



International Conference

CREATIVE INTERACTIONS

Dynamic Processes in Group Music Activities

University of Music and Performing Arts, Munich, Germany

30th May - 1st June, 2019

www.creativeinteractions.eu

PROGRAMME

Sponsored by
Deutsche Forschungsgemeinschaft



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WELCOME

Dear delegates and guests,

It is with great pleasure that we welcome you to the International conference "*Creative Interactions - Dynamic Processes in Group Music Activities*"!

We are delighted to host this significant event at the University of Music and Performing Arts in Munich.

In the field of education there is a multifaceted rationale explaining the urgency of investigating and implementing "creativity in relationship". Well beyond transmitting established knowledge and skills, educational institutions have to prepare future generations to work creatively in teams and face unforeseen challenges. Indeed, innovation relies on the capacity of people and organisations to collaboratively engage in creative processes of knowledge building. In this sense, group creativity is becoming a core topic both in research and in pedagogical practice.

The aim of the conference is to gather together researchers, teachers and students to share ideas on collaborative creativity in music learning and on various modes of dynamic processes that take place when two or more people invent something new and valuable together.

The theme is transversal to diverse areas and contexts: early childhood, primary and secondary education, higher education, but also special education, instrumental tuition, out-of-school contexts, etc.

Be it with young children, adolescents, students, adult learners or artists, creativity in the group can be viewed from different perspectives:

- How teaching and learning processes can be structured and what pedagogical criteria are relevant in fostering a group-based creative attitude in learners.
- What different kinds of outcomes and results emerge from the collective process – with regard to musical products as well as psychological, social or cultural aspects.
- What role learning environments play in fostering creative collaboration (setting, curricula, institutional characteristics, cultural policies, etc.).
- What challenges and possible obstacles can hinder the pursuit of such creative interactions (e.g. assessment, insufficient training of teachers, more traditional pedagogical practices and ideologies, etc.).
- How different schools of thought and communities of practice define group creativity.
- How collaborative creativity can be realised in interdisciplinary contexts.

The importance of creative learning and teaching for creativity as a fundamental theme in education and music education cannot be overestimated. This conference intends to offer a rich range of research findings, theoretical reflections, examples of best practices, and practical activities regarding a phenomenon that is very relevant to our lives and our future.

On behalf of the University of Music and Performing Arts, we wish you an inspiring experience in Munich.

Andrea Sangiorgio
Wolfgang Mastnak
Conference Directors

ORGANISATION

Venue

The conference will take place in the venue Luisenstrasse 37a.

At the entrance you will find the Conference Reception Desk, where you can register and find relevant information about the conference.

Paper presentations

In this programme book, all abstracts are listed alphabetically by first author's surname.

On the conference schedule you can find the rooms in which the sessions take place.

Presentations will usually take the form of a 30 min. delivery from the presenter, followed by a discussion.

Sessions will be chaired by the conference helpers who will introduce the presenters, keep an eye on timings and facilitate the group discussion.

Some of the sessions you attend may have a small number of participants. With such a rich offer in terms of presentations and workshops it seems inevitable that group sizes will vary and, actually, some of the most fruitful exchanges often result from a small group of interested participants.

Workshops

You will have signed up for workshops through the online registration process. Lists of participants are on display in the Entrance Foyer on the ground floor.

Given the particular kind of activities offered, some of the workshops have a limited number of places.

We hope that in the course of the conference you will enjoy a good mixture of theoretical reflections on the one hand and practical activities on the other.

For the presenters

Please, meet the Conference helpers some time before your presentation/workshop in order to introduce yourself and review any points, including technical requirements you might need.

Please, arrive at the session at least 15 min. in advance and attempt to start and finish on time. It is important to allow sufficient time for an open discussion at the end of your presentation/workshop. The goal is to have a rich interchange between participants based on the presented contents or activity. Participants will also have plenty of time for further discussion during the breaks. Make sure that everyone who wishes has an opportunity to contribute to the group dialogue.

Technical assistance

Photocopying: presenters are kindly requested to bring their own printed copies of any handouts they might want to give participants in the sessions.

All spaces used for the conference have the following equipment:

- Data projector / Smart board (with VGA and HDMI connections, please bring your own adaptor, wherever necessary)
- Sound system (connection via mini jack to laptop headphone port)
- Whiteboard / Flipchart
- Wi-fi or cabled internet access

The conference staff will be available to help you at any time.

Internet access

The building in Luisenstrasse 37a is Wi-fi enabled, so you can use your own electronic devices to access emails and the web. Please, when you register for the conference at the Reception Desk in the Entrance Foyer, ask for the relevant username and password.

Meals & Refreshments

Coffee breaks: beverages are available for all in the Foyer of the Reaktorhalle on the ground floor.

Also included in the conference ticket price is the evening buffet on Thursday as well as the lunch and the evening buffet on Friday (Foyer of the Reaktorhalle).

International Conference "CREATIVE INTERACTIONS - Dynamic Processes in Group Music Activities"

Thursday 30th May - Saturday 1st June 2019

University of Music and Performing Arts, Munich, Germany (Luisenstraße 37a)

CONFERENCE SCHEDULE

THURSDAY 30th MAY

11.30	Registration - Entrance Luisenstraße 37a			
13.15 - 14.00	Plenary session – WELCOME Carl Orff Auditorium			
14.00 - 15.00	A KEYNOTE Carl Orff Auditorium	Killing ideas softly? Creating a creative learning environment by using the micro-moments Anna Houmann (Malmö Academy of Music, Lund University, Sweden)		
15.00 - 15.30	Break (Foyer of the Reaktorthalle)			
15.30 - 16.50	B1 PAPERS Room L11 Contextual Contingencies of Performative Interactions Helmi Vent (Mozarteum University Salzburg, Austria) Music-related creativity as the dynamics of oscillating processes Anna Maria Kalcher (Mozarteum University Salzburg, Austria)	B2 PAPERS Room L111 Creative teaching and learning with body movements improves the singing process and vocal quality Pirjo Nenonen (University of Jyväskylä, Finland; Music school J.S. Bach, Vienna) " ... singing right away without thinking about it". Empirical reconstruction of action-guiding knowledge and orientations in musical group improvisation of pupils at secondary level 1 Johannes Treß (University of Education Freiburg, Germany)	B3 WORKSHOP C.Orff Auditorium Kreativ, aber wie? Ideen für die freie Improvisation mit verschiedenen Gruppen - Musikalisches und soziales Lernen auf vielen Ebenen Birgit Salbmannshaus (University of Music and Performing Arts, Munich, Germany)	B4 WORKSHOP Room L115 The creative possibilities in songs and music Lavina Chong Wei Li (AOSA American Orff Schulwerk Association - AECES Association for Early Childhood Educators Singapore)
16.50 - 17.20	Break			
17.20 - 18.40	C1 PAPERS Room L11 Social inclusion and meaning-making in musical interaction. The M4M project. Andrea Schiavio (University of Graz, Austria), Andrea Gande & Silke Kruse-Weber (University of Music and Performing Arts Graz) Music improvisation in educational settings as transformative interaction. How students find new ways of making music while interacting with each other and their teachers. Andrea Welte, Jan Jachmann (Hanover University of Music, Drama and Media, Germany)	C2 PAPERS Room L111 Komposition und kreatives Musiktheater im Kontext frühkindlicher Bildung und Primärschulbildung Gudrun Koch (Musikschule Lauffen am Neckar, Germany) Die Schönheit des Taoismus - Kreative Interaktionen und Taoismus: Altchinesische Wege zu Rhythmik und EMP Lele Kremer (Deutsche Schule Shanghai, China)	C3 WORKSHOP C.Orff Auditorium The others around me. A workshop on body / space / group awareness David Russo (University of Music and Performing Arts, Munich, Germany)	C4 WORKSHOP Room L115 Creative learning with voice and body movements Pirjo Nenonen (University of Jyväskylä, Finland; Music school J.S.Bach, Vienna)
18.40	Drinks reception - Evening Buffet (Foyer Reaktorthalle)			

FRIDAY 31st MAY

9.00 - 10.00	D KEYNOTE	Carl Orff Auditorium	Freedom and Constraints: a critical reflection on the history and current state of creative music education for children in and out of school. Sarah Hennessy (Graduate School of Education, University of Exeter, UK)					
10.15 - 11.15	E1 PAPERS	Room L11	E2 PAPERS	Room L218	E3 WORKSHOP	C.Orff Auditorium	E4 SYMPOSIUM	Room L115
	"Über Geschmack lässt sich streiten." Mögliche Strategien in der Bewertung kreativer Produkte Michaela Schwarzbauer, Katharina Steinhäuser, Juliane Friedl (Mozarteum University Salzburg, Austria)		Demystifying Creativity: From a fundamental understanding to practical methods Andreas Kissenbeck (University of Music and Performing Arts, Munich, Germany)		React and play – Hands-on exercises in ensemble, interaction, sound, awareness and listening Thommy Andersson (Danish National Academy of Music)		Kreative Prozesse anleiten und beobachten (Blickwinkel aus der Arbeit der Hochschule für Musik und Theater München) a) <i>Workshop: "Live-Arrangement"</i> . Ein Improvisationskonzept für unterschiedliche Lehrsituationen Philipp Weiß	
11.15 - 11.45	Break							
11.45 - 13.05	F1 PAPERS	Room L11	F2 WORKSHOP	Room L218	F3 WORKSHOP	C.Orff Auditorium	F4 SYMPOSIUM	Room L115
	The relevance of Joint Attention for collaborative work in inclusive settings Shirley Salmon (Mozarteum University Salzburg, Austria) Together as one. Teaching and learning music in individual and collective settings. Andrea Schiavio (University of Graz, Austria)		You play as you are. Experiencing how personality traits find expression in musical improvisation Andreas Kissenbeck (University of Music and Performing Arts, Munich, Germany)		The exploration of our inner voice. An interactive workshop to create vocal music as a group Christin Bonin (Ludwig-Maximilians-Universität München, Germany)		b) <u>Vortrag: Theoretisch-konzeptionelle Ausrichtung eines hochschul-didaktischen Experiments</u> Hans-Ulrich Schäfer-Lembeck c) <u>Vortrag: Entstehung und Anleitung von kreativen Prozessen aus Sicht der Studierenden: Eine qualitative Studie</u> Lucie Wohlgenannt d) <u>Roundtable mit den drei Referenten: Praxis, Theorie und Forschung</u>	
13.05 - 14.30	Lunch							
14.30 - 15.30	G KEYNOTE	Carl Orff Auditorium	Transdisciplinary creativity – bringing what matters in from the sidelines Kerry Chappell (Graduate School of Education, University of Exeter, UK)					
15.30 - 16.00	Break							

16.00 - 17.20	H1 PAPERS Room L11 <i>From apathy to the moment of fulfilment: Musical creativity within the context of dementia</i> Silke Lehmann (University of Applied Sciences Osnabrück, Germany) <i>My Dream Rainbow: A project on inclusion</i> Banu Özevin (Dokuz Eylül University, Turkey)	H2 PAPERS Room L218 <i>Oper findet Stadt. Teilhabeorientiertes Musiktheater in der Praxis</i> Thalia Kellmeyer (Hochschule für Musik Freiburg, Germany) <i>„fisch in dir“ - Bausteine und Spielregeln zur gemeinsamen Entwicklung einer Musiktheaterperformance</i> Mamo Schulze, Max Schumacher (University of Music Luebeck, Germany)	H3 WORKSHOP C. Orff Auditorium <i>Soundpainting Workshop. A Taster</i> Carina Dengler (Freelance community musician, Munich, Germany)	H4 WORKSHOP Room L115 <i>How to let go? The role of a teacher in creative group processes</i> Mirjam Elisabeth Bauer (Catholic University Eichstätt/Ingolstadt, Germany)
Evening Buffet				
Concert in the Reaktorhalle				

SATURDAY 1ST JUNE

9.00 - 10.00	I1 PAPERS Room L11 <i>Creativity in Community Music</i> Alicia de Bánffy-Hall (Catholic University Eichstätt/Ingolstadt, Germany)	I2 PAPERS Room L111 <i>„Musik im Miteinander“ - ein Modell systemischer und kreativer Öffnung zur musikalischen Erfahrung in Kindertageseinrichtungen</i> Carda Wagner (Landeshauptstadt München, Referat für Bildung und Sport)	I3 WORKSHOP C. Orff Auditorium <i>The Dancing Elephant: Integrating creativity into teaching</i> Peter Hackel (Association of Music Schools in Bavaria - University of Music and Performing Arts, Munich)	I4 WORKSHOP Room L115 <i>Things that sound – creating a percussion piece with readymade objects</i> Wolfram Winkel (University of Music and Performing Arts, Munich, Germany)
Break				
10.20 - 11.40	J1 PAPERS Room L11 <i>Musical Bibliodrama – Creative Interactions in Classroom Settings</i> Christian Kaufmann (Gymnasium Wertingen - University of Music and Performing Arts, Munich) <i>Music, creativity, interaction, dynamic processes – A neuroscientific perspective</i> Wolfgang Mastnak (Beijing Normal University Research Centre for Arts Therapies, China - University of Music and Performing Arts, Munich, Germany)	J2 PAPERS Room L111 <i>Exploring the process of creativity and motivation in team teaching</i> Michelle O'Reilly (Maria-Ward-Gymnasium, Munich, Germany) & Mirjam von Kirschten (Freelance musician and music educator)	J3 WORKSHOP C. Orff Auditorium <i>„Pachelbel in the soccer stadium...“ - A creative approach to vocal group improvisation in the classroom</i> Bernhard Gritsch (Kunstuniversität Graz, Austria)	J4 WORKSHOP Room L115 <i>Odd rhythms - Is it really odd?</i> Banu Özevin (Dokuz Eylül University, Turkey)
Break				
11.40 - 12.10	Fostering group creativity in music education: challenges and opportunities Moderator: Andrea Sangiorgio (University of Music and Performing Arts, Munich, Germany)			
12.10 - 13.30	K GROUP DISCUSSION CONCLUSIONS	Carl Orff Auditorium		

KEYNOTES

Transdisciplinary creativity – bringing what matters in from the sidelines

Kerry Chappell

Increasingly the arts are being brought together with other disciplines in education in initiatives such as 'STEAM' (Science, Technology, Engineering, Arts and Maths). Some might bemoan this state of affairs as the instrumentalization of the arts in service of other agendas; others might see it as a means for transdisciplinary education which can address real-world problems.

