound impressions can cause an illegibility becoming readable during the hearing process. The convergence and the tufted power between sounds and words make hearing be identified as a whole.

These sound impressions lose their specific character, its concert halls, and come into the classroom, in the students’ ears and far from cause a cataclysm arrives and permeates their sound world.

Ruth FRISCHKNECHT (CH)

How to open ears and minds?

The presentation discusses different ways to construct aesthetic spaces in classroom teaching/ear training. These educational models create opportunities for an aesthetic education that goes beyond analytical understanding, however remains binding for a group of listeners due the applied intersubjective approach.

The presented models are student focussed and influenced by a constructivistic approach that aims at improving competences in verbalisation of the personal aesthetic stance of students. This way of ear training focusses on the learner's experience using an individual visual expression without any verbal signs or practising the aesthetic dialogue.

The educational models have been developed and tested by pupils, students and lecturers in the teacher training courses and are still an on-going process in teacher training.

Marina GALL (UK)

TEL in Music: Music Technology Enhanced Listening / Technology Enhanced Learning

This paper presents findings from a longitudinal research project in the South West of England. Each year, trainee teachers from one higher education teacher education institution are asked to reflect upon the use of technology to support musical learning. This includes questionnaires and focus group discussions. This paper presents findings related to listening and musical learning from data collected in the academic years 2011-2014. It will include discussion about:

1. Requirements of the internet including:
 - a) offering access to a wider range of music;
 - b) enabling student autonomy;
 - c) the ease with which one can place music in context;
 - d) problems of quality of sound.
2. The use of sequencing software for musical listening and analysis, especially in relation to score reading, and the consideration of structure and texture.

As part of this discussion I will present useful approaches/materials and 'good practice' suggested by the trainee teachers who took part in this study.

Rita GHOSN (FR)

Educative Project Report – Mapping for singing (MfS) in everyday teaching in schools: An experiment in “interactive listening” from an early age with the class teacher

This paper reports on a prototype “mapping for singing” (MfS) interactive listening method being piloted in French and international primary schools in France.

Background: Primary school pupils in France generally have one teacher teaching them every subject, including nursery rhymes and music, for a period of two years. With teachers and pupils in need of fresh and stimulating ways to teach and nurture creativity, there is room for a workshop offering a different approach to music education.

Aim: To introduce the MfS method to general primary school teachers. Participants need no prior knowledge of music.

Methods: A single session introducing the first three sequences of the Arlequin Interactive Listening and Learning (AILL) programme, after which the teacher, if he/she so chooses, can assimilate and relay all 10 sequences to pupils in class. The main tools and techniques are described in “AILL: mapping for singing in primary schools”, a paper to be delivered at EAS 2015.

Intended outcomes: To democratize music, making its language accessible to all; to stimulate creativity; and to extend to other subjects the benefits of MfS-generated teacher-pupil interaction.

Conclusion: The benefits of music in schools will be widely discussed at the EAS Conference 2015, on the theme “Open Ears – Open Minds: Listening and Understanding Music”. What if “mapping for singing” were to open up new possibilities for education through music ...

Arvydas GIRDZIJAUSKAS (LT)

Presumptions of Spiritual Music Interpretation in Musical Instruction

Quite numerous researches analyzed how and why children listen to music and what are their relations to the music listened to (Abeles, 1980; Flowers, 2001; Hargreaves, 1982; Kerchner, 2000, 2005, Kokkidou, Tsakaridou, 2009 et al.). However, the connections of music listening with spiritual traits of musical instruction were not analyzed widely. Analysis of natural children’s responses to music (Elkoshi, 2012; Girdzijauskas, 2014) revealed that associative responses are dominant, as compared with formal reactions. Nevertheless, student’s interpretations of music and reasons of listening to it are far from being spiritual (Girdzijauskas, 2010; Kokkidou 2012). There follows the main question of this research: How musical instruction is able to enrich interpretation of music listened to with deep meaning and spiritual sense?

The current research investigates how student’s natural responses to music are employed while listening and interpreting piano piece “Pavane” by Maurice Ravel, comparing spontaneous interpretations with those directed by the teacher, channeling student’s activity towards spiritual insights, values and meanings. The phenomenon of spirituality in current research is considered as “applying to something fundamental in the human condition (...). It has to do with relationships with other people and, for believers, with God. It has to do with the universal search for individual identity (...). It is to do with the search for meaning and purpose of life and for values by which to live” (NCC, 1993). Seventy interpretations of higher-grade students were studied. They were analysed qualitatively and quantitatively using mixed method of research (Creswell, 2008), that is: spontaneous and guided interpretations were analysed qualitatively, using content analysis (tracing mentioned features of spirituality, as human relations, religious aspects, identity, values and purpose of life), and quantitatively, comparing outcomes of both groups. Analysis disclosed that spiritually rich interpretations are not natural for higher-grade students. Spiritual traits of interpretations are highly dependent on teacher’s intentions and tasks directness, awakening spirituality-related associations and generating meanings. Then music can become a powerful tool of values and personality development.

Rūta GIRDZIJAUSKIENĖ (LT)

Music Listening as a Creative Music Activity: Teachers’ Point of View

Music listening is one of the most important types of music activity in music teaching. In the teaching programs of music education in Lithuania this activity is described as music listening and evaluation. The latter means that while listening to music it is not enough just to listen to it, but it is necessary to teach to describe, analyze music, to relate it to other contexts of music cognition. Both music listening and evaluation are complex and manifold activity that depends on general aims of music teaching and on a particular piece of music being listened to, on the way of its presentation, on the goals set by a teacher, and on the time devoted to that activity in a music lesson. Research shows (Girdzijauskienė 2012) that on average music listening in Lithuania occupies a quarter of a lesson time: in primary and secondary school music lessons in average 10 min., in senior student’s classes 12 min. However, involvement into this activity lacks creative point of view: pupils are presented with standard tasks; they are more often encouraged not to analyze music, but to memorize specific knowledge about a composition; there is a lack of active pupils’ participation and of tasks oriented towards different teaching styles; insufficient variety of activity types in music listening, and etc.

Creativity is a multidimensional phenomenon, the expression of which depends on specific the certain domain (Deliège, Wiggings, 2006; Burnard, 2012). The aim of this presentation is to reveal whether mu-

music listening is understood as creative activity. Semi-structural interview has been used to interrogate 10 secondary school music teachers who, while teaching music, pay a lot of attention to organization of music listening activities.

Teachers were inquired: why, in their opinion, music listening and evaluation is a creative activity; what tasks they present for students and how do they organize activities in the classroom while listening to music; what results of student's creativity they observe while listening and evaluating music. The research results has shown that: (1) Teachers perceive music listening as a double activity: teaching of music listening and teaching of its analysis and evaluation. Characteristics of creativity are ascribed to the second sphere of music listening. (2) While listening to music, creativity of both a teacher and pupils manifests. In regard of creativity, more attention is devoted to pupils' creativity. (3) Music listening as a creative activity is understood fragmentarily. A cognitive approach towards music listening dominates.

Stephan HAMETNER (AT)

Listening, Understanding and Action: Utilizing the Impact of Music in the Classroom and Music Teacher Education from a Constructivist Perspective

Three ways of dealing with listening and "understanding" of music can be observed within music-pedagogical lessons: (a) a historical and biographical one that connects an opus with the composers biography and his living contexts, (b) a phenomenological one that tries to explain an opus by means of itself such as music theory or form analysis and (c) one that focuses on the listeners' perception, the creative ideas, mental constructs, emotions and impulses the music evokes in them.

This presentation clearly focuses on the third approach from a constructivist perspective in various ways. Drawing on the sign model of the American pragmatist Charles Sanders Peirce a theoretical ground is set at the beginning. Furthermore a few examples are given of how a music teacher could work with this model in classroom. In addition to that a current research project at the University of Education Upper Austria is presented which looks at possible ways of implementing this approach in teacher education. Up to now there have been two main research results: (a) the findings of a MAXQDA analysis focusing on the coding of language that is used when students talk about music they have heard before and (b) the development of a system of categories including the functions of self-reflection, consciousness of rhetorics and presentation-tools and last but not least of a creative and autonomous approach to lesson and learning designs. The last category will be illustrated via a documentation of the various results students have designed in the last years.

Warren HASTON (USA)

Using Modeling and Imitation to Develop Aural Skills and Independent Musicianship

This presentation will be a Method Discussion about listening in a classroom context and concert pedagogy, and listening in connection with music making. I will also discuss it in the context of aural education in teacher training as a teaching method for undergraduates to learn and implement. Many ensemble directors are justifiably unwilling to use modeling in rehearsals because they do not want to teach songs by rote in an inauthentic way. The goal of the clinic is to discuss the benefits of using modeling and imitation as an efficient and authentic teaching method for instrumental music performance. Appropriate (teaching/reviewing performance concepts by rote) and inappropriate (teaching entire songs by rote) pedagogical applications of modeling and imitation will be demonstrated. If students are unable to transfer knowledge to new and varied contexts, then they simply relied on rote instruction and did not develop an aural and conceptual understanding of the concept during the modeling instruction. I will present a four-step Modeling Sequence that has proven successful at every level of instrumental instruction and can be used with any published method book. The Modeling Sequence teaches students to develop aural skills and transfer those to production skills as independent musicians. I will teach the sequence with sample concepts. The modeling techniques are based on research and have been published as a re-

source for teachers. Topics to be discussed are Rote teaching, Modeling, Call and Response, the Four-step modeling sequence, and Aural skills and Independent Musicianship. Attendees will learn to use modeling and imitation in a manner that leads to music literacy. I will present sample lessons/rehearsals, as well as resources for learning to teach with modeling with PowerPoint and handouts. I will demonstrate the sequence using the audience as my class. A question and answer session will conclude the clinic.

Beate HENNENBERG (AT)

All Stars inclusive. The inclusive band at University of Music Vienna: Participative band research

In recent times there has been a wide variety of research into inclusive musical activity (Hartogh, Smilde, Kellner). The Musikuniversität All Stars inclusive band is a multi-faceted musical/ artistic/ pedagogic project. This project involves a wide variety of participants: students of instrumental pedagogies, music education and music therapy work together with professors from the university of music in addition to other musicians and adults with sensory and cognitive learning deficits. These diverse groups practice and play music together, with all being treated as equal. Through this a research project has been developed using the innovative approach of participative research.

The basic aim of this scientifically based project is to improve the participation experience for people with learning deficits, sensory difficulties, and other communication problems. This is undertaken with respect to the individual's musical understanding and musical preferences, feeding into both rehearsal and actual performance.

A multi method analytical approach is used. Methods include documentary analysis, interdisciplinary group discussions, semi structured questioning in the form of guided interviews, and linguistic principles (comprehension monitoring).

Research into inclusion should belong to the disabled people, even if they are not the initiators. To further both empowerment and emancipation subjective perspectives are collected in order to improve participant's quality of life. This research is based on the concept of a modified, skill based, holistic, basic rights orientated idea of man.

The research is, above all, based on the ideas of Scott Brown and Jan Walmsley. These proposed that research into inclusion is only valid when the subjects themselves, when suffering from learning difficulties or cognitive problems, actively take part in the research and discussions.

Dave HOLLAND (UK)

Listening to the inner soundscape: A constructivist model for opening minds to sound-based music

Students often find sound-based music difficult to understand when they first encounter it and this paper explores a practice-based method for increasing their engagement with it. Accepting sound rather than notes as the basic unit of music can unlock access to a whole range of works and creative possibilities, but often this seems problematic for students.

This paper presents research that uses a praxial approach (as advocated by Thomas Regelski, 2002) that allows primary level children to learn through creative practice, thereby more effectively helping them to understand and appreciate sound-based music. This creative practice is augmented by developing heightened listening skills, which is defined as an advanced sonic awareness that allows for external associations to be made in relation to the source, as opposed to listening strategies such as reduced listening where the source is ignored. These skills can then be used as a compositional tool and are developed through listening training and written exercises, which are used to help participants listen to their 'inner soundscapes' (Tzedaki, 2011). With the help of these skills pupils are required to develop their own themes and narratives, which support their compositions. In working this way, participants can begin to make the step to listen as composers by internalizing their initial listening, an approach advocated by the

composer Michelle Nagai (2011). It is hoped that through this process a deeper interest in sound-based music will be cultivated.

The approach outlined in this paper is based on a constructivist view of education where learners construct their own knowledge through their own activities. It is suggested that overcoming ingrained pre-conceptions of what 'music' should be might be better achieved through a model that allows students to discover the potential of sound-based music through their own compositional work rather than through traditional methods of learning.