Whilst being alert to the perils of the former, Dr Kerry Chappell will argue for the latter, making the case that, *when done well*, transdisciplinary arts/science education can nurture the kind of creativity in relationship that is more likely to develop children's capacity to respond to their own curious questioning, and ultimately develop adults with an open-minded, creative approach to life, their immediate communities and beyond.

Kerry will draw on a number of recent research projects which she has led including the CREATIONS EU science/arts pedagogy project (featuring the Global Science Opera programme), the Siobhan Davies Dance Next Choreography Young People's creativity research project and the SciCulture EU Higher Education Transdisciplinary Science|Arts|Entrepreneurship Teaching and Research Project. Research in these projects highlights the importance of understanding creativity as: *dialogic* – questions, leading to answers leading to questions; *material and embodied* – incorporating human and other-than-human creative players to acknowledge issues of sustainability; *rooted in ethics* – which are closely entwined with aesthetics.

Kerry will argue that this transdisciplinary, dialogic, creative approach to education, which forefronts the arts with equal importance to the sciences, brings multiple advantages. It stops us bracketing out aspects of education that are often side-lined - flights of imagination for their own sake; real rather than hypothetical learning experiences; the inclusion of teachers' and children's life experiences and curiosities; the acknowledgement of the role of emotions, feelings, touch and expression; the power of improvisation within and beyond the arts; learning harnessed to change; the positive power of confusion. It opens out the space of pedagogical approaches that might be attempted; and it even begins to challenge what education is for, and what role creativity and the arts might take within it.

This keynote synthesizes ideas from the following published writing:

- Chappell, K., Hetherington, L., Alexopoulos, A., Ben-Horin, O., Nikolopoulos, K., Ruck Keene, H., Wren, H., Robberstad, J., Bogner, F. and Sotiriou, S. (2019) Dialogue and materiality/embodiment in science/arts creative pedagogy: their role and manifestation. *Thinking Skills and Creativity - Special Issue: Exploring Pedagogies of Dialogic Space*. <https://doi.org/10.1016/j.tsc.2018.12.008>
- Chappell, K. (2018). From wise humanising creativity to (post-humanising) creativity. In A. Harris, P. Thomson, & K. Snepvangers (Eds.). *Creativity policy, partnerships and practice in education*. London: Palgrave Macmillan.
- Slade, C., and Chappell, K. (2017). Next Choreography: Transformative potential for young people in choreographic practice. *Exploring identities in dance, Proceedings from the 13th World Congress of Dance and the Child International* <https://ausdance.org.au/uploads/content/publications/daCi-2015/education/Next-Choreography-Transformative-potential-for-young-people-in-choreographic-practice.pdf>

Dr Kerry Chappell is a Senior Lecturer in the Graduate School of Education at the University of Exeter (UoE), where she leads the MA Education Creative Arts specialism and teaches on other M-level programmes, alongside supervising PhD students.

She also co-leads UoE's *Creativity and Emergent Educational-futures Network*, is co-convenor of the *British Educational Research Association Creativities Special Interest Group* and is Assistant Editor of the journal *Thinking Skills and Creativity*.

Her research focuses on creativity in education, specifically in the arts and interdisciplinary settings, and how creativity contributes to educational futures debates. Kerry is also interested in the development of participatory methodologies, and often works alongside a variety of professional colleagues, as well as students, as co-researchers. Her work is informed by her ongoing practice as a dance artist with Devon-based *Dancelab Collective* and she is a Trustee of Dance in Devon. Kerry has worked with a wide range of organisations including *Trinity Laban Music and Dance Conservatoire*, *Attik Dance*, *Camden Arts* and *Wayne McGregor Dance* to name a few.

She recently completed two research projects, one investigating creativity in young people's project-based dance practice (*Siobhan Davies Dance Next Choreography*), and the other the EU-funded *CREATIONS* project which developed creative pedagogies through trans-disciplinary arts-science education to better engage students in science education.

She is about to begin work on a number of new research projects including *SciCulture* (EU-funded), researching open-ended educative approaches that encourages co-creation between cultural and scientific disciplines in Higher Education and *Digital Innovations in Project-based learning* researching how VLEs might best support creative learning across different Higher Education disciplines.

Freedoms and Constraints: a critical reflection on the history and current state of creative music education for children in and out of school.

Sarah Hennessy

In this talk I present a number of aspects of creative music education from a personal and reflective position. I start with a short description of my own experience to illustrate the relative constraint of a conventional music education in becoming a teacher.

I then consider the history of creative music education in the UK from the relative freedom of the 60s through to the introduction of the national curriculum, in particular the influence of John Paynter and other composers; and how group composing became central to their and others' approach.

An increasingly politically controlled school environment since the early 90s and the great expansion of musical genres, styles, and learning tools has led to music education occupying spaces beyond school... drawing on both informal and non formal learning contexts.

I conclude with a number of questions about current and future challenges.

Sarah Hennessy is Honorary Senior Lecturer in Music Education at the Graduate School of Education, University of Exeter, UK. From 1990 to 2015 she taught on initial teacher training programmes for primary teaching (both generalist and specialist), and on the Masters programme, as well as supervising doctoral students. She was a partner in the EAS 'meNet' Project (a Comenius 3 EU project) which aimed to build a European network for knowledge exchange in music education. Her involvement in this project and extensive involvement in the European Association for Music in Schools (EAS) has given her a wide knowledge and experience of international collaboration.

She has acted as a consultant on primary teacher education to the UK government and has researched and published widely particularly on issues concerning primary music teaching. She has completed funded evaluations for many organisations including the London Symphony Orchestra, the Orchestra of the Age of Enlightenment, the Royal Opera House, and the Association of British Orchestras.

She is founding editor of the journal *Music Education Research* and founded the *International Conference for Research in Music Education (RIME)*.

She was EAS President 2009-2011 and was an elected board member of the International Society of Music Education 2012-14.

She is Chair of the Orff Society UK.

Killing ideas softly? Creating a creative learning environment by using the micro-moments

Anna Houmann

There is no shortage of insights or suggestions for how teachers might incorporate creativity into their teaching. Wading through these suggestions, however, can be quite daunting. This because many of these suggestions imply that teachers need to somehow radically change their approach to teaching, adopt a new curriculum or add-on creative activities to their existing teaching plan. Consequently, many teachers feel that such changes are not feasible and may even come at the cost of supporting students' academic learning.

This keynote will discuss alternatives. Teachers need not adopt a new curriculum, radically change what they are already doing, or attempt to add more to their already overflowing plate of curricular responsibilities. Rather, teaching with, about and through creativity is often more about doing what one is already doing, only with a heightened awareness about the micro-moments where the planned curriculum meets the lived curriculum.

The aim of this keynote is to discuss how teachers can make slight changes to their own teaching, which can substantially support the development of students' creative potential and result in a more creative approach to teaching (Houmann, 2016).

Drawing on the result of a number of research projects such as "*Creativities Transcending Boundaries in Higher Music Education*" (Houmann & Sæther, 2014) and "*Room for Creativity*" (Houmann, 2015) this keynote highlights the making of creative learning environments – how are they defined, where can they be found, how are they created and what do they look like? What responsibility does the teacher have in creating this desirable, and at the same time, illusive and complex environment? Why do we want to stimulate creativity?

This keynote will argue that creative learning environments should encourage, inspire and support working creatively in school and at the same time provide concrete tools for creative ways of teaching and learning. If ideas are seen as the carrier of creativity it is important to develop an environment that is open for students expressing their own unique perspective by introducing unfamiliar thoughts, provoking the rules that manifest in surprising, unplanned curricular moments in the everyday classroom. When it comes to developing a classroom that supports creativity, these unplanned moments are just as important as planned creative activities. It will be argued that by understanding how creative ideation manifests and develops, teachers will be in a better position to nurture (rather than inadvertently suppress) students' creative potential (Houmann, 2017).

Houmann, A., & Sæther, E. (2014). Using a survey on creativities as reflective practice and for reforming practice in music teacher education. In P. Burnard (Ed.) *Creativities in higher music education: International perspectives and practices* (s. 174-185). Oxford: Routledge.

Houmann, A. (2015). Plats för kreativitet. In Y. Hofvander Trulsson & A. Houmann (Eds.). *Musik och lärande i barnets värld*. Studentlitteratur: Lund.

Houmann, A. (2016). Creativity in Music Education? The wild card that got stuck in the deck. In R.A Beghetto & B. Sriraman (Eds.). *Creative Contradictions in Education: Cross Disciplinary Paradoxes and Perspectives*. New York: Springer.

Houmann, A. (2017). Do You Expect the Unexpected? Teaching for Creativity using Pedagogical Creative Improvisation. In *Creativity and Innovation. European Perspectives on Music Education VII*. European Association for Music in Schools.

Dr. Anna Houmann serves as assistant professor, researcher and teacher in educational sciences and music education at the Malmö Academy of Music, Lund University, Sweden. At the academy she works as a coordinator for the degree projects in the second-cycle and course director for educational sciences within the music education program.

Her research focuses on macro and micro moments when music teachers' discretionary power is created – or not created – in practice. She has been a project manager in the research project "[Creativities Transcending Boundaries in Higher Music Education](#)" where the results changed both content and forms for teaching, learning and collaborating within the teacher training program.

Her work highlights how making slight changes to existing teaching, learning, and leadership practices can result in transformative ways of thinking and acting. Central themes include how the learning experiences should be designed to enable students to make positive and lasting contributions to their schools, communities, and beyond.

Dr. Houmann has also received recognition and awards for excellence in teaching, including Lund University Pedagogical Prize, 2016.

RESEARCH PAPERS AND PRACTICE PAPERS

Creativity in Community Music

Alicia de Bánffy-Hall

Catholic University Eichstätt/Ingolstadt, Germany

Research paper

Keywords: community music, creativity

Creative music-making is considered a key process in community music practice. One of the underlying assumptions of community music as an intervention is that everyone has the ability to make music - all sections of the community have creative potential.

Group improvisation (Higgins and Campbell 2010) and composition (McKay and Moser 2005) are examples of community music approaches that are based on creative collaborative group work. However, in the literature, creativity and community music are not often explicitly examined. This paper reviews current community music research (Bartleet and Higgins 2018; Higgins and Willingham 2017) on creativity and community music and specifically examines the approaches, principles and perspectives of community music in relation to concepts of creativity.

What role does creativity play in community music practice? Which concepts of creativity reflect community music principles? What kind of creativity is nurtured through and in community music practice? I will explore examples of the ways in which community music provides a space for collective and interactive creativity and conclude with the potential this provides for music education in the German context.

References:

Bartleet, B.-L. and Higgins, L. (2018). *The Oxford Handbook of Community Music*. Oxford University Press.

Higgins, L. and Willingham, L. (2017). *Engaging in community music: an introduction*. Taylor & Francis.

Higgins, L. and Campbell, P. (2010). *Free to be musical: Group improvisation in music*. R&L Education.

McKay, G. and P. Moser (2005). *Community music: a handbook*. Russell House.

Dr. Alicia de Bánffy-Hall has worked in community music practice and research for over 15 years with community centres, nurseries, schools, and arts organisations.

She completed a PhD in music education: her dissertation is about the development of community music in Munich. Together with Prof. Burkhard Hill she co-edited the first German book about community music. Freelance work includes consultancy on the development of community music programmes for various organizations.

In 2016, she accepted a post as a lecturer at the University of Eichstätt-Ingolstadt, where she established the first MA in inclusive music education/community music in Germany. In 2018, she joined the editorial board of the International Journal of Community Music.

Music-related creativity as the dynamics of oscillating processes

Anna Maria Kalcher

Mozarteum University Salzburg

Research paper

Keywords: Creativity research, modeling of a frame theory, activation of musical creative learning processes in groups

Social processes of creative musical activities influence both the identification of musical problems as well as how ideas come up and are cast away. Current research focuses on the social dimension of creativity, and it is emphasized that a variety of interactions, exchange processes and reciprocal impulses determine the genesis of creative achievements. This is why Frith (2012) pleads for "creativity as a social fact". Sawyer (2010, 2017) assumes that groups produce higher creative output than individuals, certain conditions provided. In order to classify the diversity of existing empirical and theoretical studies on group creativity, a

multidimensional construct based on the conceptual tool of 'oscillation' is proposed in the habilitation thesis (Kalcher 2018). Music-related creativity is modeled here as an interplay of motivational, personal, social, artistic, cultural and educational processes. On another level, it is itemized that creativity requires an oscillation between tradition and innovation as well as conformity and distinctiveness. It shows that creative thinking is determined by complex, non-linear dynamics, which have to be taken into account for the activation of musical creative teaching and learning in order to support creative interactions. Negotiating in groups whose ideas are new, remarkable and original requires the participants to communicate on different levels. Oscillating processes appear here when fathoming one's own and other people's ideas, when interpreting and pursuing introduced ideas, bringing together different competencies, or arguing about aesthetic qualities. It is assumed that the group can intensify these dynamics of creative action, but also block them under certain conditions.