Tobias HÖMBERG & Oliver KRÄMER (DE)

Listening and Understanding Music from a curricular Perspective

In the history of music education, various concepts of listening and understanding music have been developed, most of them pursuing different goals. The diversity of existing approaches nowadays requires modern drafts of listening education. In Germany also the current tendency to put practical music making in the centre of music lessons demands a re-situating of listening and understanding music in school. Curricula serve as instruments to define educational objectives and set didactic priorities. Competence models classify different methods of dealing with music and determine their relationship. In the new curriculum for primary and secondary school that we developed for the educational region of Berlin-Brandenburg, "perception of music" is a central component. As the first of three fields of competence, it represents the precondition for all kinds of making and reflecting music. Within this field, different forms of listening and various dimensions of understanding music complement each other. We classify five skills to be achieved: (1) the listening focus and stamina, (2) the distinction of sound characteristics by ear, (3) the identification of musical structures by ear, (4) the verbal interpretation of perceived music, (5) the transformation of musical impressions into literature, paintings, film and movements. Each of these five skills is divided into eight achievement standards that can be attained flexibly, depending on the learning speed of the pupils – according to an inclusive understanding of learning in school. We would like to present this model together with our background considerations and put it up to discussion.

Friederike HÖSCHEL (DE)

Musical Pedagogical Shortcut about "Doing Gender"-processes in the music classroom

In opposition to the current pedagogical tendencies to improve dealing with heterogeneous groups in education this study conceives heterogeneity as a construct which is a result of human interactions. The research interests focus "gender" as one aspect of heterogeneity.

Concerning the research question – how differences between girls and boys as well as women and men are getting created within pupil-to-pupil and pupil-to-teacher interactions in music lessons – data were collected with a video recording. The lesson ("Bavaria-Lesson") was filmed with at least three fixed cameras and additional audio recorders in order to record as much as possible of audiovisual content about the lesson. Additionally, interviews with the teacher (before and after the lesson) and with students in groups of six people (only after the lesson) were made. The students were aged between eleven and thirteen (year 7).

For the reconstruction of "doing gender"-processes (West/Fenstermark 1995) the quality of physical contact within interactions were analysed. Therefore one part – the dancing sequence – of the entire lesson was micro analysed (sequence analysis). In addition, the approach of documentary method (Bohnsack 2007) was used for the interpretation of scene stills, which were created of the dancing sequence. Verbal contextual and pre-knowledge could be controlled methodically through the differentiation of immanent and documentary meaning.

The main findings of the study are:

- Avoidance behaviour referring hermaphrodite contacts within pupil-to-pupil interactions (“border-work”)
- Dramatizing biological sex between pupil-to-teacher interactions through gender assessment (e.g. T: “Boys, you are not listening to the music.”): supporting borderwork between students
- Quality of physical contacts and gender are incoherent.

Finally, the research findings of “doing gender” in the music classroom are presented by a short film of 3 minutes length from the given video data material. The “Music Pedagogical Shortcut” (MPS) is accompanied by an explaining text, which back up for example cutting and editing.

Anna HOUMANN (SE)

The Soundtrack of my life – autobiography as a tool for working with identity in musical practice and learning

Music teacher students experience the concept of “floating” (Bron, 2000) when they are confronted with a new culture or a new environment in transfer from school to university. In face off the new, identity problems often occur and they question the roles they expect of them selves and that others’ have expectations on. Within the academy there exists other sets of norms, another language, other ways of thinking and solving problems and of course another way of being. In this research project the question How can autobiography be used as a tool for working with identity in musical practice and learning? has been posed and examined.

Music moves us in many ways, both as an expression of feelings and of belonging (Ruud, 2013). We often talk about the music we listen to as “my music”, whether it is a digital playlist, a vinyl collection or a stack of CD’s. Music often expresses deeper layers in our selves. Music is identity. In music teacher education biographicity or biographical learning (Alheit, 1995) takes place in having a conversation with oneself but also in interaction with some one else (Houmann, 2014). As a method the music teacher students are asked to write an autobiography using music as a vocal point in their stories. They choose five pieces of music that they would describe as “crossroad music” that together would form “The soundtrack of my life”. In groups of four they read, analyze and perform the processed autobiographies.

The result shows that cognitive, emotional and personal changes can implicate the way we are and handle our lives. Biographical learning that focus on musical identity gives music teacher students opportunities to handle the crises, problems and difficulties that they encounter, but also shows them what possibilities their life contains’. In other words autobiography can be a tool to handle different situations in life, especially the cognitive development within the concept of “floating”.

Sezgin INCEEL (DE)

Music supports bilingual language acquisition in Turkish immigrants: A qualitative music-educational study on preschool child development in Germany

Previous studies revealed similarities between neuro-cognitive music and language processing, assuming specific cross-cortical interactivities to exert positive mutual effects on learning processes (Patel, 2003; Schön, Gordon and Besson, 2005); moreover the research promotes the use of music and musical instruction to support children’s language abilities. (Maclean, Bryant and Bradlet, 1987; Sposet, 2008; Rubinson, 2010; Bowen, 2010) On the basis of such hypotheses, the present study focuses especially on three crucial issues: (a) How can music help Turkish children in Germany to cope with typical language related problems? (b) How can Turkish families be encouraged to incorporate music-language-exercises into their everyday life? (c) How can such music-educational models improve inclusion and prevent social traumatisation?

The present qualitative case study applies various interview techniques and forms of systematic observation to generate qualitative data about the parents’ perceptions of and attitudes towards educational

and developmental processes, social behaviour and self-concepts, bilingualism and flexibility in verbal expression as well as complex benefits of music education representing a main focus of interest. The participants are the Turkish immigrant parents/caregivers, who have different socio-demographic backgrounds, currently live in Munich, Germany and have children, whose age vary between three and six. Five pilot and ten main participants were included in the study, which is a small purposive sample, that helped the researcher to have an in-depth analysis of the sociological events. First findings from piloting encounters and main interviews demonstrate the high impact of cultural habits and socio-demographic backgrounds on the participants' decisions about styles and modes of music education and language training. Comparative studies involving these present and previous investigations are expected to yield crucial insights into complex conditions of bilingual respectively bicultural learning environments.

Daniel ISBELL (USA)

Musical Code Switchers: Perspectives from College Musicians Performing in Educational and Informal Settings

It has been argued that people learn to be musical in much the same way as they learn to speak (Gordon, 2003). Perhaps more insight on the phenomenon of switching between various ways of being musical could be gleaned from the world of linguistics. The term code-switching is often used by linguists to refer to the use of more than one way of speaking, often between native and formal speaking (Heller, 1998). Some have applied this theory to better understand how people verbally shift in different social situations in particular (Blom and Gumperz, 1972). Another helpful parallel in the field of sociocultural linguistics is the concept of diglossia, a language situation involving the use of two dialects, a vernacular one and another “learned by formal education and used for most written and formal spoken purposes but not used by any section of the community for ordinary conversation” (Ferguson, 1959). In this presentation, these theories will contribute to deeper understandings of music in schools and how well young musicians are prepared to play in a variety of settings outside of school. Eleven college musicians who have been successful at playing in both educational and informal contexts were interviewed, completed a questionnaire, and observed performing in a variety of formal and informal groups. Results indicate that the participants have much in common and support the value of learning music by ear, making music in small collaborative groups, and exposing children to a wide variety of music at a young age. Participants provided opinions of the musicianship skills and personal characteristics they believe to be most responsible in their ability to “code-switch” between their chosen musical activities. These findings provide practical insights into the culture of music in and outside of schools and how educators could bridge the gaps between diverse musical worlds.

Ruta KANTERUKA (LV)*Teaching Music in the Differentiated Classroom*

A different way to learn is what the kids are calling for ... All of them are talking about how our one-size-fits-all delivery system – which mandates that everyone learn the same thing at the same time, no matter what their individual needs – has failed them (Seymour Sarason).

Teachers can differentiate ...

<p>the content <i>Knowledge, skills and attitudes we want students to learn; Differentiating content requires that students are pre-tested so the teacher can identify the students who do not require direct instruction.</i></p>	<p>the process <i>Varying learning activities and strategies to provide appropriate methods for students to explore the concepts; Important to give students alternative paths to manipulate the ideas embedded within the concept (different grouping methods, graphic organizers, maps, diagrams, or charts).</i></p>	<p>and the product <i>Varying the complexity of the product that students create to demonstrate mastery of the concepts; students below grade level may have different performance expectations than students above grade level (ie. more complex or more advanced thinking).</i></p>
<p>according to students'</p>		
<p>readiness / development <i>Some students are ready for different concepts, skills, or strategies; others may lack the foundation needed to progress to further levels.</i></p>	<p>interest <i>Student interest inventories provide information to plan different activities that respond to individual student's interest.</i></p>	<p>and learning style. <i>Individual student preference for where, when or how students obtain and process information (visual, auditory, kinesthetic; multiple intelligences; environment, social organization, physical circumstance, emotional climate, psychological climate).</i></p>

In this Good Practice/Educational Experience Paper (PPT) good examples of differentiating music lessons will be presented.

Kristo KÄO & Margus NIITSOO (EE)*Can E-learning with automated feedback facilitate music instrument tuition in school program?*

Estonia has recently introduced a renewed national curriculum for basic schools which includes compulsory music instrument tuition as a part of music lessons. The choice of instruments includes guitar (Grades 7-9). As the format of music tuition is based on group lessons, it results that most of the practicing by student has to be done at home without feedback. Since Sept 2014 pilot schools are using a sound recognition based automatic feedback tool MatchMySound which allows the teachers to give assessable musical homework and enhances students' practicing with an interactive application.

Feedback is generally proven to facilitate learning. However, learning a musical instrument has high demands on an individual's cognitive abilities. Especially at the beginners' level when most of the required actions are not automated. In that case, highly interactive study materials can exhaust working memory and direct the learners' attention away from their own playing and music. Music games serve as good examples of this problem.

Current paper reports the results of comparing three variations of the aforementioned e-learning application: (1) version with audio-only, (2) audio+sheet music, (3) audio+video. These three conditions

differ in the level of interaction and their effect on learning results was measured using a randomized control-group pretest-posttest design (n=45). Preliminary results confirm the hypothesis that too much interaction hinders learning.

As soon as the automated feedback will be widely introduced to music education, finding the optimal level of interaction will become a major concern of the e-learning designers. Although this paper demonstrates how sound recognition can be used when learning a guitar, this technology can be used for teaching other musical instruments and vocals as well. As such this paper offers the first insights into the problems and possibilities of the e-learning future in music education.

Kristi KILU (EE), Wilfried GRUHN (DE), Reet RISTMÄGI, Kadri PÕDER, Karin THÄT & Gerli SILM (EE)
The development of musical identity

Based on findings from former research on musical identity and self-concepts a cross-sectional study was designed on the development of individual differences which arise from education and the particular job requirements in music performance and education. The relevant research questions pertain to the identification of (1) main factors that govern identity formation, (2) developmental changes in the process of identity formation and (3) individual and group differences. Developmental changes over time might be supported by the activities and challenges of a particular occupation and the completed training programs. Therefore, music students from different programs (performance vs education at music academies vs universities) were investigated and compared with older, experienced professional musicians. All participants were measured by a Musical Identity Scale (MIS) which contains musical, educational, social and personal components. Additional information about cognitive, personal, and musical abilities was collected from a non-verbal cognitive test (Raven's Progressive Matrices), a standardized personality scale (Neo-5 Factor Inventory), and a music aptitude test (Gordon's Advanced Measures of Music Audiation, AMMA). The results from a multivariate analysis (MANOVA) and a factor analysis of the four dimensions of MIS exhibit a clear and significant differentiation between groups and their educational background. Four main factors could be extracted that influence identity formation.

Philip KIRKMAN, Joe SHAW & Frankie WILLIAMS (UK)
Integrated composing in the classroom: sustainable, blended partnerships in practice

The research presented in this paper is part of an 18 month project supporting teachers' professional development in composing.

Over the last decade there has been an effort to position the practice of music making more centrally in UK school music education (DFE, 2013; Ofsted, 2012). Composing has also been conceptualised as part of 'integrated practice' (Garnett, 2013) alongside performing and listening. Yet, while many school teachers are well-schooled in these latter activities, there

is a gap in many practitioners skills and self-efficacy in composing which diminish integration across all three. Furthermore, recent work shows that a wider range of learners are able to engage with classroom composing through the use of ICT (Savage & Faultley, 2014) but teacher understanding regarding ICT use is also highlighted as an area of deficit (Savage, 2010).

Previous work reveals that one of the challenges of developing practice is that many projects fall short because of the lack of sustainability beyond the intervention itself. The current project addresses the gap through an action research partnership project which brings together university-based composers and educators with classroom teachers to collaboratively, plan, deliver, refine and evaluate computer-mediated composing in school. The project moves beyond previous work by targeting teacher self-efficacy as a vehicle to support impact beyond the main intervention itself (Muijs & Reynolds, 2001). Key aspects of the research include (1) the blended approach to collaboration, (2) the focus on sustainability, and (3) the innovative digitally-mediated ethnographic methodology. As well as fostering a community of practice of learners, university-based composers and teachers we are developing a framework that sup-

ports teacher professional development, which cultivates sustained computer-mediated compositional development and that allows for a rigorous evaluation of impact. This paper will present the projects theoretical framework and methodology, some early findings and some emerging themes for discussion.

Gabriela KONKOL (PL)

Creating and listening to music in the classroom

Among the forms of musical activity used in the music lessons in general education school, apart from singing, playing the instrument and movement to music creating and listening to music is of vital importance. Perception of music familiarises the students with musical literature, makes them sensitive to the features of music, allows them to define the different instrumentation, the structure of a musical piece and its musical form. In terms of creating music, the child, from very early age, makes simple illustrations to texts and pictures using sounds and improvised movement to music. At subsequent stages of education students develop their creative activity through vocal and instrumental improvisation using school instruments and by performing simple musical pieces interpreting them according to their form and style.

The project in question was an attempt to integrate two forms of activity: listening to music and creating music. The participants of the project were primary school pupils, grades I-III. The main aim of the project was to generate a creative approach in students. Autonomous form of activity, which the creation of music is, became a tool for better comprehension of music. The project involved including the above mentioned forms of activity in the weekly one-hour meetings within the framework of school music club. The participation of pupils in those meetings was voluntary. The benefits were the increase in students' interest in those activities and the progress made in terms of creative invention. According to the assumptions of the project, child's creative activity was one of the forms of preparation to listening to music.

The project that was carried out proved the necessity of stimulating and developing the specified forms of musical activity through school practice. It is however essential that the teachers have the appropriate methodological background and take proper care of constantly improving their artistic and pedagogical skills. Methods and forms of working with students regarding music comprehension teaching and developing children's creativity ought to be one of subjects in the education in music teacher training.

Irena MEDŇANSKÁ (SK) & Miloš KODEJŠKA (CZ)

Music Entrance into the Consciousness of Pupils

(Music listening in music school education in the works of prof. Ladislav Burlas, Slovak Republic and prof. Jaroslav Herden, Czech Republic)

Reform of education is nowadays realised in majority of European countries. In Czech and Slovak Republic there is the education rooted in personalistic, socio-constructivistic, integrative and polyaesthetic approaches to the personality development of pupils in their ontogenetic development. Authors highlight notion of music education by doing in the conditions of personal and societal changes. From this point of view they focus also on music listening as an important musical activity. They introduce it from the following points of view:

- Genetic approach to music listening (personality of a composer and characterisation of the period in which he created his musical pieces),
- Formal analysis of the compositions (music-expressional and form-creative tools and the equipment necessary for artistic performance),
- Semantic approach to the problem of music listening in the educational practice of prof. Jaroslav Herden,
- Analysis of the taxonomy of music listening by prof. Ladislav Burlas, created as pedagogical interpretation of the piece of music.

In the end of every presentation the authors introduce the model examples of music pieces for music listening and the activities connected with them in pupils from 12 to 15 years old according to the methodical approaches by prof. Jaroslav Herden and prof. Ladislav Burlas.

Dale MISENHELTER (USA)

Teaching For Classroom Creativity: Questions of Definition, Teacher Perceptions, and Intent

Music classrooms in public schools are typically thought to be exploratory environments with discovery-oriented processes at their core, particularly at the elementary level. Background and training among teachers, as well as variations among schools in terms of intent and emphases, seem to suggest some differences in the definition(s) of creativity. Planning, implementation, support, and outcomes of educational activities meant to encourage students to be creative are of interest in the current investigation. In this study, in-service teachers (n=23) and pre-service teachers (n=18) responded via a survey-instrument consisting of 22 scaled items. Additional pre-post questions addressed curricular representation of creative intent, as well as perceptions of school-based and university training in creativity processes. Associated questions posed were in regard to these processes facilitating the teaching of concepts, discerning listening, and emotional musical response.

Utilizing a 5-point Likert-type scale, highest teacher responses indicated strong interest in providing opportunities for student reflection (m=4.6; sd=.51) and collaboration, (m=4.6; sd=.63), while lowest data (m=1.67; sd=.48) were in regard to assessment-oriented classrooms providing a positive environment for creativity. An additional high data point (4.4) suggests that in-service teachers become more interested in seeking out creative classroom activities as they gain professional experience. Data were also examined for correlations among responses.

Open response questions generated an initial list of 62 unique descriptors associated with creativity (freedom, imagination, choice, spontaneity, etc.); additional responses were also gathered in regard to variability of student creativity associated with age level, and parental understanding of musical products and processes, along with perceptions of community (outside the school environment) opportunities for nurturing creativity.

Dale MISENHELTER (USA)

Strategies for Listening and Creative Engagement

This “good practice” paper suggests that behavioural strategies (age appropriate kinesthetic tasks, for example) while listening are an engaging method of preparation from younger classrooms to advanced rehearsal environments. Videotape examples and in-session participation will demonstrate activities suggested as effective cognitive, behavioural, and most importantly, creative opportunities.

Listening has the potential for having considerable effect on internalized responses to music, and “attending” to music is a prerequisite to more advanced affective responses. Providing relevant experience (active means) during or concurrent with listening is a challenge, and all the more so when emphasizing expressivity and personal interpretive input.

Teachers note that musical experience influences learning and affective responses. Untrained (and young) musicians have informal knowledge of that which musicians experience and can contextualize more formally (Sloboda, 1985). Also noted is that listening and performing are related cognitively, with conducting and improvising (among other activities) constituting more than just means behaviors, although creative means are a major goal of any powerful learning process (Elliott, 1995).

Examples discussed and demonstrated through this paper/project will include guided movement and motion mirrors (videotape and attending participant examples) to simple and complex musical listening excerpts. Also discussed and demonstrated will be “technology” examples demonstrating listening multi-tasking with affective and cognitive capacities.

Exploring music through kinaesthetic activities or computer-based input responses would seem to have

obvious implications regarding the understanding – through active, guided and creative experiences – of basic compositional variables (dynamics, tempo, etc.), as well as complex musical concepts (stability, instability, tension, repose) which generate changes in ones response through enhanced listening abilities.

Ka Man Ng (USA)

Perception of Live Music in the Healthcare Environment

An increasing number of studies have shown the benefits of music listening to both mental and physical health, including the lowering of blood pressure, and the reduction of stress hormones and perceived pain levels. However, one rarely finds live music in health care facilities due to the traditional perception of silence as a necessary medical care component. Instead, noises from alarms, pagers, and conversations are often present, and may be stress-inducing to patients and staff. This presentation will showcase the music series project established at a local hospital and medical environment, the preliminary research in the benefits of live music performances in the healthcare environment, and the use of such series for pedagogical use.

Ka Man Ng (USA)

Perception of Music of Non-Music Students

Music has always surrounded our daily lives, whether or not we are aware of it consciously. However, this awareness and perception of sound and music differs from person to person. In the class that I taught, Introduction to Music Literature, students (whose majors including engineering, political science, mathematics, computer science among others) have shown an vast array of elements that they consider as sound, music and noise. The percetion of music compositions have highly varied as a result. This variance is an important aspect for music educators to recognize as students perceive music differently depending on their personal experience, vocations and interests. In the presentation, I will share the educational experience from teaching this class multiple times and the interesting aspects of music perception with different students.

Lorraine O CONNELL (IE)

Beyond aural discrimination skills: Developing the capacity to listen with understanding within a holistic music education

This paper reports on an action research project in which a programme for teaching the statutory Junior Certificate Music syllabus in Ireland was developed, implemented and evaluated by a group of eight teachers representing a variety of school contexts. Data were collected through regular group meetings and semi-structured interviews.

Aspiring to develop musical knowledge and understanding through the experiences of performing, composing and listening, it can be argued that the Junior Certificate syllabus draws significantly on Swanwick's CLASP model for music education. Listening within CLASP is concerned with attending to the expressive and structural character of music which in turn fosters a meaningful relationship between the listener and the music (Swanwick 1979, 1988). In theory, the development of purposeful listening through which students deepen their relationship with music is also central to Junior Certificate Music.

However, the data from this study reveal that, due to the constraints of teaching an examination syllabus, listening focussed predominantly on fostering aural discrimination skills, conceptual understanding and analysis. In other words, musical understanding was more concerned with what Swanwick refers to as 'knowing how' and 'knowing that' leaving little space for the nurturing of 'acquaintance knowledge' and the construction of personal meaning.

Addressing such a dichotomy was the motivation for the development of the programme under discussion here. Grounded in active music-making, this programme promotes a holistic approach to Junior Certificate music in which purposeful listening and the deepening of the relationship between the listener and the music is integrated with performing and composing activities. The findings from this study point to: the need to critically reappraise how listening is fostered across all Irish music syllabi; the need to incorporate opportunities for students' musical decision-making and construction of music meaning; the importance of choosing appropriate repertoire to promote the integration of listening with performing and composing activities. These findings are of particular current importance as Junior Certificate Music is currently undergoing a substantive review.

Eren ÖZEK (TR)

'Meşk' Method for Maqam Theory Education and Practise – Theory Discrepancies

'Meşk' Method has been used for centuries for musical education in Ottoman-Turkish Music tradition. Compositions have been passed from one generation to another by using this method especially in the time periods when the musical notation had not been used. In 'Meşk' method, the student learns a composition and practises it together with her teacher until she performs it without hesitation. The student uses her hands to gently hit the knees according to the rhythm patterns. These patterns preserve the integrity of the rhythmic cycle and are used as monitories for reminding the composition. When the student and the teacher perform together, the student memorises the melodic structure of a composition and learns the traditional series and their pitches by hearing them. By doing so, the student uses auditory, visual, and kinesthetics learning techniques all together. 'Meşk' Method is still used as an auxiliary method, although the written musical notation for Turkish music has emerged and widely accepted in the beginning of the 20th century and all compositions have been transcribed.

There are many pitches that are performed by the performer yet not shown in the musical transcriptions in Turkish Music. There are fifteen tetra- and pentachords (çeşnis) in the Turkish Music theory. In these çeşnis, there are sharper and lower pitches that cannot be described by the symbols used the musical transcription. In many çeşnis such as Uşşak, Hüzzam, and Saba there are pitches that should be learned by hearing and notes that are not fixed. It is necessary for the teacher to perform with the student during the training of such pitches.

Turkish Music Conservatories are the most prominent institutions for Turkish Music education. In this paper, the education system used in Turkish Music Conservatories is used as an example. The main purpose of this research is to state the importance of 'Meşk' Method both for students and teachers during Turkish Music education. The data is collected via observation and interviews and a detailed analysis is conducted on the collected data.

Gökhan ÖZTÜRK & Nesrin KALYONCU (TR)

The Cooperative Learning's Influence on Anxiety and Success in Ear Training of Music Teacher Candidates

Anxiety is a significant educational factor which may effect the gaining of musical audience skills, their effective application, and the evaluation process negatively. The discussions on the traditional teaching approaches' competence regarding the reduction of the anxiety experienced in this field, brings forward the necessity of new approaches to be put into practice. In this study the cooperative learning's influence on anxiety and success in ear training is investigated.

The study had been carried out with thirty seven students who, are registered to the Music Teacher Training Program of a university in Turkey, were taking Ear Training (ET) lesson. The students were grouped in two with reference to their three semester success points' averages; these two sets have appointed as experiment group (NE=19) and control group (NC=18) by using random assignment method. During the eight week study, in experiment group the ET-IV lesson had been practiced by supporting with the

'cooperation learning method' while ongoing instructional methods had been continued in control group. In the research, experimental model with 'pre-test/post-test control groups design' was used. The data had been collected by using "Music Theory Test", "Musical Writing (dictation) Test", "Ear Training Lesson Anxiety Scale" which are developed by the researchers and "State Anxiety Scale" which is developed by Spielberger et al (1970). In addition, to get to know the work groups, "Personal Information Form" was used.

The collected data throughout the research was analyzed with the SPSS-15 program. The data analysis was done according to 'paired samples t-test' and 'independent t-test'. According to the results of the study, the cooperative learning; has not been effective on the success increase in music theory and has not been effective on the success increase in musical writing (dictation). The cooperative learning has not affected state anxiety level but has been effective on the anxiety level in ear training lesson positively.

Alejandra PACHECO-COSTA (ES)

Transduction in the music classroom: a tool for improving music understanding

For many years, the reception and the intertextuality theories (Jauss, 1967, Weinrich, 1967, Kristeva, 1969) have shed new light on how we perceive the artwork. Besides, theory of transduction (Dolezel, 1999) links the way we understand a text with its receptor and the environment that surrounds the text transmission. Transduction also shows the way receptors build connections between different texts, in order to improve their understanding.

The study presented here is an application of the theories of reception and transduction. Our aim is to determine which are the elements used to identify a musical genre, and how they connect to the receptor's environment.

The sample has been integrated by 120 students of the Bachelor Degree in Primary Education at the University of Sevilla. We have applied a mixed method, being the tools a questionnaire (quantitative analysis) and a discussion group (qualitative analysis). The questionnaire was applied to all the subjects, in order to determine their previous musical training, listening habits and preferences (independent variables). In this questionnaire it was also tested the way the students identified a soundtrack with its genre, from a list of 30 movies and soundtracks (dependent variable). The data obtained casted three different students' profiles. Those students more completely identified with one of these profiles integrated the three different discussion groups.