Using the frame theory of an oscillating processuality in music-related creativity, potentials and challenges for musical work in groups are identified and specified with regard to relational, content-related and structural topics. Ideas are presented on how teachers can initiate and facilitate these interactional processes to promote successful musical creative group activities.

Univ.-Prof. Mag. Dr. Anna Maria Kalcher

University Professor of Elemental Music and Dance Pedagogy at the Orff Institute, Mozarteum University Salzburg. Master in music and dance education, doctoral degree in music education. Focal points in research and teaching: creativity, pedagogical-psychological and music-psychological topics, musical and dance-related teaching and learning processes in groups as well as in different contexts.

Musical Bibliodrama – Creative Interactions in Classroom Settings

Christian Kaufmann

Gymnasium Wertingen (secondary education), University of Music and Performing Arts Munich (doctoral studies)

Research paper

Keywords: musical bibliodrama, music dramatic improvisation, creative interaction, self-experience

Background: Musical bibliodrama is a rather novel form of the multifaceted bibliodrama that encompasses, in educational contexts, music dramatic improvisation and a wealth of modes of creative interaction. The concept is based on the concept of bibliodrama developed by Herman Andriessen and Nicolaas Derksen, in which expression and communication through language are substituted or complemented by musical expression and musical communication.

Rationale and Aims: Leading principles of the bibliodrama – such as space assignment, role interaction and subjective relevance – provide a framework of symbol-based self-experience, experience of relationship and creativity-in-relationship within a space of options offered by a biblical text. The main aims of the study are: 1) describing and interpreting the dynamic processes in these group music activities and 2) reasoning on framework conditions and structures of these processes situated within classroom-settings.

Methodology: Based on videography of lessons, structured interviews and subsequent email questionnaires, processes are subjected to a specific form of qualitative content analysis.

Results: Musical bibliodrama gives access to biblical situational, linguistic, narrative, and scene models as a source of self-awareness, self-description, self-narrating and self-producing and a resource of experiencing identity and faith.

Conclusions and points for discussion: Framework conditions and structures of musical bibliodramatical group activities must facilitate different and variable modes of, possibly distant, reception, participation and significance. This involves the awareness of competences in guiding creative interactions and of benefits and risks in participating pupils.

Implications for practice: Biblical texts and contents belong inextricably to Western culture, hence their multifaceted function in holistic enculturation that also involves essential duties of education. Moreover, musical bibliodrama provides a viable model to acquire a pertinent feeling for sacral music such as the oratorio.

Christian Kaufmann was born in Augsburg in 1980. In early years he began to learn the violin. After primary school he attended the Gymnasium affiliated to the Benedictine monastery St Stephan, a secondary school specialising in music.

At the University of Music and Performing Arts in Munich he graduated in music education, and became junior lecturer for music at the University of Eichstätt, Department of Religious Education.

Due to his deep interest in working with pupils, he decided to work as a music teacher in secondary education and intensified his doctoral studies on musical bibliodrama in school settings.

Oper findet Stadt. Teilhabeorientiertes Musiktheater in der Praxis

Thalia Kellmeyer

Hochschule für Musik Freiburg

Practice paper

Keywords: Prozessorientierung, Musiktheater, Teilhabe, Community Oper, Partizipation

Community Oper, Stadtooper, Stadtteiloper sind Konzepte, die in den letzten Jahren bundesweit an verschiedenen Stellen auftauchten und in die künstlerische Praxis umgesetzt wurden. Diese Musiktheaterprojekte setzten ihren Schwerpunkt auf die kulturelle Teilhabe von Menschen unabhängig von sozialen Milieus, Alter, Herkunft, körperlicher oder geistiger Beeinträchtigung. Sie nutzen Methoden der elementaren Musikpädagogik (EMP) und Erfahrungen aus dem Bereich Community Music, um mit Laien und Profis in einem gemeinsamen Prozess Stücke zu entwickeln und umzusetzen. Aus dieser kreativen Arbeit mit Laien und Profis ergeben sich Fragen:

- Wie und bis zu welchem Grad können Laien ohne tiefere musikalische Vorkenntnisse bei der Entstehung und Umsetzung einer Oper kreativ mitwirken?
- Wie kann die Stadt als soziokultureller Raum und „Bühne“ und die Bürgergesellschaft innovativ eingebunden werden?
- Inwiefern verändert sich durch solche Entwicklungen die Gattung Oper bzw. in welche Richtung entwickelt sie sich weiter?

Mit Methoden der EMP (Gestaltung) erforscht die Community Oper Freiburg in Kooperation mit der Hochschule für Musik Freiburg (Elementare Musikpädagogik, Prof. Camille Savage Kroll) in regelmäßigen Proben das schöpferische und kreative Potenzial einer interkulturellen Gruppe von Erwachsenen mit unterschiedlicher sozialer Herkunft. Dabei werden elementare Bausteine der Musikgestaltung entwickelt, die im Bezug zu Stimme, Instrument, Inhalt, Raum und Bewegung stehen. Der Probenprozess wird von Profis angeleitet und zu einer Community Oper zusammengefügt, die im öffentlichen Raum umgesetzt wird. Dabei werden theaterferne Institutionen kreativ mit in die Umsetzung eingebunden (z.B. Straßenbahn-Oper mit der Verkehrs-AG Freiburg, 2018). Publikum, Mitwirkende, Presse und Öffentlichkeit erfahren so Musiktheater auf eine neue Art und Weise.

Thalia Kellmeyer, geb. 1979 in Schwäbisch-Hall, ist Opern- und Theaterregisseurin, Musikvermittlerin und Gründerin verschiedener innovativer Ensembles und Festspiele. Kellmeyer studierte Musik und Sport auf Lehramt und Theaterpädagogik an der Hochschule für Musik und Darstellende Kunst Mannheim und der Universität Heidelberg, sowie Musiktheatermanagement an der LMU München. Regieassistenzen und eigene Inszenierungen an der Komischen Oper Berlin, am Theater Bremen, an der Mailänder Scala, der Kinderoper Köln und Nationaltheater Mannheim brachten sie schließlich an das Theater Freiburg, wo sie von 2012 bis 2017 künstlerische Leiterin der Abteilung Junges Theater/Oper und Konzert war. Im Jahr 2008 gründete Kellmeyer die Birsteiner Festspiele. Seit 2017 ist sie die künstlerische Leiterin der Community Oper Freiburg e.V. und Gastdozentin an der Hochschule für Musik Freiburg (EMP).

In ihrer Arbeit setzt Thalia Kellmeyer teilhabeorientierte Musiktheater-Inszenierungen mit Profis, generationsübergreifenden und interkulturellen Laienchören, Kinderchören, Jugendgruppen und interkulturellen Musikgruppen um. Der Schwerpunkt ihrer Arbeit liegt momentan in der prozessorientierten Musiktheaterentwicklung und Umsetzung mit Laien und Profis.

Im Februar 2017 erhielt sie den „Junge Ohren Preis EXZELLENZ“ (alleinige Preisträgerin).

Demystifying Creativity: From a fundamental understanding to practical methods

Andreas Kissenbeck

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Research paper

Keywords: Guideline on how to *practically* improve or impart creativity in different situations and for different tasks

To move from a fundamental understanding of creativity to practical methods, the talk begins with the localization of creativity in musical work. Where exactly is creativity in composing, improvising and interpreting? It will turn out that although creativity appears in all three activities in different guises, the creative process is basically identical.

To better understand this, musical action is related to what is arguably the shortest and most implicit definition of creativity. Accordingly, creativity is simply a "new combination of information" (Holm-Hadulla 2011). The two factors included in this definition will be examined in more detail.

First, it is about the concept of information, in quantitative and qualitative terms. The following two questions are discussed:

- How much information should one receive (or impart to a student) to stimulate creativity?
- How should this information be designed so that the desired new combination occurs?

Afterwards it is about this new combination that represents the creative process. Thus, it turns out that one can produce it only indirectly. One cannot make creativity, but only create framework conditions within which creativity emerges. A distinction is made between external and internal framework conditions. The following two questions are discussed:

- Which material and social environment increases the chance for a person to become creative?
- Which mental states inspire the human mind to newly combine information?

The four questions mentioned above are answered and, in addition, concrete methods are derived from these answers. These are practically demonstrated. They can be used for making music, for practicing and for teaching.

Finally, the view is directed beyond the music to normal everyday life. Creativity can be a lifestyle that enriches life as a human being and, in turn, has a positive effect on the creative output as a musician.

Prof. Dr. Andreas Kissenbeck: Born in 1969 in Bonn, Germany. Studied mathematics, sports and education science at universities in Berlin und Ratisbona. Scholarship and studies in Jazz piano at the University of Music Wuerzburg. Later, PhD in musicology at the University of Music Wuerzburg. Pianist/Hammond organist, composer and arranger.

2002 Jazz Price of the Süddeutsche Zeitung. 2006 Next Generation Award of Germany's jazz magazine Jazz Thing. In 2018 he was nominated for the BMW world jazz award. He played internationally with renowned artists such as Malcolm Duncan, John Marshall, Benny Bailey, Bobby Shew, Jiggs Whigham, Till Brönner, Tony Lakatos, Peter Weniger, and others.

List of publications: <http://promotion.hmtm.de/index.php/promotion/9-promotionsausschuss/33-prof-dr-andreas-kissenbeck>

Komposition und kreatives Musiktheater im Kontext frühkindlicher Bildung und Primärschulbildung

Gudrun Koch

Musikschule Lauffen am Neckar

Practice paper

Keywords: Komposition, Musiktheater, Szenische Gestaltungsprozesse, Elementare Musikpädagogik (EMP)

Die poetische Erzählung „Ferdinand, der Stier“ von Munro Leaf war Ausgangspunkt eines besonderen Kooperationsprojektes von MusikschülerInnen einer Kompositions- und Celloklasse sowie SchülerInnen der Elementaren Musikpädagogik unter der Leitung von Gudrun Koch.

Pädagogische Ziele des einjährigen Projektes waren die Erfahrung von Selbstwirksamkeit, die Entwicklung und Anwendung von Handlungskompetenz, die Bewegungsdifferenzierung, die Förderung von ästhetischer Urteilkraft und emotionaler Intelligenz. Die Sparten Musik, Tanz, Szene und Sprache sollten in einem kreativen Prozess miteinander verbunden und die Neuinterpretation der Erzählung in einem Musiktheater präsentiert werden.

Im Rahmen des Projektes setzten sich zwei 10- und 12-jährige KompositionsschülerInnen intensiv mit der Geschichte auseinander. Inspiriert wurden sie zunächst durch reduzierte Textstellen, Zeichnungen und spanische Kompositionen. Über Exploration, Imagination, Improvisation und Reflexion wurden zu den einzelnen Szenen schwungvolle Rhythmicals, Klangbilder und spannende Musik für Violine, Trompete und Klavier entwickelt. Eine weitere Differenzierung erfolgte im Probenprozess mit den ElementarschülerInnen. Die Arrangements des Cellolehrers Oliver Krüger und seiner 6-8jährigen Schülerinnen entstanden im direkten Interaktionsprozess.

Die sing- und spielbegeisterten EMP-SchülerInnen im Alter von 5–8 Jahren brachten bereits Erfahrungen mit klassischer und Neuer Musik aus dem aufbauenden EMP-Unterricht mit. Mit den Neukompositionen lernten sie neue Klangbilder und Strukturen kennen und setzten sich prozesshaft mit den Parametern Phrasen- und Tonhöhenverlauf, Akzente, Klangfarben, Spannungsbögen etc. und deren szenische wie tänzerisch-choreographische Umsetzung auseinander. In einem kreativen dynamischen Prozess (Funktion - Identifikation - Differenzierung - Ästhetik) wurde gemeinsam eine szenische Gestaltung entwickelt, die Struktur und Aufbau der Musik widergespiegelt.

Gudrun Koch

Nach Studium und Lehrtätigkeit in Verwaltung und Organisation, Diplom-Verwaltungswirtin (FH), professionalisierte Gudrun Koch ihre inzwischen umfangreiche Musikschultätigkeit in zahlreichen Kursen und Fortbildungen u.a. des VdM, des Bodensee-Instituts sowie der Pädagogischen Hochschule Heidelberg unter der Leitung von Prof. Elias Betz, Prof. Jule Greiner, Prof. Werner Beidinger, Gerda Bächli, Uli Führe, Anikó Baberkoff-Montag, Uli Moritz, Prof. Maria Rebhahn u.a.

Es folgten die Lehrgänge „Elementare Musikpädagogik“ am Nordkolleg Rendsburg und „Blockflöte heute“ an der Bundesakademie Trossingen in Zusammenarbeit mit der Hochschule für Musik und Tanz Köln.