The results obtained showed that those students with a broader musical training tend to show a more complex and complete perception of the music they listen to, but also that many other elements, attending to their personal, cultural and social background, have an important role in their musical understanding.

The findings of our study are that the students have two or three models for a concrete musical genre, and this is the basis of their transduction process. They choose particular elements in their hearing (instruments, dynamics, structure, tonality and modality) with an increasing complexity, depending on their musical training. However, their success identifying a soundtrack highly depends on their cultural background, not only on their musical one.

Finally, we propose that the transduction theories application can help to improve the listening practice in the music classroom, since it can serve to broaden the concept of musical understanding among teachers and students.

Clio PAPADIA (CY)

“Can you hear that you are playing the wrong notes?”: Listening in instrumental teaching settings

It is often observed that students, when performing on their instruments, tend to pay attention mostly on aspects of technique and interpretation issues and do not focus on listening what they are playing. For example, they may play the wrong notes and not realise it, because they are not aware of listening to themselves while playing and also, because they do not have a clear aural shape in their minds of what they want to listen. Therefore, students in instrumental lessons tend to not include aspects of conscious listening in their practising habits and performances and thus, they do not develop their listening skills as much as other performance skills, as technique for example. This presentation examines (a) the existence of this problem in instrumental lessons, (b) which factors lead to this problem, (c) how this practice can change and (d) why conscious listening is important in performance practice and how it is connected with the understanding of music. All these aspects will be discussed through examples from author's educational practice, by using data from a research with instrumental students. This paper will also present teaching practices that can help on developing students' listening skills and which have been used in the current research, as well as a reflection on the experiences and thoughts of the research's participants.

Vasiliki PSYRRA (DE)

Experimental music in music education with preschool children for experimental ears

“If you develop an ear for sounds that are musical it is like developing an ego. You begin to refuse sounds that are not musical and that way cut yourself off from a good deal of experience.” (John Cage)

The purpose of this paper is to examine aspects of experimental music in music pedagogy practice with preschool children. In particular, it focuses on the ways that children listen to, and create new sounds, and respond with their body; in addition, it is examined why it is especially important for children to experience experimental music in depth, as it offers a variety of elements to experiment with and improve on. The main characteristics of this music education approach are (a) the conscious listening and its ability to offer an alternative way of perceiving music and sound, mainly through experimentations with sound in the aim of gaining better realisation of the body, and (b) musical improvisation that provides a better understanding in recognising and analysing new sounds.

Davora RADICA (CR)

Musical representation and understanding music: aural music education at the first cycle of studies of music theory and pedagogy – Croatian experience

Understanding music primarily refers to understanding the “musical grammar” that is in the aural music education (eartraining), directly related to the problems of intonation and rhythm. This kind of musical understanding includes a wide area of mental (cognitive) processes, which can not be completely separated, neither from sensorial, nor from emotional sphere of man.

In this sense, aural music education involves, not only learning the basic terms of “musical language” (scales, intervals, chords ...), but also mutual conditionality and the nature of the relationship of musical components, arising from meaningful horizontal and vertical structure of music.

Meaningfulness in music is preferably associated with tonality as a “superstructure”. Many aspects of relationships in tonality in teaching intonation and rhythm, include the creation of specific mental representations, which can help students to form a platform for understanding music and specification of abstract musical language. The starting point in this regard is H.Riemann's article “Ideen zu einer Lehre von den Tonvorstellungen”.

The paper will present the reflection on experience of teaching intonation and rhythm in relation to mental representations of certain musical phenomena, such as chord relationships in area of tonality,

diatonic and chromatics, modulation, rhythm, meter ...

One of the main problems in teaching the listed facilities is the difficulty of their concrete (visual) representations as a clearest imagination in learning of any content. In this sense, the spatial musical phenomena (melody and harmony) are closer to the visual experience than the temporal phenomena (rhythm and meter). Successful teaching, therefore, implies raising awareness of almost synaesthetic experience of musical phenomena (pitch, color, density), revealing the multidimensionality of music, which has transferring potential of aural matter in the highest spheres of intellectual, emotional and spiritual.

Sandra RIMKUTĖ-JANKUVIENĖ (LT)

Listening to pupils' music composition using MCT, analysis and evaluation: Attitude of the pupils

Application of music computer technologies (MCT) in the music education process has been discussed in the scientific literature for several decades already. It is stated that the MCT opens possibilities for pupils to convey their music ideas, to give a sense to their music experience and desire to compose music by applying different means of expression. Teachers who apply the MCT in the process of music education state that composing music by using the software of music composition facilitate not only the composition, but also its evaluation and analyzing (Rimkutė-Jankuvienė, 2012). Evaluation of music may be defined not only as determination of end-result quality, but also discussion of the music expression means applied (rhythm, harmony, melody, form, etc.), and their influence on the entirety of the composition.

In order to determine how pupils evaluate their music composition by applying the MCT, the focus interview of group of 11th class pupils was performed. It emerged that the pupils are not prone to distinguish strict evaluation criteria for their creation. They pursue for a complete composition of music which corresponds to the idea raised at that moment. Listening to the piece of music and its analysis helps the pupils to discover problematic issues of the piece, to evaluate if the means of music expressions have been chosen properly, and if they have succeeded to give the sense to the idea of the music piece. According to the pupils, listening to, analysis and evaluation of own and group friends' compositions help to cognize music from inside, promote interest in the music created by the others, deeper cognition of music, and further creative activities.

Joshua RUSSELL (USA)

Keeping Students Creative: Teachers' Perceptions of How They Encourage Student Creativity while Avoiding Common Inhibiting Behaviors

Defining creativity in music can be a difficult task. Debate continues in the field over what constitutes creativity in the music classroom. Some authors argue that creativity is a specific phenomenon while others posit that creativity can take many forms ranging from composition and improvisation to the creative reproduction of the works of others. In the United States, views towards what creativity is and what the teacher's role is in fostering creativity are often informed and influenced by the classroom setting. For example, elementary generalists often see creativity differently than secondary ensemble directors. As such, the purpose of this research was to explore in-service music educators' beliefs about what creativity looks like in their respective classrooms as well as their reflections as to how they encourage as well as potentially inhibit student creativity. A non-random sample of twenty-two in-service music educators who teach in a wide variety of classroom settings (e.g., elementary general, chorus, orchestra, band) responded to a series of open-ended questions regarding their views of creativity in their classrooms and their roles in supporting and inhibiting student creativity. I conducted a summative content analysis of participant's responses in order to find underlying similarities as well as compare contrasting views. As expected, participants reported a wide variety of definitions of creativity in the music classroom as well as different understandings of their own roles in influencing student creativity. The similarities, differences, and implications of these for better understanding the music educator's role in student creativity will be discussed.

Jon Helge SAETRE (NO)

Researching generalist music teachers: describing lack of confidence or searching for professional strengths?

This presentation reports from the early stages of a qualitative research study. It is a follow-up study of the authors PhD project, and it aims to explore the professional potential of generalist student teachers preparing for music teaching in primary and lower secondary schools. In this study, the term ‘generalist student teacher’ means student teachers enrolled in a multidisciplinary, undergraduate teacher education program comprising one year of integrated music and music education studies.

Previous research indicates that generalist teachers and generalist student teachers with no or limited music studies from higher education struggle with confidence issues in their music teaching (for example Mills 1989, Seddon & Biasutti 2008, Hallam et al. 2009, Hennessy 2010, Bainger 2010, de Vries 2011 and 2013). At the same time, previous research also suggests that the lack of confidence emanates from conceptions (or misconceptions) of what music teachers normally know and do (Mills 1989, Greenet al 1998, Stakelum & Baker 2013), and from downplaying one’s own competence in comparison with presumably more knowledgeable professionals, e.g. the specialist music teacher (de Vries 2011, Hammel 2010). This project therefore proposes a shift of perspective in the research of generalist teachers and student teachers: a shift from describing their lack of competence and confidence to a search for their specific strengths and potential. A great body of research in the field of learning as well supports this shift.

To start exploring this issue, a pilot study has been initiated. A group of 18 third year student teachers are interviewed several times during one academic year, using an open-ended questionnaire (answered anonymously in writing). The questions are designed to capture what the student teachers find to be their particular areas of strength in music and in teaching, and how these areas are supported or counteracted during the on-campus coursework. The presentation will present preliminary findings and discuss how further investigation into these matters can be done.

Emilija SAKADOLSKIS (LT)

Motion and space in musical listening activities: some research-based practices

When we examine how children talk about music in the classroom, we find they use metaphors that refer to music as an external force that causes movement, occupies space, and has a clear location. Research shows that figurative language (metaphors, tropes, similes, etc.) is essential in constructing musical meaning, and this includes music listening activities. “Pupil talk” should not be discounted as trivial and unimportant, even when it is deficient in professional music vocabulary. Mere labelling through the use of technical vocabulary may not be sufficient to personalize the musical experience, and educators are recognizing the importance of students’ personal vocabularies when describing their musical perceptions. Although teachers of music have been referring to musical motion to great advantage, few have considered that literal motion in music is in fact not possible, and that they have been superimposing the logic of motion in space onto the metaphorical understanding of movement in music. Teachers try to rely on “professional” music language to teach, yet they should not discount metaphor. If that is the case, how can music teachers effectively use knowledge about motion metaphors to describe musical concepts and processes, and to respond appropriately to metaphors used by students? Since metaphors for musical motion are grounded in experiences of physical forces and physical motion in space, how can physical movement (both enacted, and imagined) help our pupils understand the music to which they listen? The presenter will share ideas for listening to music in the general music classroom that are based on brain-based learning principles, as well as theories of metaphor and embodied meaning.

Manfred SCHEID (SE)*Digital Media and Tools in Music Education – New Pedagogical Prerequisites*

Digital media and digital tools such as the Internet, software programs and applications will change the content and form of the school subject music. From a music educational point of view, one may ask in what ways digital media and digital tools, affects the epistemological prerequisites in the classroom. The result from the research project “School Subject Paradigms and Teaching Practice in the Screen Culture – Art, Music and Mother Tongue Swedish under pressure” indicates that we are about to experience a shift in the paradigm and practice of the school subject music. In an on going case study music teacher students are daily using iPads, exploring applications concerning their future profession and own musicianship. This resentation is based on interviews with music teachers who have implemented, embedded, and are using digital media and tools in their music pedagogy. The study revolves around the following issues: In what ways has digital media and tools changed their pedagogy? What advantages and disadvantages has emerged? The mistakes one should avoid?

Silke SCHMID (CH)*Dimensions of children´s music experience. Theoretical reflections and empirical evidence*

In favour of concentrating on learning processes (Harwood/Marsh 2012) or outcome (Knigge 2010), research objectives in empirical educational research often forego concepts of subjective relevance (Orgass 2007) or key dimensions on which habitual modes of music reception (A.C. Lehmann 1994) and esthetic experience (Rolle 1999) fundamentally rely on. Moreover, prominent philosophical concepts recited in the field (Dewey 2005, Seel 2003) only marginally take into account the idiosyncratic qualities of children´s perspective, however. This apparently makes the latter a designated desideratum of research (Campbell & Wiggins 2013, Lehmann-Wermser & Niessen 2006, Stålhammar 2004, Dietrich 2004).

The present theoretical and empirical study develops a multidimensional model of children´s music experience and seeks to explore the factors that foster music appreciation in educational contexts. In an ecological situativity framework that considers music a situated dynamic environmental interactivity (Rora 2001, Shepherd & Wicke 1997) beyond object-subject-dichotomies (Harnischmacher 2012, Elliott 1995) theoretical reflections explore the question which dimensions of music experience do have relevance for children.

The empirical study was conducted within the scope of an opera education project involving primary schools (n=26). In a longitudinal before-after-design using quantitative and qualitative methods children (n=282) were interviewed before, during, and after the project via child-specific questionnaire, in playful focus groups and semi-structured interviews. Moreover, collecting nonverbal data like children´s drawings supplemented the spectrum of methods. In a comprehensive data analysis process based on reconstructive methods (Bohnsack 2008) the childrens´ statements were coded and contextualized with respect to the concrete setting of the evaluated project. Thus manifest variables and categories of the latent construct “music experience” could be extracted and systematized.

Findings indicate that children value music primarily as a sphere of expressive multimodality and that phenomena like “conceptual blending” and “cross-domain-mapping” (Zbikowski 2002) are indeed crucial. The theoretically developed dimensions embodiment, narrativity, and sociality were shown to be meaningful categories of children´s music experience, but notwithstanding had to be complemented by the dimension of materiality (Schmid 2014). The presentation will outline model development and discuss selected findings of the project evaluation as well as potential implications for the design of educational settings. It seeks to corroborate evidence-based educational principles in accordance with those dimensions of musical experience that are actually relevant for children.

Jan Philipp SPRICK (DE)

Structural Listening and Emotion

Structural listening is an important part of music theory curricula at conservatories and part of the education of future teachers. The question, how this complex approach to musical listening can be used in a school context is crucial, since the musical prerequisites for such an approach are very high. Against this background, structural approaches to listening are frequently criticized for their rigid theoretical framework and their single-sided emphasis on analytical aspects of musical listening, impeding a more emotional and holistic listening.

In my paper, I want to argue, that a structural and an emotional approach to listening are by no means exclusive. I rather want to claim, that a deep emotional response to different kinds of music can enormously profit from a structural perspective no matter on what level of structure the latter operates. An increased awareness of structural features of music can help listeners to articulate their possible responses more clearly, they can also help especially non-expert listeners not to get lost in a longer piece, and, last but not least, heighten the awareness for musical details that otherwise would be overheard. After an introduction in which I discuss briefly several prominent music theoretical discourses on musical listening (Theodor W. Adorno, Eric Clarke, Steven Rings et. al.) that are mainly focused on a fruitful relationship of structure and emotion, I will proceed in two parts: In the first part, I will discuss, which aspects of structural listening could be accessible for non-expert listeners in a school context. In a second part I will deal with the issue, how a “second immediacy” (Carl Dahlhaus) in our listening, following a structural perspective, can be reached.

Jo STIJNEN (BE)

The influence of providing background information on the reception of music

Attempts to answer the challenging questions about meaning in music can be broadly divided into two approaches (Kramer, 2002): Some research focuses on the development of analytical devices for understanding music as autonomous art while others consider music as meaningfully engaged with language, imagery, and the wider world.

In a semantic sense, meaning can be traced to the reduction of uncertainty (Berger & Calabrese, 1975). We say something is meaningful if we understand how it works, why it is here, it's *raison d'être*.

As music is an initially nonsemantic medium, some teachers are inclined to “add meaning” by providing pupils with contextual background information about the piece being listened to. However, beside this semantic, narrative level music functions also on an implicit, unconscious, intrinsic musical level where the pleasure of surprise (i.e. uncertainty) will be an important determinant in generating a musical experience (Meyer, 1956; Huron, 2006).

A quasi-experimental design was developed to determine the influence of providing historical and analytical contextual information on the reception of pieces of music used in a classroom situation, in particular a course of AMC (general music culture) in a Flemish academy of music. Various pupil variables (e.g. age, gender, foreknowledge, interest, personality traits) are being taken into consideration. Results are faced with general principles of cognitive and developmental psychology and are turned into suggestions for music educational practice.

Vesna SVALINA (HR)

Listening to music – an important subject area in the primary music curriculum

Music education curriculum for primary level of education should be set realistically, which means that on the one hand it is necessary to respect the needs of the child and the society, and on the other hand, teacher's competencies. Therefore, croatian music education curriculum is set according to the principles of the open curriculum which means that the teacher is the co-creator of the curriculum of musical

culture. Compulsory teaching content is listening to music and learning about music. With that area teacher chooses and runs independently the other facilities and activities according to their preferences and in accordance with the interests of students.

This research paper presents an empirical study that was conducted in elementary schools in areas of Osijek-Baranja county in Croatia. The aim was to determine in which form and in what measure listening to music is present in teaching music at primary level of education and to determine teacher's musical competence for that area based on self assessment. Various questionnaires, interviews and observation protocols were applied as instruments. For the processing and analysis followed both qualitative and quantitative data analysis were applied. Teachers reported that they feel very qualified to conduct the activities of listening to music. They pay great attention to this activity (singing is still in the first place) and consider it very important for the process of teaching music.

Atilla Coşkun Toksoy (TR)

'Meşk' In Turkish Makam Musik Instrument Education

The cultures which continue music education depending on oral tradition have been frequently examined within informal education definitions. However ethnomusicology studies showed that music text dependent music education and oral transfer dependent music education are found together but on the other hand some examples that can be evaluated as informal music education develop as very complex and systematic structures within the cultural context (Nettle; 2007). Merriam also emphasized that the complexity is mostly originated from western education and teaching concepts and that the inexistence of settled institutions does not mean that education is not performed or does not exist. In line of this opinion, music education which is a part of socialization process is continued within the family or depending on master-apprentice relationship. The simplest and most prevalent learning method at this point depends on imitation (Merriam; 1964).

'Meşk', is an imitation based education method where Turkish Makam Music is transferred within master-apprentice relationship through a common memory from past to present instead of written documents. Turkish Makam Music was transferred from generation to generation through chains of 'Meşk' for 500 years. Due to the effects of westernization movements transfer of music to text and its distribution by printed materials started to become prevalent starting from the middle of 19th century. After the establishment of ITU Turkish Music State Conservatory in 1976, Arel-Ezgi-Uzdilek system started to be used in Turkish mode music education, it became prevalent and was accepted nationwide. Music text is one of the basic components of this system. On the other hand when especially makam expression is in question, the place of learning and playing from memory in education is frequently emphasized by the master performers of today (Şenalp and Dişiaçık; 2013).

Today Turkish Music State Conservatories constitute the population of Turkish Makam Music education institutions. In this study İ.T.U. Turkish Music State Conservatory Musical Performance Department was taken as a sample of this population. The basic aim of the study is to determine how the practice concept in Turkish mode music instrument education is perceived by educators and students and what its practices are. The study takes place in the group of field research group. The research data will be collected by using observation and narrative interviewing methods and the content analysis of the data will be performed.

Durgesh K. UPADHYAY & Ridhima SHUKLA (IN)

Exploring the Young Adults' Musical Engagement

Music is inextricably interwoven not only with ritualistic and devotional side of religious lives but also with day-to-day life experiences. Music accompanies a person from birth until death. Appreciation and reflections on our everyday music engagements can lead us to a peaceful and meaningful life journey amidst today's stressors all around. In order to contextualize and reflect upon research in music in India,

this study explores the dynamic interactions of variables of interest namely music preferences, listening styles, functions of music, *rasa* represented or induced by music, and personality (Big Five Factors) among young adults. A total of 77 respondents (male=40; female=40 with mean age of 22.7 years) completed survey assessing the above mentioned variables. Respondents showed stronger preferences for romantic love songs, soft songs, and filmy sad (slow) songs as compared to other musical genres. On six musical genres, significant gender differences were observed. Female respondents rated significantly higher on emotional listening and they more often move their body parts while listening to music. Emotional listening styles were rated as more important than analytical listening. Significant correlations were found between emotional listening and neuroticism (dimension of personality) and between analytical listening and openness (dimension of personality). Respondents, irrespective of gender, high on openness tend to enjoy varied musical genres. Music mainly served as a ‘source of pleasure and enjoyment’ or ‘calms, motivates, or reminds of past events’. Musical genres inducing *santosa rasa* (joy, pleasure, excitement, contentment) were perceived significantly higher in female participants. The fact that musical genres hold proper ties of a tune responsible for perception of melody and evoking emotions can be a potential key to boost the accuracies of current mood-based music recommendation systems.

Hans VAN REGENMORTEL (BE)

Tonal tools for keyboard players: The relevance of a forgotten aural practice and the end of mere reproduction

Artistic and scientific developments have thoroughly broadened our view of musicality. In addition, current musicological research has shed new light on the way musicians from the baroque era to the nineteenth century acquired their skills. Fascinating correlations between baroque *partimento* practice and an aural based lead sheet approach – common in jazz and pop music – have emerged.

Musica, Impulse Centre for Music developed a toolkit for keyboard players and teachers that translates proven but forgotten expertise into a more embodied and aural approach to tonal music, spanning the baroque, classical, romantic, jazz and pop repertoire by means of common improvisational and compositional principles. The result is Tonal Tools, an educational kit that makes an artistic view of musical development with tonal music pivotal (again).

Tonal Tools proposes nine harmonic ‘components’ for a creative approach to tonal repertoire from the very start to professional level. TT can be interwoven with usual keyboard didactics and repertoire according to a pupil’s pace and needs. Expect a better integration of musical understanding and instrumental skill, a more reliable memory and better sight-reading ability, a broadened musical imagination, enhanced expressiveness and a joy for playing tonal music.

As a valuable extension to keyboard teachers’ existing professional expertise, Tonal Tools opens new artistic and (auto-) didactic perspectives, including idiomatic improvisation and composition, re-composition of existing works, as well as new ways to deal with the music and practices of the past ... in the future.

Hans VAN REGENMORTEL (BE)

Ukelila: An aural and artistic approach to learning to play an instrument at school

Projects like El Sistema (Venezuela), the Guri Project (Brazil) and Leerorkest (The Netherlands) already convincingly demonstrated music’s emancipatory power, more specifically the ability to boost one’s self-esteem, sense of responsibility, ambition to attain a goal and the feeling of togetherness by learning to play in an orchestra.

Although these initiatives are successful in their objectives, we can’t ignore that, from an artistic and educational point of view, their approach rather mirrors conventional methods of music education:

- They closely relate to a canon of repertoire and its specific performance practice.
- They start from scores that are composed or arranged by others.

As an alternative the Genk (BE) based Ukelila project combines the emancipatory effects of a school or-

chestra with exploring new approaches to music by taking a radically artistic and aural stance. Otherwise stated: collaborate to make your own music by ear from the very start. In this educational adventure the focus is rather on musicality than on music, the latter being the expectable outcome of the first.

This means:

- Is music a way to express and communicate? Then let's really use it for that purpose.
- Is music a complex and fluid concept? Then let's investigate what music means to us.
- Is music about listening? Then let's listen in a broader sense than playing in or out of tune.
- Is music about embodiment? Then let's embody our understanding of music.
- Does music unfold in time? Then let's explore how we can deal with music in time.
- Is music about creativity? Then let's create.

The Ukelila project demonstrates that an artistic and radically aural approach results in a head start and opens new artistic and didactic horizons for music teachers.

Jeroen VANESSER (BE)

Music Education 3.0 – How can you foster future music teachers into music and art educators using a community art project as a “Singing Table”?

In my search for more social relevance for today's music teachers, I have been looking for concrete answers to the following two subquestions:

1. What pedagogic competencies do the cultural field and the teacher training college expect from future music teachers?
2. How can we expand the curriculum for music teacher trainees in order to reach the aforementioned pedagogic competencies?

Via an alternative placement process, to educate future music teachers at the LCUC teacher trainer college with jobs in the community arts, I examined how the participating students can benefit from that integration.

The form in which this exercise was done was a travelling singing table, a community art project about singing with all kind of groups.

I made a short film about this placement process and a clear but new list of pedagogic competencies which I call Music Education 3.0 (inspired by John Moravec and his book Knowmad Society).

Eirimas VELIČKA (LT)

Between ethnicity and multiculturalism: Listening to music in Lithuanian primary school

The music of world cultures – one of the most important fields of musical knowledge, which can significantly enliven and enrich the listening of music and recognition of musical culture in primary school. However, in Lithuania's primary schools this field is still poorly developed. Our teachers are still shy in singing the folk songs of other nations; they are reluctant to listen to the music of other cultures and continents.

Lithuania is characterised by deep and rich traditions of ethnic music. Lithuanian ethnic music holds a key place in the general music education programmes. However, this pointedly prevailing ethnocentrism is becoming a problem of Music subject content quality.

The paper reveals how this problem can be solved, by comparing the phenomenon of our own culture's traditional music with analogous phenomena from other countries. The paper's author, based on pages from the primary school music textbook he wrote himself and from his experience as a music teacher, will present interesting practical examples. Primary school children, through the Lithuanian instrument kanklės become acquainted not only with similar instruments from neighbouring countries (Latvian kokle, Estonian kannel), but also with analogous instruments from foreign, exotic countries: Japanese koto and Turkish kanun. The Lithuanian separate pan-pipes (skudučiai) have exotic relatives even among the instruments of the pygmies of Central Africa, as well as in Melanesia's Solomon Islands.

The activity of listening to music during a music lesson should not be isolated from other types of musical activity: signing by ear, solfeggio from notes, body percussion exercises, playing of school music instruments. In actively playing music a child, through practice, discovers the intonations and rhythms characteristic of the music of other cultures. Linking of the reflective and expressive modes – one of the more effective ways to help better recognise the musical culture of foreign and exotic countries.

Ana VELOSO (PT)

The software Orelhudo: a musical appreciation tool for primary schools

The educational service of Casa da Música, the main concert hall in Porto, devised specific software with the purpose to introduce musical appreciation in primary schools on a daily basis – the Orelhudo. Since February 2013, 7 schools and 51 classrooms in a total of 979 children have had the software installed in their computers, following a number of workshops with the involved classroom teachers.