Nach 20jähriger Tätigkeit an verschiedenen Musikschulen unterrichtet Gudrun Koch Elementare Musikpädagogik und Blockflöte an der Musikschule Lauffen am Neckar und leitet dort den Fachbereich EMP.

Im persönlichen Interesse an zeitgenössischer Kunst begründet entwickelt sie Konzepte für Musik- und Kunsturse, die sie derzeit an der Hector-Kinderakademie in Lauffen am Neckar anbietet. Zudem widmet sich Gudrun Koch den facettenreichen Verbindungen zwischen den verschiedenen künstlerischen Sparten in unterschiedlichen Konzertformaten wie Musik und Poesie als auch Prosa.

Die Schönheit des Taoismus - Kreative Interaktionen und Taoismus: Altchinesische Wege zu Rhythmik und EMP

Lele Kremer

Deutsche Schule Shanghai, China
Research paper

Keywords: Chinesische Rhythmik, chinesische Ästhetik, Taoismus, Kreativität, künstlerische Interaktion

Bildung in Ostasien rückt zunehmend eigene Kulturtraditionen in den Mittelpunkt und steht unreflektierten Übernahmen aus dem Westen mehr und mehr kritisch gegenüber. Das gilt auch für Orff-Pädagogik oder Rhythmik nach Jaques-Dalcroze. Dabei wird scharf zwischen anthropologischer Essenz, z.B. dem kreativen und interaktiven Wesen des Menschen, und subjektiven Ideen historischer Persönlichkeiten unterschieden. Taoistisch orientierte EMP/Rhythmik versteht kreatives Material und kreative Prozesse als komplementär. 混沌为源 (Chaos wird Ursprung) sieht im Ungeformten Substanz kreativen Gestaltens, Pädagogik liefert Rahmenbedingungen. 互动 (Interaktion) und 体验 (Erfahrung) sind Leitideen. Improvisationen lassen Entwicklungen ins Unkontrollierte zu; das Prinzip des Wegs (Tao 道) und der Wandlung (nichts ist stabil außer dem Prinzip der Veränderung) sind zentral.

Anders als kreativitätspsychologische Theorien über Variation und Permutation kommt 恍惚之美 (sinngemäß: Schönheit eines reinen, gedankenfreien Bewusstseins) zum Tragen: das ungeschönte Innere wird zum Quell genuinen kreativen Schaffens. Ideen von (technisch) perfekter Performance und einem unveränderlichen End-Objekt (ewiges Meisterwerk) sind dem Tao fremd; 生长, Wachsen und Reifen (inklusive Kreativitätsentwicklung), spielen eine wichtige Rolle, allerdings nicht im Sinne von Funktionskompetenz.

Im Tao ist dynamische Gruppeninteraktion essentiell. Dynamik steht dabei mit 流动循环归本 (Bewegte Kreisläufe finden zum Ursprung zurück) in Verbindung: In der ästhetisch-kreativen Interaktion geht es darum, dass die Gruppe ihr einmaliges Wesen zur Klang-Gestalt bringt: 大音希声 (Das Klang-Prinzip findet zum Klang).

Obwohl es keine externen Kriterien für richtig oder falsch gibt, spielen 虚实 „das Leere und das Wirkliche“ eine wichtige Rolle – es geht um eine künstlerische Ich-Wir-Adäquatheit, die von 对立统一之美 (Schönheit der Einheit der Gegensätze) ebenso lebt wie vom Geist (神), welcher der Form (形) Seele gibt.

Lele Kremer, Mädchenname und in China verwendeter Name: 安乐乐. Gebürtige Chinesin. Nach Abschluss des Studiums pädagogische Orientierung und Hochschulstudien in Rhythmik / Performance in Deutschland. Masterabschluss in Weimar bei Professor Steffen-Witteck.

Seit 2017 als Musikpädagogin an der Deutschen Schule in Shanghai tätig. Ihr Profil zeichnet sich besonders durch die Verbindung von künstlerischer Performance, Pädagogik und multidisziplinärer Forschung aus, die chinesische Orientierung spielt eine zentrale Rolle. Auf der Grundlage traditioneller chinesischer Kultur und Philosophie ist sie dabei, eine genuin chinesische Rhythmik zu entwickeln. Hier weitet sich das Spektrum ihrer Arbeit und eröffnet zusätzlich zur künstlerisch-kreativen Pädagogik auch therapeutische Einsatzfelder, wie z.B. jüngstens im psychotherapeutischen Bereich.

In ihrem Doktoratsstudium widmet sie sich der Polyästhetischen Erziehung sowie ästhetischen Fragen traditioneller chinesischer Erotik und dem interdisziplinären Problem von Sexologie und Musikpädagogik.

From apathy to the moment of fulfilment: Musical creativity within the context of dementia

Silke Lehmann

Hochschule Osnabrück, Institut für Musik

Practice paper

Keywords: music geragogics, elemental music education, creativity, identity of music educators and artists

Since 2017, the Institute of Music of the University of Applied Sciences Osnabrück has been working in collaboration with a neighbouring nursing home. Once a week, a lesson on singing and making music takes place. Students of instrumental and vocal pedagogy (degree objective: 'Educating Artist') observe these lessons, gaining insight on the circumstances during the last stage of life and broadening their knowledge of possible target groups for music education.

In the practical music lessons, participants sing and play on simple instruments like drums, rattles, bells, cymbals, and the like. In addition, materials such as chiffon cloths, ropes, oversized balloons, or peacock feathers are implemented. Topics such as "A Trip to the Sea" or "Animals in the Forest" inspire imagination and activate memories. Folk songs, older popular songs, and excerpts of classical music create a link to past stages of life. Contact and communication are of great significance within music geragogics (Hartogh/Wickel 2008). Even those participants for whom the extent of their limitations prevents active participation benefit from the aesthetic impressions and the brightened atmosphere.

In their musical activities with people in need of care, the students experience how firmly rooted music is in the (nonverbal) expression of emotions. The acquisition of technical skill plays a large role in their own studies; expressive development is frequently at risk of being sacrificed for the sake of perfectionism (Bork 2010). This project offers contrast to this tendency. Making music with people of advanced age helps develop a sensitivity for initiating creative processes (Lothwesen 2014) that are easily accessible and valuing even the smallest success. In this way, the project contributes to the development of students' identities as both music educators and artists.

Prof. Dr. Silke Lehmann teaches Music Education at the Institute of Music of the University of Applied Sciences Osnabrück. For many years she taught recorder and elemental music education. Her research interests encompass the interfaces between instrumental pedagogy and elemental education in music, group music activities, the link from speech, rhythm and music as well as music geragogics. Since 2016 Professorship for Music Education, University of Applied Sciences Osnabrück
 2012/2013 Certification Music Geragogics, Nordkolleg Rendsburg/University of Applied Sciences Münster
 2011 – 2016 Teacher (Recorder) in the project „An Instrument for Every Child“
 2008 – 2016 Lecturer for Music Education, University of Applied Sciences Osnabrück
 2005 – 2014 Instructor in the further education „Elemental Music Education“ for the group of companies DAEKYO (South Korea) in cooperation with the Hamburg Conservatory
 2007 Doctorate, Hamburg University of Music and Drama: „Movement and Speech as Ways to Musical Rhythm“, Epos, Osnabrück (online: <https://www.epos.uni-osnabrueck.de/books/l/lehs007/pages/v.htm>)
 1996/1997 Study of Educational Science, University of Hamburg
 1990 – 1994 Study of Elemental Music Education, Hamburg University of Music and Drama
 1985 – 1989 Study of Music Education (Recorder) at Hanover University of Music and Drama

Music, Creativity, Interaction, Dynamic Processes – A Neuroscientific Perspective

Wolfgang Mastnak

Beijing Normal University Research Centre for Arts Therapies 北京师范大学 艺术治疗研究中心 & University of Music and Performing Arts Munich
 Research paper

Keywords: neurosciences, neuro-anthropology, brain-plasticity, default-mode-network

There is only a heuristic analogy between the music we perform and the music we perceive. Particularly from a neuroscientific perspective, these two processes are totally dissimilar. The Corti Organ transforms the mechanical soundwave into electro-chemical impulses that are processed by the brain stem. Another essential transformation in the temporal lobe generates the psychological sound perception that is still far away from what we usually call 'music'.

A complex, highly individual and implicitly creative interactive process of different specialised brain areas such as the limbic system generates the neural basis for musical sensation and aesthetic experience. This intrinsically inventive process mirrors creativity as a basic principle of the human mind and a necessary feature of non-standardised mental/spiritual processes. This goes hand in hand with two key principles of the central-neural system that also play a crucial role in artistic processes: neuroplasticity and the 'default mode network'.

All processes that involve learning and personal growth are necessarily interrelated to metamorphoses of the cortex, i.e. to remodel and to generate neural networks. This ability is called neuroplasticity. Neuroscientific research highlights that music and movement are the best media to enhance neuroplasticity.

Particularly recent interdisciplinary considerations encourage the hypothesis that the so-called 'default mode network' (a highly complex interplay of different cortical and subcortical structures) can be understood as a key processor of creativity. Being inaccessible to our cognition, this dynamic and intelligent processor is sensitive to artistic processes such as those performed in music-eurhythmics.

While popular sciences tend to overestimate the social functions of mirror neurones, inter-personal dynamics and complex brain-activities are intertwined. The more artistic invention comes into play, the more our brain gets creative. Interactive music-movement activities are not just a leisure-time-appendix, but involve the very essence of our brain and mind.

Prof. Dr.Dr.Dr. Wolfgang Mastnak, academic studies (PhDs) in music education & psychology, arts therapies, medical sciences, sports sciences (sports medicine), mathematics. Pianist, vocalist, composer. Director of Beijing Normal University Research Centre for Arts Therapies, chair of music education University of Music and Performing Arts Munich, Member of the New York Academy of Sciences and of the European Academy of Sciences and Arts, president of Austrian Heart Association (long-term cardiac rehabilitation).

Main topics of research: arts therapies, cross-cultural music education, music-eurhythmics, neurosciences, theory of science, sports in preventive and rehabilitative medicine, quantum-neurosciences. Various awards such as '2000 Outstanding Intellectuals of the 21st century' (International Biographical Centre Cambridge), 'Great Minds of the 21st century' (American Biographical Institute), 'Prize of Honour' (Council International of Music / UNESCO).

Creative teaching and learning with body movements improves the singing process and vocal quality

Pirjo Nenonen

University of Jyväskylä, Finland; Music school Johann Sebastian Bach, Vienna

Research paper

Keywords: singing education, body movements, body awareness, vocal quality, creative interaction teacher-student

The research aim was to develop an approach to singing education with natural body movements and qualitatively investigate how body movements can improve and facilitate the singing process. The study was conducted as action research in which the singing pedagogue worked as a researcher and the singing students as co-creators. The data included interviews with singing students, participant journals and researcher's field notes. A holistic approach was applied in the analysis.

The approach – teaching singing with body movements – was developed in practice and aimed at helping singing students.

The results of this empirical study revealed that singing with body movements involved the whole person. The students sang freely in a natural flow and voice. They achieved awareness of their body, voice and vocal technique. The students learned to evaluate their singing quality with and without body movements, and through experimenting they became aware of how body movements improve singing. The movement patterns were developed in creative interaction between the researcher and the students. The students used their own body language and created new, different kinds of movement patterns to vocal exercises and songs. Singing with body movements helped the students to experience joy as well as strengthen their self-esteem. Consequently, they achieved a good posture during singing and also in everyday life.

The conclusion is that singing with body movements can serve as a valuable tool for singers in their learning process to improve singing, vocal quality and strengthen them holistically. Singing with body movements brings joy and also supports personal development. The use of one's own body language develops creativity and personal expressiveness. Teaching singing with body movements can be used broadly in singing/vocal education as well as in class music education with groups. It suits all age groups, all kinds of singing and music genres.

Dr. Pirjo Nenonen is a singing teacher, music teacher, singer and author.

Pirjo Nenonen studied at the University of Jyväskylä (Finland) and holds a doctorate and a master's degree in Music Education. She studied at the Helsinki Music Conservatory in Singing/Vocal Teachers Education and at the Mozarteum University Salzburg, Orff Institute (Advanced Studies in Music and Movement Education, "Orff-Schulwerk"). She has attended several supplementary courses in the fields of body-awareness techniques, music and movement and Dalcroze Eurhythmics. She has participated in several master classes in solo singing in Finland and abroad.

Pirjo Nenonen has presented in several international conferences: ICDS (International Conference of Dalcroze Studies); ISME (International Society for Music Education); ÖGfMM (Österreichische Gesellschaft für Musik und Medizin); International Symposium on Singing and Song II. She is a commissioner of ISME Forum for Instrumental and Vocal Teaching. Her previous teaching activity was at schools (also in special education), the Helsinki Music Conservatory, the University of Helsinki and Oulu and the Private Music University of Vienna. She has published several music books for school music education and has worked as a choir choreographer, giving workshops in Finland and abroad. She has lived in Vienna since 2007 and teaches in a music school and the upper secondary school.

Exploring the process of creativity and motivation in team teaching

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Practice paper

Keywords: team-teaching, string classes, creativity, motivation, Elementare Musikpädagogik

Tired of teaching alone? Bored working with your colleague? Running out of motivational ideas? Creative-team-teaching could be the solution!