Acknowledging the idea that schools have a decisive role in promoting diverse and meaningful listening practices among children (Clarke, 2005; Eisner, 2001; Walker, 2005), the present paper addresses two main questions: (a) how do the main goals and concerns of the software's developers relate to teachers' expectations and needs, and (b) the ways through which primary schools' teachers, include, develop, and take advantage of this software to prepare their lessons (Green, 2008; Mills, 2005).

Besides a questionnaire that was sent to all primary schools' teachers involved in the project, two case studies in two schools where Orelhudo is being implemented are being developed. Data collection includes non-participant observation, field notes, semi-structured interviews with the promoters of the software and teachers from the two primary schools.

Findings suggest that although Orelhudo has a strong potential as a resource to promote meaningful listening activities, several contradictions seem to arise from the fact that primary schools' teachers develop expectations that the software cannot fulfil, and also because they seem to lack musical confidence to further explore it in their classes.

Acknowledging Orelhudo as a promising and innovative tool, the present paper aims to contribute to the discussion about what it means today to promote meaningful listening activities with young children, and how the classroom teachers can be effectively helped in this domain.

Ingeborg Lunde VESTAD (NO)

Listening and understanding music in early childhood: On Sesame Street, Sesam Gade and Sesam Stasjon from the perspective of musical "edutainment" and the culturality of musical knowledge

This paper focuses on music listening in early childhood in an informal and semi-educational setting, namely children's TV. "Edutainment" describes any kind of entertainment that also educate. One of the most famous TV-series for young children that is based on the combination of entertainment and education is Sesame Street, produced by the American company Children's Television Workshop (CTW) in 1969. The series was unique at the time because of its defined curriculum. Over the years the series has been broadcast in more than 100 countries worldwide. In each country local broadcasting companies have co-produced the series, integrating local thematic contents, characters, scenery and music in their productions. Based on a combined ethnographic and discourse oriented analysis of selected programmes, written documents and interviews with key people who have contributed to the production and co-productions, this paper provides a comparison between the American Sesame Street, the Danish Sesam Gade and the Norwegian Sesam Stasjon with respect to music. The questions discussed are: In what ways is the music of the series designed to open the children's minds to new knowledge in general and knowledge in music more specifically? In particular, how do the TV-programmes invite children to open their ears and their minds to listening to and understanding music, and how does the series contribute to enhancing the children's ability to pay attention to sonic details? The comparative approach sheds light upon the

culturality of musical knowledge and skills in music listening, in the sense that the musical curriculum of the respective co-productions are be considered glocal: It is both the result of the globalization process of Sesame Street and of local influences of the culture of each co-producing country.

Sabina VIDULIN (HR)

From listening to music toward music making and understanding of musical work: experience from the Croatian primary school

One of the tasks of education is introducing pupils to works of art (Prendergast, 2009). In this way they acquire the skills needed for active participation in cultural and artistic activities.

Pupils' participation in musical activities directly reflects the understanding of music art and the active response through music (Gaggioli, 2003). It starts by listening and analyzing music that can be complemented by music making. In the process of raising awareness of music by listening, pupils judge, analyze, compare and evaluate musical works. With music making activities the listening process enriches itself with a demonstration of what has been learned and created. By listening to music and analyzing, pupils will learn to perceive and understand music works, learning about music. This activity will have direct impact on their music making and on better understanding of music (Vidulin-Orbanić, 2013).

Referring to the fact that in music teaching the emphasis is on introducing pupils to musical works of various genres, forms, styles and musical-stylistic features, by listening to music and analyzing musical works the pupils acquire basic musical knowledge and skills. Observing and explaining the expressive elements such as rhythm, melody, dynamics, tempo, musical form, instrumental and vocal ensemble, pupils get to know better the compositions. With the goal that pupils' knowledge became operational, they may continue to study these components by composing melodies and setting them in the framework of tonality, measure, tempo, dynamics, and musical form.

The main purpose of this presentation is to show how after listening and understanding music art pupils can compose and perform works of minor volume, creating and understanding the basic elements of musical works. The result of such work is a better understanding of musical elements and music in general, the demonstration of acquired knowledge, music making and active pupils' participation in the teaching process.

Gabriela VŠETIČKOVÁ (CZ)

Listening and perception as a starting point for compositional activities in the classroom. Experience from the Czech Different Hearing creative programme

Although composers and music pedagogues in Western Europe and the United States have been dealing with the theme of creativity and classroom composing within music education for almost half a century, the Different Hearing programme is the first to strive to include and develop these principles under the conditions of the Czech education system (or indeed the former Czechoslovakian one). The Different Hearing programme originates from cooperation of teachers and artists of two universities (Palacký University Olomouc and Janáček Academy of Music and Performing Arts Brno) and since 2001 it is the first project in the Czech Republic focused on making contemporary music accessible in the form of children's elementary composing. Its authors were inspired by similar projects taking place in the United States, Great Britain and Germany since the mid-1960s. The programme works primarily with basic elements of compositional process which include using of non-traditional sounds and musical instruments and graphic notation.

This paper focuses on different ways and approaches to work with listening and perception in the framework of the Different Hearing programme and their relation to the contemporary music. It is based on the description and analysis of selected games and exercises that are used for the initiation of the compositional process. The practice within the Different Hearing programme demonstrates that the intensive concentration on the silence, sound or "soundscape" can be a suitable starting point for compositional

activities in the classroom and a way to the music of the 20th century. The paper draws conclusions both in relation to the compositional practice, and pedagogical benefits in the context of music education in the Czech Republic.

Christopher WALLBAUM & Vincent BABABOUTILABO (DE)

Ideas of listening and understanding in music lessons from Bavaria, Scotland and Sweden on video.

The presentation will be the result of a teamwork of a group of master students and one lecturer. It is a setting of real research and we will see, if every MPS or some of them will reach the level for a publication. Today we don't exactly know, how many students will be able to come to Rostock, but anyway 2-4 persons will bring three or four Music Pedagogic Shortcuts (MPS = Short Films of 3 minutes plus Complementary Information) into the presentation.

The idea is to (1) present three or four MPSs and (2) to compare them. (1) Each MPS shows the result of analysing a lesson with regard to moments of listening and understanding music. Each lesson is documented with three camera-angles and interviews with teacher and students. The Short Film (3 minutes max.) is a collection of cuts of the lesson. It shows one moment or one kind of moments of listening and understanding. The Complementary Information explains the Short Film in two relations: (a) How the Short Film creates an interpretation from the original material of the lesson (cuts and their organisation) and (b) to which theory of listening and understanding this interpretation is related. (2) After the presentation of the Music Pedagogic Shortcuts (MPSs) the ideas of listening and understanding will be compared. The three music lessons from Bavaria, Scotland and Sweden follow different philosophies of teaching music. It may be interesting, if and how the found kinds of listening and understanding will relate to each other and/or to the different philosophies of teaching music.

Julia WEBER, Verena WEIDNER & Christian ROLLE (DE)

"... ein herrliches Geräusch." Composing Projects and Listening Competence

Nowadays, it can be taken for granted that children and young people do not only listen to and play music at school but also invent their own music (Wallbaum 2000, Zocher 2007, Schlothfeldt 2009, Vandr /Lang 2011). However, it is often not clear how the different musical practices intertwine. Processes of improvising and composing are only possible in connection with listening experience, which appears almost trivial. Literature dealing with the teaching of composing only rarely refers to this phenomenon (Ehrler 2009, Mellor 2000).

This connection is important for the development of composing projects in two respects: First, the success of a project depends significantly on how good the teachers are at meeting their pupils' experience and background. Second, the development of the students' musical competences directly correlates with the legitimacy of composition projects in school. We will focus on the question, what significance listening has, when children and young people compose in school.

In order to investigate this, we will categorise the already documented projects and didactic concepts in the field of composing and examine the integration of the pupils' listening competence. Several aspects are taken into consideration: different forms of verbalisation and visualisation of the listening experience, different functions of listening and the aspect of an increased 'open-earedness' created by composing. We generalise these aspects by considering expert interviews on the one hand and approaches out of the fields of general music didactics and psychology of music on the other. We demonstrate how composers can especially take the listening competence of children and young people into account when working with them in educational contexts and how they can promote them. Furthermore, we show how this teaching qualification is reflected in the context of a special training, which we design in the 'Komp d' project. The project is sponsored by the Federal Ministry of Education and Research.

Maria YEROSIMOU (UK)*Learning how to listen: the functional role of visual stimuli when teaching in classroom environments*

This paper will focus on listening skills of students in primary education, as these are observed by the author in her classroom teaching experience. In particular, it will examine the relationship between listening and other stimuli; it is observed that students present difficulties in listening to musical works without the use of other stimuli, such as the visual. On the contrary, the listening experience, when facilitated with visual stimuli such as music and videos, is completely transformed in a way that is more perceivable by students. Hence, the author will discuss the implications of enriching the listening experience in the classroom with visual materials, in the effort of developing the listening skills of the students, when working with major works of different eras in the history of music, with a special focus on 20th century music.

Katherine ZESERSON (UK), Annika SCHMIDT (DE) & Pascal STICKLIES (LU)*Alive and Listening ... at a concert hall near you*

The European Concert Halls Organisation network brings together 21 halls in 12 countries on a mission to transform the role of concert halls in communities, focusing on excellence, relevance and engagement. The Education, Learning and Participation group brings together colleagues concerned with reconsidering and challenging the conventional orthodoxies of concert presentation in relation engaging children, schools and families, and thinking in fresh ways about the contributions they can make to music education. Too many children and young people have not experienced live music, and are forming their assumptions, tastes and skills on the basis of recordings or scores alone. In this presentation we will share three contrasting and innovative examples of projects designed to stimulate and support listening through passionate connection with live music in concert halls. At the point of submission we have not yet chosen from our long-list of projects, but they will be drawn from activities in Sweden, France, Germany, Spain, Greece, Portugal, Hungary, England, Austria, Luxembourg, Netherlands and Belgium, and will include examples of digital enhancement; use of theatre techniques to deepen listening; consideration of the roles of mediators, presenters and resources in supporting listening; and examples across a range of genres and targeted at a range of ages. For example, several member halls have developed “2x hören”, a format in which pieces are played twice in one concert, separated by opportunity for discussion and reflection. Others have developed new approaches to educational resources, to presentation, to preparation and to programme content; all designed to support children and young people (and in some cases general audiences) to develop listening skills and have positive experiences of live music that stimulate deeper understanding, knowledge and connection.



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ABSTRACTS

Workshops

EAS Student Forum Workshop *Open Ears – Open Minds*

This workshop will include selected musical activities from different countries, developed by the participants of the EAS Student Forum in Rostock. The workshop is planned to include warm-up exercises and listening, performing and creative activities. The goal of the workshop is to highlight the main theme Open ears-open minds through representative examples which will be studied practically with attenders. These present the EAS Student Forum work carried out over the past few days.

Vanessa L. BOND (USA)

Listening to Student Voices in a Culturally Responsive Classroom.

Who are you, musically speaking? Who are our students? How can we come to know them through music?

In this session, I will describe the educational use of a podcast through a new lens – that of culturally responsive pedagogy. A podcast is a type of digital media that incorporates several data sources (e.g. audio, video, images) in order to share information about a particular topic. Specifically, the strategy I will discuss asks students to create musical identity podcasts through which they are invited to explore and share their musical history or persona through sound. This musical product has served as an entry point for a shared understanding of culture and community between my students and myself; I believe others will find it as rewarding for their classrooms and the future classrooms of their undergraduates. By modeling this practice, pre-service teachers can come to know the importance of:

- Incorporating students' musical preferences in the classroom in order to validate student experience
- Using music as a prompt to raise questions about society, such as the social class associations with particular genres of music
- Empowering students' musical voice while cultivating critical musical skills
- Highlighting student strengths by exploring a body of musical literature in which they are already fluent
- Avoiding dividing academic success from cultural affiliation and striving to eliminate the gap between home and school music experiences

I will situate this practice within culturally responsive pedagogy, first providing an overview of its philosophical tenets prior to sharing examples of student work and leading the audience through the step-by-step process of creating a podcast.

Yamaha Workshop

Thade BUCHBORN (DE)

Contemporary Music in Wind Band Classes

In the German speaking countries music education programs that combine general music with learning an instrument in the class group are more and more popular. On the one hand studies show a positive impact

on the musical development of the pupils and social benefits in these classes. On the other hand these programs are often criticised concerning their lack of variety in the offered musical styles and practices as well as the predominance of teacher-centred instruction.

This workshop introduces to the music educational concept of a wind band class and gives examples of dealing with contemporary music from the first sound to developing class compositions.

Please bring your instrument if possible!

Michael Buck (USA)

Ensuring Music Learning in Ensemble Rehearsals Through Listening: Best practices connecting instruction, repertoire, curriculum and standards

Begin with the end in mind: listen, learn, and make music! Presented using the McTighe/Wiggins Understanding by Design framework, this workshop traces the essential role of listening, through music making process and product. Practical applications of research-based best practices on classroom instruction, teaching materials/repertoire selection, curriculum and standards are highlighted and modelled.

Key understandings include: making music, ensuring learning and listening critically. Making music is central to the process and product. Using a constructivist and active learning approach to music ensemble instruction provides ample opportunity to ensure student learning. In all components – instructional strategies, teaching materials, curriculum concepts and standards – a teacher must utilize music listening to engage students and facilitate deeper understanding of music. Workshop participants will collaborate in multiple listening and music-making activities, experiencing and later identifying key instructional strategies and curriculum concepts. At the conclusion of the session, they will have tools to evaluate teaching materials/repertoire and implement critical standards-based listening components.

The essential questions include: how are instructional materials and repertoire important to music making? What constitutes quality music and musicing (as advocated by D. Elliott)? Most importantly, how do we utilize music listening, through process and product, to enhance teaching and learning?

The workshop will include a powerpoint presentation, listening examples, cognitive reflections, group participation activities – singing, moving (in place), and responding to music – and pedagogical demonstrations.

Muzaffer Özgü BULUT (TR)

Body Music Games for Aural Education

The aim of the workshop is to demonstrate some body music games that would be useful for understanding music. Workshop begins with warming up of approximately 10 minutes with stretching, technical suggestions and circle games. Meanwhile the meaning of “understanding music” is explained briefly. Then, in an hour’s time, some body percussion games with reference to musical motives, phrases, sentences, forms and music styles followed by structures such as polyrhythm, poly-meter, canons and counterpoint will be demonstrated shortly. At the remaining 20 minutes’ time, the relation of the played games with some particular pieces of music (audition) will be explained and discussed.

Marc GODAU (DE)

Learning and Playing Music by Ear?!

Research on informal learning practices has shown that making music e.g. in garage bands is not about reading music but a so called “by ear” learning process. Especially in Popular Music the aural learning method, i.e. copying music from records, has to be seen as a fundamental skill for music acquisition.

The declaration of Halle (Pabst-Krueger/Terhag 2009) demanded to draw more attention on students’

socialisation in popular music also for university education. Lucy Green (2008) presented possibilities for implementing informal learning practices in the school context focussing on the British Musical Futures Project. Besides this there is research on this topic within music lessons also in German schools (Godau 2015).

The workshop considers the question of how “by ear” methods can be implemented in music lessons. To give an answer the participants will try different forms of aural learning and discuss the transfer into school settings. Therefore participants will either form a group using band instruments or they will work alone using iPad-Technology.

Yamaha Workshop

Felix MAIER (DE)

Opening Ears by Playing Music Together – Experience Yamaha BläserKlasse

As music educators, we all have gone through a long-term phase of learning an instrument and playing music together with others, a biography we do not usually have in common with the students we work with. The Yamaha methods BläserKlasse, BläserKlassePlus and KeyboardClass bridge that gap by enabling students to experience ensemble playing within the narrow General School margins.

In this workshop, you will learn about all three methods, watch film material of classroom situations - and you will actually play some music together with the other participants. Experience this unique practical approach yourself - a variety of wind instruments will be provided.

Hanne ORRENMAA (FI)

Have Fun With Music, Drama and Games!

The workshop includes various exercises. The focus is in listening to music, exploring its different aspects and impacts and then improvising and creating new music from that base. The exercises include for example self expression, team-up, improvisation, drama games, rhythmic exercises and music-related drama exercises. The goal of this workshop is to learn to listen to music with “fresh ears”, and to give new ideas especially to teachers, who need new, positive tools in activating children and young people. Note: drama education and self expression don't need any skills in acting or improvisation – it's all about opening your ears, having fun, and willingness to try new things!

The workshop includes some of these things:

- listening to different sounds, creating music from that base
- voice opening exercises with drama, in different roles and singing styles
- voice opening combined with contact
- massage as a tool in voice opening
- drama games for activating the choir / music lesson: 1-2-3 (clap-stomp-snap), robots & terminator, shield /bomb, hattari hanson, creeping tiger, Romeo & Juliet, “duplo blocks”, buns in the oven
- ethnic dances from Africa and New Zealand
- drumming with shaman drums from Lapland
- body percussion rhythms combined with singing
- various songs from all over the world from a unisono into a 2-4 part choir
- using pictures in making stories and improvisation
- memory exercises: changing names, remembering names and the order of things
- using voice in drama
- developing motoristic skills: drawing triangles and squares
- exploring and developing sound worlds
- paring up-games
- making lines in different orders
- statues: quick statues and developing statues

- using story telling in voice / gesture improvisation
- telling stories word by word / sentence by sentence
- the path of conscience technique and the line of opinions technique
- human movement and sound machines

Björn ROSLUND (SE)

Harmonic Awareness – A Braid of Musical Thoughts

A workshop for teachers, students, musicians and all with an interest for ear training pedagogy and music psychology

When listening to music we can all feel the power of harmony. Melody and harmony often connect and belong together. But what is harmonic awareness? Which kind of musical thoughts are running through your mind when you hear, want to understand and define a chord or a chord progression?

I'm presenting a practical approach to a better harmonic understanding, by giving examples of methods and exercises for students as well as for teachers. In my workshop I will highlight the musical thoughts by means of music theory, memory, focus, inner hearing, tone valuation and harmonic context.

Music theory – all the knowledge you need to identify and to put into words what you hear. It might for example concern scales and intervals, triads and coloured chords, basic harmony and voice leading.

Tone memory – the ability to remember tones you heard as reference points, to keep important notes in mind, to relate and associate to notes or chords in the melodic or harmonic surroundings.

Focus – to be able to fit your ear into a sound picture, to separate voices or instruments, define a single note in a triad, a coloured chord or a more complex structure.

Inner hearing – as a musician it is important to be able to imagine notes in your head.

Tone valuation – every time you hear a tone in a harmonic environment, the tone has a function, energy or perhaps colour. When you define a certain tone as a root or a major third, you make a valuation of the tone.

Musical context – concerns recognizing and identifying chords and harmonic progressions or sequences in a musical context.

This workshop revolves around my new ear training workbook “Harmonic Awareness – a braid of musical thoughts”, as well as my experiences as an ear training teacher at the Malmö Academy of Music, Lund University in Sweden and many years teaching at different levels in the Swedish music education system.

Philipp SCHULZ (DE)

Ludger Vollmer's Opera “Gegen die Wand” [Against the Wall] – Chances of Intercultural Education through Scenic and Musical Interpretation

Music offers the possibility of diverse ways of integration by bringing different cultures together and making emotional statements. These are some of the reasons, why Ludger Vollmer's Opera “Gegen die Wand” (“Against the Wall”) touches and which were essential for the composer in his discourse with Turkish music and culture as well as traditional Turkish instruments.

The two protagonists of the Opera, Sibel and Cahit, meet in a hospital at a critical point in their lives. They start a love affair – without love in its beginning – and have to learn slowly how to react and listen to each other, to themselves just as to society around them.

With their own musical and theatre practice the participants are supposed to explore essential parts of the story and paradigmatic segments of the music of the opera. We will use basically the Scenic Interpretation (Stroh, Kosuch, Brinkmann) and a method called “Klangszeneenspiel” (Tacchini). At least we'll discuss chances and risks bringing cultures together in the presented way. Which assumptions – personally, institutionally, culturally – do we need for cultural exchange? Which way is dealing with this subject important or useful? And which are the tasks of music in this context?

Johannes STEINER (AT)*Sound.comix – Listening to Comics*

This workshop deals with questions of how onomatopoeias for comics will sound in reality and how this material of sounds can be used for composing music. When reading comics the graphical presented onomatopoeias will only sound in the mind of the reader. So every reader has its own imagination of the graphic presented sounds. The differences of the imaginations of sounds are the starting point for a musical journey.

In the beginning the visualized sounds used for comics will be analyzed and the participants will try to find out how those onomatopoeias may sound in reality. They can use their voice, small percussion or any sound producing object that is available for producing comic sounds. The results of those sound experiments form the foundation for developing the sound comics. The improvisations and compositions will be fixed graphically as a score consisting of three to five frames (pictures).

Eirimas VELIČKA & Kasparas KERBEDIS (LT)*Lithuanian Sutartinė: From the Archaic Towards the Symphony*

Lithuanian polyphonic songs sutartinės are a unique example of archaic musical folklore, flourishing in North-Eastern Lithuania since ancient times. There are only a few comparable examples throughout the world. Sutartinės are characterized by seconds between two voices, syncopation, and rhythmic counterpoint. They are also characterized by their syncretic nature – there is a close relationship between words, music, and movement. The texts contain many meaningless onomatopoeic words. In 2010 sutartinės were included in UNESCO's List of Intangible Cultural Heritage List – giving them international acknowledgement.

In 20th century some of Lithuanian composers, such as Gruodis, Dvarionas, Vainiūnas, Juzeliūnas, have begun to use sutartinės in their music. At the end of the twentieth sutartinės have become more popular in young subculture groups as well as folkrock groups. Therefore, sutartinės can be successfully used in a music lesson as a key which helps to understand some of 20th-21st century's Lithuanian music phenomena. The aim of this workshop is to present Lithuanian's archaic polyphonic genre sutartinės, to discuss the use of sutartinės in 20th century's Lithuanian symphony music and folk-rock compositions; to demonstrate their application possibilities in the classroom, while comparing sutartinės with academic and alternative music genres.

The structure of the workshop:

1. The presentation of sutartinės; discussion about rhythm and form features (15 min.);
2. Singing sutartinės with the audience, playing them on separate panpipes (25 min.);
3. Sutartinės in Lithuanian symphonic music: J. Juzeliūnas (1916-2001), "Songs of plains" (Symphony No. 5); listening and analysis (25 min.);
4. The use of sutartinės in folk rock music; karaoke singing with the audience (15 min.);
5. Discussion (10 min.).

Universal Edition Workshop**Constanze WIMMER & Helmut SCHMIDINGER (AT)***Listening Lab*

Listening Lab is a new series released by Universal Edition that offers practical and inspiring approaches for children, young people and adults to orchestral works of the 20th century. We present a pre-concert workshop to the Violin Concerto by Alban Berg and explore together the possibility of musical 'portrait painting' by using a twelve-tone series on different levels. Some of them require the ability to read music, some of them not. This example stands for other workshops and creative projects within Listening Lab trying to help the audience to enjoy an engaged and thoughtful concert experience.

Katherine Zeserson, Rob Kitchen and Kat Davidson (UK)
Being Music – Playing What We Ear

Sage Gateshead's pedagogical strategies synthesise a wide range of oral and aural practices, ranging from the traditional musics of the Northeast of England to improvisational techniques derived from jazz and the avant-garde and encompassing influences from many world vernacular languages. Realising the picture in the ear and developing the connection between ear, body and eye are at the centre of our work with people of all ages and ambitions. This dynamic workshop will engage delegates in demanding, exciting musical activities designed to challenge and develop the role of the ear in creating and listening to music; with meta-reflection throughout the session drawing on delegate experience to stimulate debate. Through working with voice, rhythm, found sound, and a variety of instructions and notations, we will map the inner landscape that our ears open up for us, and generate new music. We will investigate different kinds of listening – inner and outer – and their role in perception and creation, focusing on how to develop the acuity and breadth of listening as part of a whole body approach to being music, and drawing out insights relevant to the specific contexts in which delegates are practising. Delegates will play active roles in the workshop process, contributing and collaborating in the explorations, developing listening skills and analysing how different kinds of listening influence musical creation, learning and engagement. We will propose a re-focusing of music education around ear, voice and eye – a whole body process for understanding and creativity through authentic connection and empowered imagination.



ABSTRACTS

Posters

Wolfgang AICHINGER (AT)

You feel, I hear, we make music – a dialogue. Development of didactic/methodological modules on inclusive work in music/movement/rhythm with hearing and hearing impaired students

It is well known, that deaf and hearing impaired are able to perceive music. So there is no reason to foreclose deaf and hearing impaired pupil to join music lessons in integrative and inclusive class. Nevertheless there is less knowledge how to teach this heterogeneous group.

The primary research objectives aimed at winning new experiences and knowledge to develop appropriate teaching models for an inclusive and integrative context. As part of “Sparkling Science Project” students, teacher and scientist together searched for effective parameters of an inclusive music teaching. The practical music project – at the centre – aimed to “compose” with different personal styles and forms of artistic expression invented by all participants. This “composition” has to be presented as result at the end of the term in the context of an overall presentation. All participants needed to find a way to realize this goal in the sense of a common (musical) language and shared activities. Necessary prerequisites were being developed automatically in this process and different opportunities were also tested in cooperation by heterogeneous groups.

By using scientific tools such as diary, protocol, media documentation and interviews the scientific mentors tried to capture the needs and collect the experiences during the project to extract ideas and impulses for the development of adequate teaching models for inclusive and integrative contexts with heterogeneous groups available.

The analysis showed that communication is a key factor within the project. More than specific music styles, instruments or other musically topics, a common communication needs to be found within heterogeneous groups of hearing and hearing impaired pupils. This knowledge should be a starting point for further investigations and should influence general thoughts about integrative pedagogy in this special target group.