One teacher being asked to instruct a group of instrumental students is becoming more common - mostly resulting from a "need", be it financial or due to a lack of personnel. Many talented teachers successfully nurture the musical talents of their students in smaller groups, intuitively including aspects of elemental music pedagogy (EMP). These colleagues are predestined to work with even larger groups.

To make adequate progress in such group settings, no instrumental teacher needs to be convinced that one or more additional teachers are crucial: a team! Assistance with the "hands on" work with students, support with discipline and sharing organizational duties are just some of the obvious advantages.

Going beyond these practical aspects, it is possible for a team to enter into a dynamic learning process and thus reach a new level of creativity and inspiration by using the elements of EMP. Activating all senses, singing, willingness to play games, improvisation, communication and empathy guarantee a flexible interaction between teacher/teacher, student/teacher and student/student. We call this approach Creative-Team-Teaching®. The excitement of inventing something new together invigorates each member of the team teaching with this method, thus inspiring and stimulating the student's imagination. The ping-pong game of creativity begins!

In our presentation, we will concentrate on the special teacher/teacher relationship. We will share our experience with string classes of different ages and levels. Some questions we consider are:

- How do we inspire each other to become even more creative?
- Which abilities and attitudes are needed?
- How can they be learned or taught?
- What can go wrong?

Michelle O'Reilly was born in Dublin, Ireland, and has been living in Munich since 1989. She studied Music at the Richard Strauss Conservatory in Munich - musical and elemental music education and double bass. In 2002 Michelle O'Reilly graduated as an Orff Music therapist from the German Academy for Children's Development and Health in Munich and worked for many years with extra needs children in remedial day care centers. In 2005 she graduated as a string class teacher from the Music Academy for Education in Wiesbaden and the University of Music and Theatre in Munich. Since 1996 Michelle O'Reilly has worked as a music teacher (EMP, instrumental), lecturer, music therapist and instructor in relaxation techniques (Prof. W.Kruse). She is a founding member of the German Academy for Health and Prevention (DAPG) and a member of the educational working group for double bass (PAK-Bayern in VBSM). In 2009 Ms. O'Reilly was appointed as head of the string department at Maria-Ward-Gymnasium in Munich. She also team-teaches string classes in a primary school in Munich. Since 2012 she has been working as a lecturer in teacher training (string classes, EMP and teaching in group settings).

Mirjam von Kirschten is a versatile pianist and devoted pedagogue. She received several artistic and pedagogical diplomas at Indiana University in Bloomington/IN (Leonard Hokanson, Evelyne Brancart, Janos Starker) and at the Hochschule für Musik und Theater München (Gitti Pirner), where she obtained an additional teaching diploma in violoncello. Since then she has been performing in many European countries, Israel and the USA. Her fellow musicians include the Verdandi-Trio and Prof. Thomas Gropper. Her „exceptional aptitude for the teaching vocation“ and „creative and unusually well-organized thinking“ as well as her „contagious enthusiasm“ were praised already by her piano-pedagogy professor. This attitude and interest has lead her to continuously explore the wide field of teaching by obtaining several further trainings, e.g. in mental training, creative teaching and practicing strategies, and string-class-teaching. As early as 1997-2001 she coached young men in chamber music, stage presence, presentation to specific audiences and many other aspects of performing in her position as the musical leader of the „Munich civil service project“. Meanwhile her pedagogical experience ranges from instrumental teaching and coaching on all levels up to further trainings for music teachers. A special interest has become team teaching, which she loves to explore with her colleague Michelle O'Reilly.

My Dream Rainbow: A project on inclusion

Banu Özevin

Dokuz Eylül University - Faculty of Education, Department of Music education - Izmir, Turkey.

Research paper

Keywords: music education, inclusive education

According to the music and dance pedagogy Orff-Schulwerk, teaching begins with the person himself. The elemental idea of music that forms the basis of Orff-Schulwerk can be experienced and learned by everyone. A characteristic of this pedagogical model places the human being in the center of the action and thus provides the opportunity for all participants to engage actively in music making and dancing and to form a creative production, regardless of any disability or disadvantage. Thanks to this principle, Orff-Schulwerk holds an important place both in the education of all individuals and in inclusive education.

"My Dream Rainbow" is a project developed by the Ministry of National Education in 2018 and includes activities in many different areas under the main heading of inclusion. "My Dream Rainbow" consists of the music and dance part of the project. This 4-month project was carried out with the participation of approximately 50 children from four different schools in Izmir. It included some severe, moderate and also mildly mentally impaired children and eight visually impaired children. Activities involved singing, playing small rhythm instruments and dancing and at the end of the project a concert was held with all children. This paper presents the reflections of the music and dance teachers involved in the project as well as of the classroom teachers and of the Ministry of National Education's project director, who is also a special education teacher. In addition, examples of studies with children will be presented.

Assoc. Prof. Dr. Banu Özevin graduated from Istanbul University Faculty of Literature, Department of Sociology in 1996 and from Dokuz Eylül University Faculty of Education Department of Music Education in 2001.

She gained her Master's Degree from Dokuz Eylül University, Institute of Fine Arts, Musicology Department in 2004 and her PhD from Dokuz Eylül University, Institute of Educational Sciences, Music Education Department in 2008. In 2004 she studied as a guest student at the Orff Institute, Mozarteum University Salzburg, Austria. Prof. Dr. Banu Özevin concluded the San Francisco School Orff Intern Program in 2013. She has been working at Dokuz Eylül University in the Music Education Department since 2002.

The relevance of Joint Attention for collaborative work in inclusive settings

Shirley Salmon

Department Music and Dance Pedagogy – Orff Institute, Mozarteum University Salzburg

Practice paper

Keywords: joint attention, interaction, inter-attentionality

Joint attention is a prerequisite for a large number of learning processes. Without the ability for joint attention, the development of social skills is handicapped and learning in a pedagogical context is hindered. This applies not only to social skills and social cognition, but also to speech and cognitive development (Carpenter *et al.*, 1998, Kim *et al.*, 2008, Mundy & Newell, 2007, Vaughan van Hecke *et al.*, 2007). Joint attention can often be under-developed in children and adults in inclusive, special educational or therapeutic settings and makes their participation in group activities difficult or impossible. This can sometimes mean that the child or adult does not take part at all because his/her needs are not being met. If joint attention is underdeveloped or not present in a child, conventional pedagogical approaches, e.g. "come, look", "join in" are not successful. The child cannot participate or learn, and stressful situations are created, not only for the children with fluctuating or missing joint attention but also for the other group members.

Elemental Music and Dance Pedagogy/Orff-Schulwerk is an approach that can be used to encourage and support Joint Attention. This session gives a brief overview of the concept, development and types of Joint Attention. This is followed by video examples from practical sessions that address the questions:

- When is joint attention possible and under what conditions?
- Which activities, methods and instruments can be beneficial in furthering joint attention?
- What type of support is necessary e.g. the presence of a 'competent partner'?

The theme of joint attention is not only relevant for children but also for people of all ages, especially those with additional support needs.

Shirley Salmon (MPhil., PGCE, BA) was born in London. She studied music (BA Hons. York University, England), trained as a kindergarten and primary school teacher at the Froebel Institute, London (PGCE), and obtained a master's degree in educational science (MPhil., University of Innsbruck, Austria). She has worked with infants, children, teenagers and adults without and with disabilities (including deaf and hard-of-hearing, emotionally disturbed children and adults with severe cognitive and physical disabilities) in different contexts, e.g. in kindergartens, schools, projects, sheltered workshops, residential homes for 40 years. She has lectured at the Orff-Institute, Mozarteum University in Salzburg in the area of "Music and Dance in Social Work and in Integrative Pedagogy" since 1984 and is also director of the postgraduate course "Advanced Studies in Music and Dance Education – Orff-Schulwerk". She taught at the teacher training universities in Graz, Austria for many years. She teaches and lectures nationally and internationally and has published books and numerous articles in journals.

Together as one. Teaching and learning music in individual and collective settings.

Andrea Schiavio

University of Graz, Austria
Research paper

Keywords: embodied cognition, participation, extended mind, presence

In this talk I will report on two qualitative studies recently conducted with 11 music teachers and 19 music students, recruited in North America and the EU. These studies aim at exploring the complex repertoire of experiences and strategies for teaching and learning associated with one-to-one and group music tuition. In both studies, open-ended questionnaires with a total of 18 items were administered. To elicit more elaborate responses based on concrete examples, these were followed by semi-structured interviews carried out with selected participants. Such mixed approach allowed participants to compare the two pedagogical settings in detailed and personal ways.

In the first study, it was found that within collective settings, teachers tend to feel "less present" than in individual contexts, as they can offload their cognitive role of 'teacher' onto the learners, giving rise to a hybrid extended system where learning dynamics are distributed across the whole group.

In the second study, the comparison of the two approaches among students showed that a number of important structural properties overlap across individual and collective settings, particularly with regard to the following three categories: "instrumental technique", "expressivity", and "communication".

Resonating with the conceptual resources of two approaches in the cognitive sciences - 'Extended Mind', and 'Embodied Cognition', respectively - the data highlight the key role of body, action, and interaction, for music pedagogy. These results align with current work in music education that focuses on participatory music-making and informal learning, and display potential implications for the development of novel teaching settings where online forms of collaborative learning are prioritized.

Dr. Andrea Schiavio is postdoctoral researcher at the Centre for Systematic Musicology of the University of Graz, Austria, and honorary research fellow at the Department of Music, University of Sheffield, UK, from which he received his PhD in 2014. He has also held postdoctoral positions at Ohio State University, USA, Boğaziçi University Istanbul, Turkey, and the University of Music and Performing Arts Graz, where he still teaches *psychology of music education*. Dr. Schiavio's work combines empirical and theoretical research at the crossroads of music psychology, embodied cognitive science, and education. His work explores the interactive and cognitive mechanisms involved in musical learning, the phenomenology of musical experience, and the role of exploratory behaviors in musical development. He has published widely about these topics in journals that cover a broad range of fields in both humanities and sciences, and has contributed chapters to edited editions. Currently he is writing the co-authored monograph *Musical Bodies, Musical Minds. Enactive Cognition and the Meaning of Human Musicality* for MIT Press. Dr. Schiavio is regularly invited to international conferences and research seminars across a variety of institutions, and he has been recently elected Vice President of ESCOM - the European Society for the Cognitive Sciences of Music.

Social inclusion and meaning-making in musical interaction. The M4M project.

Andrea Schiavio¹, Andrea Gande², Silke Kruse-Weber²

¹University of Graz, Austria; ²University of Music and Performing Arts Graz
Research paper

Keywords: community music, participation, enactive cognition, improvisation

'Meet4Music' (M4M) is a community-based project developed at the University of Music and Performing Arts Graz. M4M is organized in weekly free sessions of approximately one hour and a half each and has been particularly successful among immigrants, refugees, and minorities in Graz. The project involves participatory sessions dedicated to singing, instrumental improvisation, acting and a drum circle, where musical/artistic leaders (or "facilitators") facilitate collaborative activity with a heterogeneous ensemble of participants.

M4M does not involve formal one-to-one or rule-based pedagogical settings. Rather, sessions mainly involve 'guided' improvisatory practices, where facilitators help attendees negotiate the different meanings and sonic ecologies being enacted. This is particularly useful when considering that many participants sometimes do not understand the language or social customs: shared musical activity can help develop basic forms of trust and understanding between newcomers and established residents.

This talk will report on a number of interviews conducted with these facilitators to help clarify how, for them, M4M can promote a sense of community that goes beyond the distinction between 'individuality' and 'collectivity'. Here, the coding categories of 'collaboration', 'non-verbal communication', and 'sense of togetherness' are explored to help describe the basic capacities required for a healthy collaboration among music-makers emerging in M4M.

It is expected that this work will inspire research that further develops this approach. For example, future studies might utilize such coding categories in conjunction with video and audio recordings that document the musical environments being enacted. Future offerings might develop such possibilities and provide richer accounts that include the perspectives of the participants, and study more in detail how individuals acquire and negotiate musical skills as the session unfolds.

Dr. Andrea Schiavio is postdoctoral researcher at the Centre for Systematic Musicology of the University of Graz, Austria, and honorary research fellow at the Department of Music, University of Sheffield, UK, from which he received his PhD in 2014. He has also held postdoctoral positions at Ohio State University, USA, Boğaziçi University Istanbul, Turkey, and the University of Music and Performing Arts Graz, where he still teaches *psychology of music education*. Dr. Schiavio's work combines empirical and theoretical research at the crossroads of music psychology, embodied cognitive science, and education. His work explores the interactive and cognitive mechanisms involved in musical learning, the phenomenology of musical experience, and the role of exploratory behaviors in musical development. He has published widely about these topics in journals that cover a broad range of fields in both humanities and sciences, and has contributed chapters to edited editions. Currently he is writing the co-authored monograph *Musical Bodies, Musical Minds. Enactive Cognition and the Meaning of Human Musicality* for MIT Press. Dr. Schiavio is regularly invited to international conferences and research seminars across a variety of institutions, and he has been recently elected Vice President of ESCOM - the European Society for the Cognitive Sciences of Music.

Andrea Gande is a university assistant and PhD candidate at the Institute of Music Education, University of Music and Performing Arts Graz, Austria. She studied instrumental pedagogy for classical piano and works as a piano teacher and pianist. Her main research topics are community music and music education in social contexts, which she is researching in her thesis. She is a core team member at Meet4Music, which she co-ordinates.