Ali AMER (EG)

Innovations for Mind Improvisation to Improve the Predicted Performance; New Method from the Arab Identity to Improve the Piano Performance

Mind musical improvisation is a cumulative creative process, vary from one to another, whether from the side of technically skills or from the side of musical creations, and the question here is; Do all musicians are able to perform the process of improvisation?

From this concept of mind improvisation, music in the Arab identity depends on the improvisations which called “Takassem”, in the process of instruments learning. By this cumulative way, creativity of mind improvisation consists in the Circumference of Arabic music elements, especially the Makamat which are the heritage of the Arab identity in music. The mind improvisation acquires from the process of improvisations in Arabic music “Takassem” different skills in dealing with Makamat and its Modulations, as well as the Arabic rhythms accompanying.

Performance does not necessarily depend in piano programs or curriculum on the process of free improvisation, thus the mind improvisation in the process of performance did not acquire its skill or experience whereby configure the cumulative experience skill in improvisation. Learning piano performance crystal-

lize in technical skills that can translate music notations to express the musical ideas of the composer. One of these concepts for either mind improvisation or improvisations “Takassem” in Arabic music or learning piano performance came the idea of this study dealing with several points centered on the innovations to mind improvising music and its development in the first learning stages for the musicians, especially the performance of the piano, whether from aspects of musical skill or aspects of the musical psychological and the personality, and crystallized in two goals; the first is development of the mind improvisation and the acquisition of different experiences and improve the performance of the piano through the proposed innovations based on the elements of music in the Arab identity, the second is the acquisition of self-confidence in the mind improvisation and piano performance.

Through the Experiment that was performed on the students of Music Education Department, Ain Shams University, and implementation of the innovations between piano and a group of other instruments, results and statistical analysis show that the goals have been achieved, whether for the development of mind improvisation or improvement of piano performance or the acquisition of self-confidence in performance through innovations of mind improvisation.

Stefanie BRÄUML (AT)

“I hear a good deal more subtly!”: Empirical evaluation of a concept for aesthetic education

Although the acquisition of musical-aesthetic competences is determined in the curricula for general music education in German speaking countries, concepts for the transmission of aesthetic experience, education and competences are seldom systematically documented and rarely empirically evaluated. One of those concepts is called “die kunst der stunde” (in English: “the art of seizing the now”), which tries to offer ideal environments for aesthetic experiences through creative activities of the recipients during listening to a piece of music (like drawing and painting to music, moving or acting). In my presentation, I will outline an empirical pilot study on the evaluation of the effect and effectiveness of the concept in classroom context. Methodically the research project is based on a combination of qualitative-hermeneutical and quantitative approaches to the aesthetic experiences and musical preferences of the students (triangulation). The data of the explorative study was collected within three classes in different secondary schools (n=74) through videography, non-participant observation, guided interviews with the students, reflexions and facebook entries of the students, pictures of the creative process and products and questionnaires. The findings show a notable extension of the aesthetic competences of the participating students.

Józsefné DOMBI (HU)

Contemporary music in primary school education in Hungary – Opportunities for participating in the Contemporary Music Week in Szeged

The aim of this poster is to present the teaching material for contemporary music to 7th and 8th graders (aged 12-14 in Hungary). We analyse the course books, our question is when students meet contemporary music during their studies and what methods are used in the books (history, listening, singing).

We examine the possibilities for students to participate in the Szeged Contemporary Music festival, as participants or as audience; and present the pieces we have discovered in the past ten years which are suitable for this age group to play or listen to. This way we contribute to the development of their attitudes towards contemporary music.

Mirosław DYMON (PL)*Perception and Understanding of Music by Pupils*

In the paper, music is defined as a set of information concerning three levels: acoustic, semantic and aesthetic. Listening to a piece of music depends on various factors leading to diverse aesthetic experiences. Depending on degree of understanding, perceiving music a listener should properly interpret intentions of a composer, performer and other factors in order to identify artistic and aesthetic values of the piece of music listened to. Based on the identified criteria two ways of behaviour during perception may be differentiated: reactive and intentional. Outcome of tests carried out on pupils of primary and junior secondary education schools concerning perception skills provide us with a lot of examples of degree of understanding and proper perception of pieces of music.

José Antonio RODRÍGUEZ-QUILES Y GARCÍA (ES)*Performance and performativity in music classroom. Open minds in the television series Glee.*

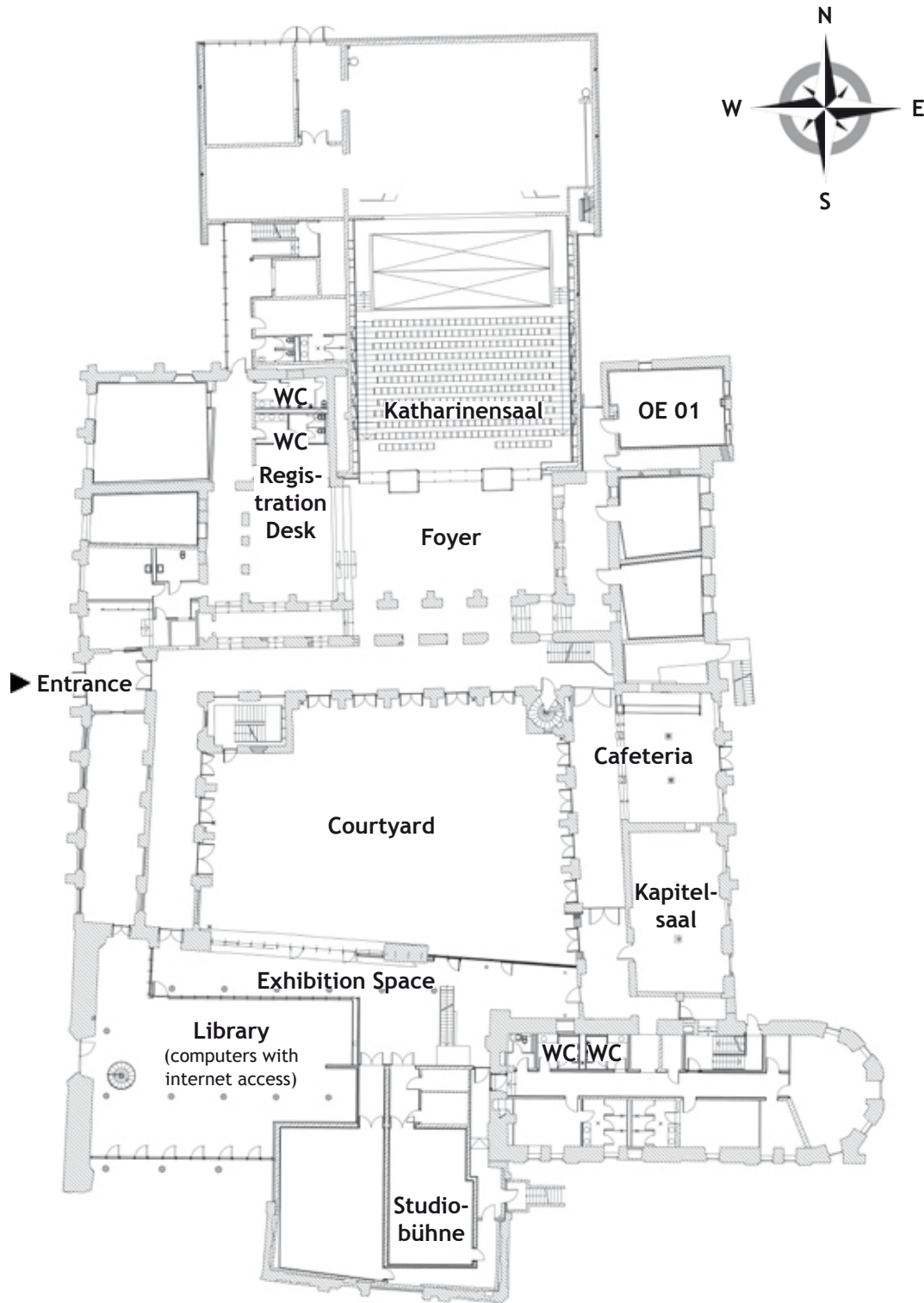
From a music-educational perspective, I will show here the treatment that popular television series Glee makes of sexual diversity. I will base on the queer theory and on the aesthetic of the performative and methodologically I will choose the critical analysis of the textual discourse by Fairclough to analyse the data in order to examine the discursive construction of LGBT-identities across the different seasons. We will see to what extent schools are important places to form and regulate sexual identities and we will also understand the necessity of boasting global policies in these institutions in order to fight LGBTI-phobia.

Instead of understanding school as a space that reflects the «natural distinctions», the series conceives it as one of the territories where teenagers' sexual identities (among others) are produced. Glee makes an effort to recognise and respect diversity and singularity of pupils' experiences, all of this in an educational frame represented by the music classroom. So we will understand the power of transformation a performative music education can offer. In fact, it goes beyond mere expressibility and emotion until it becomes part of pupils' own lives and – no less important – it acts as an agent of change for the social and political reflection.



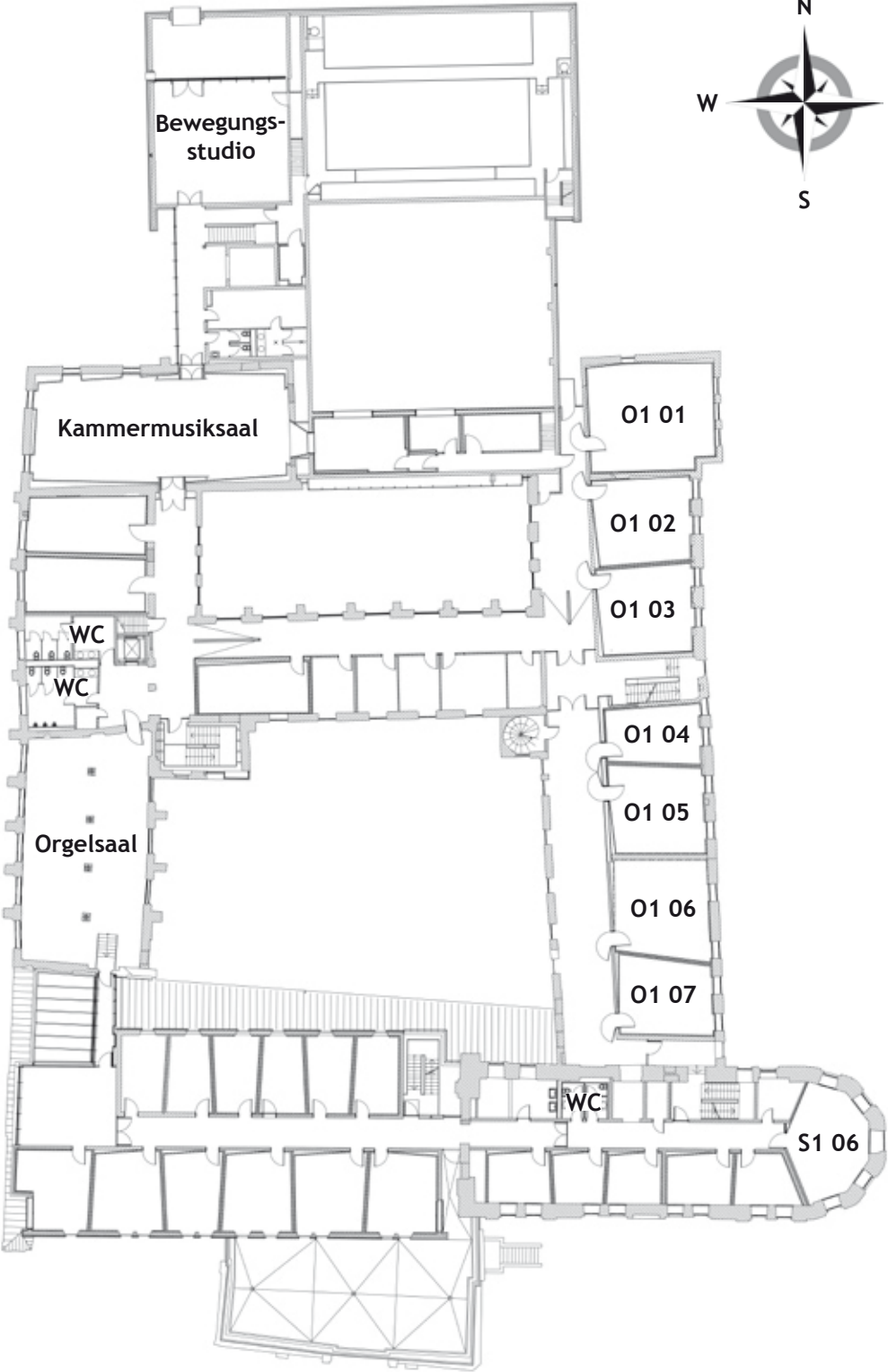
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