Dr. Silke Kruse-Weber studied in Munich and in Wuerzburg. She holds a piano diploma, and diplomas in musicology and philosophy. Her dissertation "Piano pedagogy in the first three decades of the 20th century", was published in 2005. She lectured at the Ludwig-Maximilians-University in Munich for twenty years. Between 2006 and 2010 she was a Research Associate for Music Pedagogy and Music Psychology at the Otto Friedrich University in Bamberg and since 2010 she has been Professor for Instrumental and Vocal Pedagogy at the University of Music and Performing Arts Graz, Austria. Since 2013 she has been chairing the Curriculum Commission for Instrumental Music Pedagogy. Since 2015 she became Head of Department of Music Education. With an interdisciplinary approach based in psychology and education, she has been

exploring collaborative and transformative learning and teaching approaches, such as Liz Lerman's Critical Response Process. Recent projects include a community music programme - *Meet4Music* - the study of reflective writing to enhance students' instrumental practice, and error-management for musicians. In all these fields, she has published monographs, book chapters, papers in various journals, and edited books.

„*fisch in dir*“ - Bausteine und Spielregeln zur gemeinsamen Entwicklung einer Musiktheaterperformance

Marno Schulze, Max Schumacher

University of Music Luebeck

Practice paper

Keywords: Musiktheaterperformance, regelbasiert, Spielbuch

„*fisch in dir*“ ist ein Musik-Tanz-Theater-Performanceprojekt. Statt eines Skripts/Notation ist die Grundlage der Zusammenarbeit von jugendlichen Darsteller*innen, Künstler*innen und Pädagog*innen ein Spielbuch. Es wurde über mehrere Versionen weiterentwickelt zu einer comicartigen Bild-Text-Kombination und regelt die kooperative Grundstruktur sowie den künstlerischen Rahmen des Projektes. Es enthält „Bausteine“ für die Bereiche Musik, Tanz/Bewegung, Sprache, Video. Diese Bausteine fungieren als Übungen bzw. Improvisations-Konzepte im Entstehungsprozess, dienen jedoch ebenfalls als Gestaltungselemente einer Bühnenperformance. Die Darsteller*innen erfinden ihr eigenes Stück.

„*fisch in dir*“ ist eine Form Elementaren Musiktheaters - offen für Menschen mit und ohne Vorerfahrungen/Vorkenntnissen in den Bereichen Musik, Tanz und darstellendes Spiel. Regeln und „Bausteine“ -Elemente des Spiels- steuern den Prozess strukturierend, lassen ihn jedoch durch genügend Freiräume offen. Struktur und Offenheit sowie der explorative Charakter des Spiels schaffen im Idealfall Voraussetzungen für das Entstehen neuer Ideen im kommunikativen Prozess zwischen Individuen. Vergleichbar einer Bedienungsanleitung ist das Konzept des Spielbuches Werkzeug und Rahmen für kreative Interaktionen der Beteiligten.

Im weiteren Sinne nimmt „*fisch in dir*“ grundlegende Ideen des Orff-Schulwerkes auf (implizite Musizier-Regeln und bausteinartige Patterns als Basis für Improvisation).

Das Kooperationsprojekt „*fisch in dir*“ (Musikhochschule Lübeck, diverse Schulen + Musikschulen) hat über mehrere Jahre mit 9 Gruppen aus Deutschland und Russland unterschiedlichen Alters (Jahrgangsstufe 7-9 / Senior*innen) Performances z.T. simultan erarbeitet und am gleichen Abend aufgeführt.

Viele Darsteller*innen kamen aus sozial und bildungsbenachteiligten Kontexten. Kulturelle Teilhabe sowie die Erfahrung, eigene Ideen verwirklichen zu können, waren übergeordnete Ziele. Eine Kombination aus wöchentlichen Proben und Intensiv-Phasen diente sowohl dem Erwerb basaler Fähigkeiten als auch der Möglichkeit, kreative Gruppenprozesse anzubahnen.

Bei simultan arbeitenden Gruppen führten Wahrnehmungen von Parallelen/Abweichungen zwischen den Performances und persönlicher Kontakt zu realen Horizonterweiterungen. Identität im Sinne der Befragung des Selbst in Beziehung zu Anderen und Umwelt wurde zum Thema im ästhetischen wie persönlichen Kontext.

Marno Schulze studied piano and composition in Leipzig (1990-95) as well as music and movement education (1995-99) at the Carl-Orff-Institute of the Salzburg MOZARTEUM. His many years of teaching in music pedagogy allow him to draw on a wide range of practical experience. He has worked at music schools, kindergartens and advanced training for teachers, educators and social educators. Since 2012, he has been working at the University of Music Luebeck as a professor of “Elemental Music Pedagogy”. He developed innovative music education projects with children, adolescents and senior people. In his elementary music- and movement-theater, he integrates speech, sound and movement into an expressive overall concept.

Max Schumacher studied dramaturgy (Humboldt Universität Berlin), performance studies as a Fulbright scholar (New York University) and arts administration (HfM Hanns Eisler, Berlin). In 1999 he founded the media performance company *post theater* in New York. His performances toured internationally. He was a fellow at the Akademie Schloss Solitude, Stuttgart. He won the Stuttgart Theater Award 2015 for “Jobs in Heaven” and 2017 for “House of Hope”. His artistic focus is on merging theater with media art. He has been teaching his methods in lectures and workshops internationally.

‘Über Geschmack lässt sich streiten.’ Mögliche Strategien in der Bewertung kreativer Produkte

Michaela Schwarzbauer, Katharina Steinhauser, Juliane Friedl

Mozarteum University Salzburg

Research paper

Keywords: Beurteilung kreativer Produkte, Urteilssprache, Beurteilung: eine Frage der Perspektive, Geschmackskriterien

Wie bewerten junge Menschen die Produkte schöpferischen Gestaltens Gleichaltriger? Inwiefern ergeben sich Differenzen zur Beurteilung von Lehramtsstudierenden, Lehrenden und Expertinnen und Experten im Bereich von Musik und Bildender Kunst? Diesen Fragen widmet sich ein vom österreichischen Bundesministerium für Wissenschaft, Bildung und Forschung gefördertes Projekt, das im September 2017 ein kleines Team von Forschenden an der Universität Mozarteum Salzburg mit 60 fünfzehn- bis achtzehnjährige Schülerinnen und Schülern zweier Salzburger Gymnasien zusammengeführt hat. Das am 24. September 1818 erstmals in der Kirche von Oberndorf zur Aufführung gebrachte Lied „Stille Nacht“ diente als Einladung für kreative Gestaltungen der Schülerinnen und Schüler in Wort, Bild und Klang. Die Resultate wurden in einer Ausstellung im Foyer der Universität Mozarteum Salzburg präsentiert und riefen ganz unterschiedliche Reaktionen hervor.

In unserem Referat werden wir uns mit den kontroversiellen Reaktionen – im Spannungsfeld zwischen fast enthusiastischen Aussagen und völliger Ablehnung – auseinandersetzen. Außer den Kommentaren der Schülerinnen und Schülern, Studierenden, Lehrenden und Expertinnen und Experten werden auch die Eintragungen in einem Besucherbuch als wesentliche Quellen für unsere Analyse, die zwischen Jänner und April 2019 durchgeführt werden wird, dienen. In unserem Zugang gilt das Augenmerk der Verwendung von Urteilssprache, dem Anteil an deskriptiven Passagen und ihrer sprachlichen Durchführung, der Art und Weise, in der Wissen und Vorerfahrung in die Texte einfließen sowie den unterschiedlichen Strategien, die in der Beurteilung der Produkte kreativen Schaffens zum Einsatz kommen. Wir werden in diesem Kontext einige ausgewählte Beispiele herausgreifen.

Mit unseren Überlegungen hoffen wir, eine angeregte Diskussion über Möglichkeiten in der Beurteilung von Kreativität im Kunst- und insbesondere im Musikunterricht anzustoßen.

ao. Prof. Dr. Michaela Schwarzbauer, Dozentin für Musikpädagogik an der Universität Mozarteum Salzburg, studierte Schulmusik und Anglistik sowie Instrumentalpädagogik (Violoncello) an der Musikhochschule Wien und absolvierte ein Dissertationsstudium an der Hochschule für Musik und darstellende Kunst „Mozarteum“ bei Prof. Dr. Wolfgang Roscher. Nach langjähriger Unterrichtstätigkeit an oberösterreichischen Gymnasien ist sie seit 1998 an der Universität Mozarteum an der Abteilung für Musikpädagogik tätig. Schwerpunkte ihrer Tätigkeit liegen im Bereich ästhetischer und polyästhetischer Erziehung. Michaela Schwarzbauer engagiert sich in leitender Funktion in zwei im Rahmen der Programmschiene „Sparkling Science“ des österreichischen Bundesministeriums für Bildung, Wissenschaft und Forschung geförderten Forschungsprojekten.

Katharina Steinhauser ist Musikpädagogin und Historikerin und absolvierte ihre Masterstudien an der Universität Mozarteum Salzburg sowie an der Paris Lodron-Universität Salzburg. Sie ist neben ihrer wissenschaftlichen Mitarbeit im Projekt "Klangweihnachtsbäume und andere Geschenke" als Instrumentallehrerin, Musikerin und Kulturvermittlerin tätig und veröffentlichte darüber hinaus in den letzten Jahren Beiträge in musikgeschichtlichen Sammelwerken.

Juliane Friedl studiert Musikpädagogik und Orgel an der Universität Mozarteum Salzburg und Mathematik an der Paris Lodron University Salzburg. Das Forschungsthema, das hier präsentiert wird, ist Teil ihrer Magisterarbeit.

“... singing right away without thinking about it”. Empirical reconstruction of action-guiding knowledge and orientations in musical group improvisation of pupils at secondary level 1

Johannes Treß

Assistant researcher at the University of Education Freiburg

Research paper

Keywords: student group improvisation, interaction, implicit knowledge, actionism

Not only the title of the conference emphasizes that creativity and interaction are closely linked (Figuroa 2016; Monson 1996; Moran 2007; Sangiorgio 2015). Improvisation is considered a "prime example of creative musicality" (Pfleiderer 2004:81). In the case of improvisation in groups, the constitutive factors are also highlighted in particular as processes of attunement (Wilson and MacDonald 2012; Borgo 2007, 2018; Sangiorgio & Hennessy 2013) and collective construction of meaning (Burnard 2002; Burrows 2004; Wilson & MacDonald 2017). Recent studies also emphasize that improvisational action requires some kind of a certain repertoire (Campbell 2009; Figuroa 2016; Veloso 2017; Wilson & MacDonald 2012).

Particularly in the field of music education, improvisation is ascribed a high degree of potential, especially under emphasis of its lack of preconditions (Borgo 2007; Hickey 2009). This discrepancy in combination with the question of *how* musical interaction practice takes place in predominantly vocal group improvisation processes, especially with novices, forms the thematic focus of the research project.

The current study, which is part of the KoMuF project in Freiburg, reconstructs action-guiding knowledge and orientations, with the help of documentary video interpretation (Bohnsack et al. 2015), in group improvisation sequences of students at secondary level 1. The findings gained in this way form the basis for the empirically informed (re-)design of learning/teaching arrangements in accordance with the Design research format (Bakker, 2018).

Results to date show that the students use implicit knowledge in their improvisational practice. However, since these are usually not yet part of their habitualized practice, they often carry out actionist practices. These actionisms can be interpreted as a creative search process in dealing with the contingency of the improvisational situation. The lecture offers an insight into further empirical results to date and discusses possible didactic perspectives.

Johannes Treß is working as an academic assistant in music education at the University of Education in Freiburg, Germany. He holds a state exam degree in Music and Jazz-/Popular Music (2012) and a teaching degree for secondary school (2014). From 2013-2016 he was working as a music teacher in a German Secondary School. Besides his academic work, he is an active composer, improviser and performer working in the field of contemporary music, theatre and performance.

Contextual Contingencies of Performative Interactions

Helmi Vent

Mozarteum University Salzburg, Austria

Research paper

Keywords: performative interactions, contingencies of interactions, scenarios of cultural difference, Lab Inter Arts

Interactions in artistic realms have many manifestations - depending on the cultural area and on the traditions of thought and belief of the people who are interacting in each case.

Against the backdrop of the complexity of the conference's guiding term - "interaction" - the paper focuses on different situational, sociocultural, and social contingencies of interactions in diverse sound and movement scenarios. The involved actors' forms of expression and representation, their narratives, their sound and body images, through to overarching paradigms, are always contextual, just like the interactive working processes themselves. They are rooted in the site of their origins, and can neither be transferred nor demarcated with clear parameters.

Film documentaries complementing the lecture take a look at such contingencies of interactions. Recorded in the framework of various field studies at the Lab Inter Arts Salzburg (headed by Helmi Vent), the documentaries move between lab practice, performance, and discourse in various communities and environments. In detail, the film clips show how the interactions develop in extremely culturally diverse relations and are applied in their contextual contingencies.

At the level of encountering, the performative interactions generate sound pieces, songs, movement and dance actions, sculptures, moving images, and texts. At the level of understanding, they generate different ways of communicating with one another. At the levels of reflection and discourse, they generate a wealth of lasting and challenging questions. When, namely - as recorded in transcultural encounters - attempts at interaction are met with surprise by those involved, and come to a halt, new forms of reflectiveness can arise and new dimensions of a more sensitive perception and understanding can open up. Especially in scenarios of cultural difference, this could be the start of more symmetrical approaches, and of forms of communication that have yet to be created.

Helmi Vent is Professor emerita of "Experimental SpaceSoundBodyTheatre" at the Mozarteum University Salzburg, Austria. She is also the Director of LIA – Lab Inter Arts, an international platform for crossover-projects in various artistic and cultural fields, and video film producer of her own interdisciplinary art performance projects.

Vent's main foci are performance art (SpaceSoundBodyTheater); experimental music and dance theatre; Lab Inter Arts-Projects in connection with film documentary production; arts and culture; arts-based research projects; applied humanities.

Helmi Vent was born in Hamburg, Germany. Guest activities (lectures, seminars, artistic and transcultural projects, performances) led her through various countries in Europe, in the USA, Canada, in Japan, Australia, India, Indonesia, West Africa, South Africa and Mongolia. She undertook study trips to indigenous cultures in Africa (Namibia, Senegal, Central Africa), Madagascar, Australia, New Zealand, Central Asia and Hawaii.

In 2013 she received the "Ars docendi-Staatspreis" (state award) for excellent teaching in the category "Innovative Teaching Concepts" at the public Austrian universities.

Education and further activities: <http://www.helmi-vent.com/>

“Musik im Miteinander” - ein Modell systemischer und kreativer Öffnung zur musikalischen Erfahrung in Kindertageseinrichtungen

Carola Wagner

Landeshauptstadt München, Referat für Bildung und Sport, Geschäftsbereich KITA, Fachberatung und Fachplanung

Practice paper

Keywords: Miteinander, institutionelle Zusammenarbeit, Entwicklung in der Organisation, Musik in der Kita

- Wie wird aus einer Kindertageseinrichtung eine Musik-Kita?
- Wie können kreative Gruppenprozesse im institutionellen Kontext gelingen?
- Wie kann Musik als durchgängiges Prinzip im pädagogischen Alltag gelebt werden?
- Wie profitieren elementare Musikpädagoginnen/Musikpädagogen und pädagogische Fachkräfte voneinander?
- Wie können insbesondere Kinder und Familien mit besonderen Bedarfen von diesem Angebot profitieren?

In diesem Workshop stellen wir Ihnen das Pilotprojekt "Musik-Kita" in städtischen Kindertageseinrichtungen der Landeshauptstadt München vor. Im Fokus steht die frühmusikalische Bildung als Schwerpunkt in Verknüpfung mit allen Bildungsbereichen im pädagogischen Alltag. Dieses "niederschwellige" Angebot richtet sich an alle Kinder im Alter von 0-10 Jahren und ihren Familien in den teilnehmenden Kindertageseinrichtungen. Es leistet einen wertvollen Beitrag zur Bildungsgerechtigkeit.

Ein herausragendes Merkmal ist die Zusammenarbeit von pädagogischen Fachkräften und elementaren Musikpädagoginnen/Musikpädagogen.

Zentrum bildet die Interaktion aller Beteiligten (Kinder, Familien, pädagogische Fachkräfte, elementare Musikpädagoginnen/Musikpädagogen, Fachberatung, Leitung, ...) in produktiver und auch reproduktiver musikalischer Hinsicht. Das gemeinsame kreative Gestalten steht im Mittelpunkt dieses Modells.

Workshopinhalt konkret:

- Einblick in Entstehung, Grundlagen, Ziele, Strukturen, Inhalte und praktische Umsetzung des Pilotprojektes "Musik-Kita"
- Impulse für die Praxis
- Fragen und Austausch

Carola Wagner: Staatlich anerkannte Erzieherin, Fachberaterin für Interkulturelle Pädagogik- Sprachliche und Ästhetische Bildung, Sprachberaterin, Qualitätsberaterin, Theaterpädagogin, Traumapädagogin, Kursleiterin für Musik und Rhythmik im Elementarbereich

Music improvisation in educational settings as transformative interaction. How students find new ways of making music while interacting with each other and their teachers.

Andrea Welte, Jan Jachmann

Hanover University of Music, Drama and Media
Research paper

Keywords: music education, interaction, practice, performativity, improvisation

In our presentation we examine how music teachers and students alter their music practices while improvising music within groups. We do not so much study the individual student's creativity but focus on how new ways of performing music develop from the interaction (Goffman 1986) between students and teachers.

Based on theories of practice (Bourdieu 1977), performance and performativity (Fischer-Lichte 2012), we examine which settings of interaction foster the students' potential to utter new ideas and to integrate them into their practice of music improvisation. Based on our own ethnographic research (Geertz 2000; Knoblauch 2001) of lessons of music improvisation conducted in several schools in Hanover, Germany, we argue that new ways of performing music thrive from two conflicting ways of interacting: (1) in order to teach and to learn basics of music practice, teachers and students interact in a regulated, goal-oriented manner. However, in order to (2) foster new ways to perform music, they allow moments of unregulated, non-goal-oriented behaviour.

Our research suggests that teachers should arbitrate between these two ways of interaction to foster transformations of music practice.

Prof. Dr. Andrea Welte is professor of music education at the Hanover University of Music, Drama and Media.

She heads the B.A. and M.A. programs "Musical performance and education". She is a member of the Senate and a board member of the Institute for Music Education Research.

Her fields of research concern instrumental teaching, musical improvisation and interpretation, diversity in music education and cooperation between schools, music schools and concert halls.

Since 2016, she is vice-chairwoman of the German Society for Music Education (Gesellschaft für Musikpädagogik e.V.).

Jan Jachmann is research assistant at the Hanover University of Music, Drama and Media and instrumental music teacher at the music school „Paul Hindemith“ Neukölln in Berlin. He studied musical performance (accordion) and music education at the University of the Arts Bremen. He is an accomplished accordionist and has received several awards and scholarships.

Jan Jachmann has been working on his PhD since 2012 at the department at the department for music at the Berlin University of the Arts with Ulrich Mahler. In his research he studies the interaction between teacher and student in instrumental music lessons.

SYMPOSIUM

Kreative Prozesse anleiten und beobachten (Blickwinkel aus der Arbeit der Münchner Musikhochschule)

Hans-Ulrich Schäfer-Lembeck, Philipp Weiß, Lucie Wohlgenannt

Hochschule für Musik und Theater München

Symposium (workshop, practice paper, research paper, round table)

Keywords: Hochschuldidaktik, Improvisationskonzept, Perspektiven der Studierenden

Die Veranstaltungen, die von Mitgliedern des Kollegiums der Münchner Hochschule gestaltet werden, sind aufeinander bezogen, auch wenn sie unterschiedlich ansetzen.

a) Im ersten Beitrag, einem Workshop unter Leitung von Philipp Weiß, wird ein in unterschiedlichen Lehrsituationen erprobtes Improvisationskonzept praktiziert. Es hat pädagogische Anwendungssituationen im Blick, achtet nicht allein auf musikalisch-künstlerische Ergebnisse, sondern richtet Aufmerksamkeit auch auf deren Förderung und Entstehen.

b) Im zweiten Beitrag von Hans-Ulrich Schäfer-Lembeck wird versucht, solche wie die zuvor erprobten Strategien theoretisch-konzeptionell zu dimensionieren. Dabei spielen Orientierungen dazu, wie das Musikalisch-Künstlerische (und hier auch das Moment von Kreativität) gefasst werden kann und, im Anschluss daran, worauf geachtet werden kann, wenn es angeleitet wird bzw. werden soll. Weitergehend soll also gefragt werden, worin musikdidaktische Professionalität besteht, wie sie musikpädagogisch näher bestimmt werden kann und welche hochschuldidaktischen Ausblicke sich aus solcher Bestimmung ergeben. Ein erster Versuch solcher Bestimmung wurde in einem hochschuldidaktischen Experiment, einer gemeinsamen Lehrveranstaltung von Philipp Weiss und Hans-Ulrich Schäfer-Lembeck, umgesetzt; sowohl dessen Konzept als auch die konkrete Durchführung werden zur Darstellung gebracht.

c) Im dritten Beitrag stellt Lucie Wohlgenannt die Auswertung von qualitativen Daten vor, die parallel zur oben dargestellten Lehrveranstaltung von ihr erhoben wurden. Anhand von Tagebüchern zum Seminar und qualitativen Interviews werden die Beobachtungen der Studierenden zu praktisch-kreativen und theoretisch-didaktischen Lehrsituationen untersucht, um einerseits herauszufinden, wie das Setting des hochschuldidaktischen Experiments wahrgenommen wurde und andererseits zu ergründen, welche Haltungen und Auffassungen die Studierenden zur Entstehung und Anleitung von kreativen Prozessen im Lauf des Seminars anlegten, teilten oder kritisch hinterfragten.

d) Der Dreischritt Praxis, Theorie und Forschung wird als viertes durch ein Roundtable ergänzt, in dem die zuvor exponierten Ausgangspunkte zunächst durch die Referentin und die Referenten besprochen, auf die Tagungsthematik bezogen werden, bevor das Gespräch in das Plenum hinein geöffnet wird.

Prof. Dr. Hans-Ulrich Schäfer-Lembeck hat Musik, Erziehungswissenschaften und Germanistik für das Lehramt Gymnasium, in den Studiengängen Gesang/ Musiktheater und Musikpädagogik/ Musikwissenschaft studiert und mit Staatsexamina, Künstlerischer Abschlussprüfung und Promotion abgeschlossen. Nach u.a. insgesamt 10 Jahren Schuldienst, wurde er 1998 auf eine Professur für Musikpädagogik an der Hochschule für Musik und Theater München berufen. Dort leitete er von 2004 bis 2018 das neu eingerichtete Musikpädagogische Institut für Lehrerfortbildung und Unterrichtsforschung (MILU) und seit 2016 das Institut für Schulmusik.

Philipp Weiß studierte Schulmusik und Jazzklavier, absolvierte u.a. das zweite Staatsexamen für das Lehramt Musik an Gymnasien und ist als Dozent an der Münchner Musikhochschule tätig. Als Pianist und Keyboarder ist er Mitglied des Improvisationsensembles »Out of Control«, des Pop-Jazz-Projekts »TWOplusONE« und von Harald Rüschenbaums »Klangland«. Weiter leitet er Musical-Projekte und Laienchöre.

Dr. Lucie Wohlgenannt ist Oberstudienrätin für Musik am Münchner Gymnasium Max-Josef-Stift und Dozentin für Musikpädagogik an der Hochschule für Musik und Theater München. Sie studierte künstlerisches Lehramt für Musik sowie Musikwissenschaft, Musikpädagogik und amerikanische Kulturgeschichte und wurde 2005, nach Auslandsaufenthalten in Spokane und in New Haven, mit einer Dissertation zu Charles Ives in München promoviert.

WORKSHOPS

React and play – Hands-on exercises in ensemble, interaction, sound, awareness and listening

Thommy Andersson

Danish National Academy of Music

Workshop

Keywords: ensemble, sound, interaction, exercises, awareness, listening

It is a prerequisite for the creation of a common qualitative ensemble sound that an understanding of the association between rhythmic, articulation and dynamics is established.

With "React and play" it has been my wish to develop and illustrate the ability of individual musicians to react to and identify the common sound of an ensemble across instruments and musicians and to adapt to the overall sound.

Through the development and testing of a sequence of specific exercises that focus on the need of listening to each other when playing, I want to examine if the musicians will gain more insight into the listening process.

The method explores exercises in ensemble playing aiming at:

- developing an understanding of the common strengths and limitations of both the individual musician as well as the ensemble as a whole
- developing and improving the individual player's ability to keep focus in an ensemble setting
- developing and improving the ensemble's ability to maintain a common focus

Throughout the exercises, focus is on the importance (and the necessity) of not rushing the results in an ensemble situation, to bring all musicians together in harmony – in a common sound – and to work with the above mentioned core musical elements as a starting point for the exercises.

The overall response from involved students has been very positive and has resulted in ensembles that have a significantly better blend and common sound. The participants stated that their musical skills improved considerably with respect to awareness about harmony, open readiness, bodily language, focus on the differences of the instruments, a desire to concentrate and the feeling of a new form of fatigue after having played.

The nature of the exercises are not genre specific and at the same time may easily be differentiated for the individual participants. The exercises are also sufficiently open and simple to allow the musicians to continue building on the concepts themselves and create their own exercises as needed.

Educational material:

https://www.sdmk.dk/fileadmin/user_upload/Om_SDMK/Udgivelser/KUV/PUV/Thommy_PUV_UK_issuu.pdf

As an artist, **Thommy Andersson** established himself with a warm & "woody" personal style of playing originating from the Swedish folk music tradition but now he is involved in a broad array of projects in a wide range of genres. He works as arranger, orchestrator, composer, educator and producer.

Thommy's influences come mainly from folklore and roots music and he does not consider himself to belong to a specific genre.

Among others, he currently plays with Pierre Dørge's New Jungle Orchestra with frequent world tours.

Besides other long-time collaborators in Scandinavia (e.g. Josefine Cronholm and Lelo Nika) he is working more and more on his own music for his own projects.

During the last 20+ years Thommy Andersson has collaborated with various musicians from different cultures around the world on tours, projects and recordings.

As an educator Thommy Andersson holds a position as senior lecturer (jazz bass and ensemble) at SDMKG – Danish National Academy of Music and as a musical mentor for the advanced post graduate diploma students enrolled at the Contemporary Creative Artist programme. He is an experienced and sought after workshop facilitator and artistic developer.

Download BIO for more info: <https://www.thommy.dk>

How to let go? The role of a teacher in creative group processes

Mirjam Elisabeth Bauer

Catholic University Eichstätt/Ingolstadt, Germany

Workshop

Keywords: leading vs. facilitation, teachers role, letting go, ownership, group processes

As musicians and teachers we are striving to give our participants the best possibilities to develop their musical, personal and social skills. Being creative in a group while improvising, composing or arranging music means taking everybody's opinions, musical ideas and wishes into account. How can the teacher - as a skilled musician with personal opinions on how it should sound, which note should come next or which instrument should be played - let go of one's own ideas and let the group decide? Which attitude do we need to accompany and guide people without planning everything in advance or pushing them towards our own expectations? How can we facilitate a creative process that really has an open outcome?

In this workshop I would like to question the way we use the power of being the teacher and having control of what is going to happen.

How can we hold the space for everybody, give structure and incentives but at the same time give freedom and possibilities for each person? Are there moments where the teacher has to be in a clear leading position? After some practical examples, I would like to discuss the different aspects of being a teacher in creative processes.

What is our role and influence? Which relationships do we cultivate with our participants? How can we create an atmosphere in which each participant can claim ownership of the product and process? How do we deal with letting go of our own expectations?

It would be great if participants could bring the instrument with which they feel most comfortable.

Mirjam Bauer comes from Salzburg, Austria, and is a kindergarten teacher and drama teacher. After working in international development aid projects in different countries she studied „Elemental Music and Dance Pedagogy“ with a focus on inclusive work at the Orff-Institute, Mozarteum University Salzburg. Subsequently she started the new master's degree in „Inclusive Music Pedagogy and Community Music“ at the Catholic University Eichstätt, Ingolstadt, Germany.

She leads an inclusive music and dance-theater-ensemble (Grüntöne Ensemble – www.gruentoene.org), the Community Orchestra Salzburg (www.community-arts.eu), a street newspaper choir (Apropos Chor) and other interdisciplinary projects. Furthermore, she offers workshops for teachers and students combining music pedagogy with elemental string instruments build by her father (www.instrumentenbauer.net).

In community music projects she wants to combine her interests in the arts (music, dance, theatre...), cultures (languages, traditional dances, individuals) and political activities (sustainability, social responsibility) and work towards a more inclusive society.

The exploration of our inner voice. An interactive workshop to create vocal music as a group

Christin Bonin

Ludwig-Maximilians-Universität (LMU), München

Workshop

Keywords: singing, listening, emotions, sound, creation, harmony, inner voice, harmonics, freestyle singing

The background idea of this workshop consists in improvising vocal sounds collectively. Instead of following a score or choral sheet music, we will create vocal music through interaction. The aim of this workshop is the exploration of our inner voice by listening to each other and harmonizing naturally. The most important goal in singing a song is to share our emotions with the audience and to touch the human heart.

The content of this workshop concentrates on the exploration of the tones we choose to sing and the creation of a collective vocal sound. In the first four exercises, we will sing different vowels, then words, to express emotions like happiness, sadness, desperation, and contentment. We will discover that our voices will instinctively build a chord based on a leading tone sung by one of the participants. Thus, we will produce a sound for each emotion. In the following exercises, we will try to connect different harmonies and improvise by changing the leading tone or singing on a call/response basis. These harmonic exercises will

have a great implication on how to experience a collective vocal sound by listening to each other and to our inner voice.

Creating harmonies altogether will change our points of view regarding choir singing. The special value of singing without any sheet music and finding a chord structure with our voices will be to feel the freedom to create music without compositional technique. The meaning of singing as interactivity gains importance far from typical choral activities. Thus, singing together can be the most natural musical creation to express emotions and to touch the heart of the audience. This workshop is about finding our inner voice and how to use it to create music as a group.

Christin Bonin is a professional singer, experienced voice teacher, and currently a Ph.D. student at the Institute of Theatre Studies at the Ludwig-Maximilian University in Munich. Following her degree as a voice teacher and opera singer, she was a member of the State Theater of Karlsruhe and Bavarian State Opera in Munich and appeared in over forty operas. Christin Bonin also toured through Europe for several years, playing in operettas and musicals and singing popular music, for example with German music stars like Udo Jürgens. In 2004, she opened her own vocal school “Star me up” in Munich to follow her passion for teaching contemporary repertoire, especially musical theatre, jazz, and pop. She is the author of the vocal method books “Belt Voice Training – Singing with a Belting Voice” and “Singing Makes You Happy”. Christin Bonin graduated as a Master of Arts in Musicology at LMU in 2016. Since then, she has been teaching at LMU and in various workshops and master classes and regularly participates at international conferences while she pursues her PhD degree.

The creative possibilities in songs and music

Lavina Chong Wei Li

AOSA (American Orff Schulwerk Association), SingOrff, AECES (Association for Early Childhood Educators Singapore)

Workshop

Keywords: early childhood music movement, creativity, executive functioning

What is creativity and how can we develop children’s creativity through music and movement in the early childhood classroom?

This workshop aims to share lessons from Singapore where we use an exploratory approach that engages children and allows them to experience music and movement using different modalities.

Songs, chants and rhymes are s-t-r-e-t-c-h-e-d to allow children to develop their musicality, creativity, movement skills, social emotional skills and executive functioning skills.

Lavina Chong is a classroom teacher, teacher trainer, professional development trainer, consultant, curriculum specialist, lecturer and an associate university professor.

She is the founder of Wigglepods Pte Ltd, a company that specializes in creative music and movement education for young children.

She has a master’s degree in science (Early Childhood Education) from Wheelock College, Boston, and has professional qualifications in music and movement (Orff-Schulwerk & Kodaly), Yogakids, Speech and Drama and Storytelling.

Soundpainting Workshop. A Taster

Carina Dengler

Freelance community musician in Munich

Workshop

Keywords: Soundpainting

Soundpainting is a multidisciplinary live composing sign language developed in the 1970's by composer, conductor and musician Walter Thompson. Presently there are about 1500 hand and body gestures the Soundpainter (composer) can use to work with musicians, dancers, actors and visual artists. Some of these

signs are very specific, others more open to the interpretation of the performer and therefore can yield different and sometimes surprising results. In more than 35 countries Soundpainting is now being used not only professionally to create live compositions on stage, but also in education.

Specific Value and Meaning: It is a wonderful tool to work with a variety of groups: bands, choirs, children, young people and adults. Soundpainting gives everybody the opportunity to use their talents and personalities to engage in a creative process. Although the Soundpainter is providing the gestures, the ensemble can respond to them according to their imagination and abilities. In Soundpainting all of the performers are equal and it creates a strong sense of community. It does not rely on verbal cues, therefore it crosses language barriers, is accessible, inclusive and fun.

Content: In this workshop the participants will have the opportunity to explore the basic ideas of Soundpainting, learn some of the signs, their meaning and how to use them and together we will create short live compositions. The focus will be on the creative musical process. The workshop will also include some examples of how Soundpainting can be used in community music settings - for example in schools or refugee centres - and point out some challenges one might face working in a more traditional pedagogic context and finding the balance between process-orientated and result-orientated work. Participants are welcome to bring their own instruments!

Carina Dengler completed the MSc "Music in the Community" at the University of Edinburgh in 2012. Since then she's been running music workshops for children, teenagers and adults. Her focus is on collaborative song writing, improvisation, musical theatre and Soundpainting. In 2016 she attended several Soundpainting workshops in Munich lead by Ceren Oran, a certified Soundpainter, dancer and choreographer from Istanbul. Since then she has included this creative artistic tool in her work with children and refugees. In November 2017 she ran a Soundpainting Workshop at the World Alliance for Arts Education Conference in Auckland and a Soundpainting Community Music Salon in November 2018 for the Community Music München network. In January 2019 she attended a master class with Walter Thompson and Sabine Vogel in Rostock and became a certified Soundpainter for Music Level 1.

"Pachelbel in the soccer stadium..." - A creative approach to vocal group improvisation in the classroom

Bernhard Gritsch

Kunstuniversität Graz
Workshop

Keywords: vocal group improvisation, Pachelbel, multimedia design of teaching material

Initial Situation – becoming acquainted with something

Nearly every week football fans perform a more or less adapted melody and lyrics over the famous chord progression of the D major Pachelbel canon. Probably only very few people know about the historical template and its varied uses in musical contexts.

Short Description – Performing

The approximately 70 minutes workshop offers the participants the opportunity to improvise over the chord progression of the Pachelbel canon by means of various impulses given by the workshop leader. The aim is to develop an independent melody, to agree on a "group melody" within a small group. These improvisations are then additionally supported by suitable movement sequences and finally presented to the other groups.

Didactic approach – Ideas to put into use

First, stylistically contrasting canons, which promote an internalization of the Pachelbel harmony sequence and present a possible tone material, are offered as a starting point. Then the participants, who are constantly "protected" by the group and accompanied by the workshop leader on the piano, are challenged to invent a melody and later present it to the small group (4-5 people). This activity is started with a tone that "fits" in all the chords and thereby forms a secure initial musical basis. Step-by-step the participants are guided both rhythmically and melodically to finally form a melody based on what they have experienced aurally. Afterwards the group decides on a group melody and supports it with a jointly developed, appropriate movement sequence. A presentation of the small groups' results in the plenary concludes the work and performance phase.

Final didactical guidelines on creating art through improvisation in comparable situations within the field of music education, guided by the freshly experienced musical and group-dynamical situation, are derived, reflected upon and discussed based on the concrete example. In addition, the participants have the opportunity to take a look at concrete (digital) didactic material that demonstrates a professional access to the Pachelbel canon based on stylistic manifold improvisations.

Mag. Dr. Bernhard Gritsch is associate professor of music education, dean of studies and chair of the curriculum committee for music education at the University of Music and Performing Arts Graz. He majored in Music Education/French (secondary school teacher accreditation), earned his doctorate ("Computer-assisted classroom teaching in music") in 1996 and his habilitation in 2004. He has taught at several European universities and lectured at many national and international training and continuing education seminars, conferences and symposia on music education. He has published leading textbooks for classroom teaching in Austria and Germany and is the author and editor of a publication series on music education at the University of Music and Performing Arts Graz. His research interests include teacher training (structures, contents, outcomes and evaluation), teaching research, multimedia design of teaching material, studies on transfer effects of musical training and music education in all-day schools. Some of his artistic and pedagogical projects are located in the field of music communication and in social work with elderly.

The Dancing Elephant: Integrating creativity into teaching

Peter Hackel

Kreismusikschule Erding, HMTM, Verband Bayerischer Sing- und Musikschulen
Workshop

Keywords: creativity, teaching, large and/or inhomogeneous groups

In musical exercises, this workshop illustrates how to develop rhythmic and melodic patterns in teams, based on practical experience from further training for instrumental teachers (guitar, zither). On a low threshold level (working with micro-elements, e.g. playing with syllables, body percussion and combinations), it is possible to break new ground and get in touch with your own creativity. Teachers benefit from strengthened self-confidence within this field, in which creativity is not inhibited by excessive focus on mistakes. Rather than standing awestruck before mastership and masterpieces, the potential of each individual can be discovered and developed. Especially in the work with large and/or inhomogeneous groups, skills for creating teaching material can be vital.

The Dancing Elephant shall symbolize creativity, flexibility and an intuitive approach to music.

Peter Hackel (*1963) studied guitar and instrumental pedagogics in Schaffhausen, Vienna and Graz. Currently he is the deputy director of the District Music School Erding (Bavaria) and also teaches at the University of Music and Performing Arts Munich. His compositions have been published by Schell-Music, Bärenreiter, and Burger & Müller. In the Association of Music Schools in Bavaria, comprising more than two hundred schools, he acts as an expert advisor in the fields of teaching in the network of music schools and guitar. Furthermore, he is a member of the education committee of the music school in Liechtenstein.

You play as you are. Experiencing how personality traits find expression in musical improvisation

Andreas Kissenbeck

University of Music and Performing Arts, Munich, Germany
Workshop

Keywords: improvisation, identity

A common phrase among musicians says: "you play as you are". This applies to all musical or even artistic activities and it certainly applies to a great extent to playing improvised music. In this workshop, participants will experience how improvisation offers a reflection of their own personality. It shows how various personality traits involuntarily find expression in their improvisation.

In practice, the workshop consists in exposing the participants to various improvisational tasks. It is about solo but also about group improvisations. Participants are free to play on their own instruments. In case they do not have their instrument with them, they can also play with available instruments such as drums, congas, drum set, vibes and the like. In any case, they are encouraged to handle some of the tasks with familiar and some less familiar instruments during the workshop. It is often astonishing for the participants how individual personality traits are involuntarily expressed in improvised music, regardless of the instrument choice and regardless of the task.

Procedure: After a brief introduction by the workshop leader, the first improvisation tasks are practically carried out. Each of these tasks is followed by a period of reflection. This reflection always includes an outside and an inside view. In a subgroup improvisation, all active participants reflect upon their experience. In addition, the group of observers also contribute their perceptions. Likewise, in a single improvisation, the performer reflects upon his or her experience and the listeners contribute their perceptions. If the whole group improvises with each other, the feedback from the workshop leader can be incorporated in addition to self-reflection of the group. Finally, the workshop leader summarizes the experiences and tries to condense them on a meta-level.

If possible, bring your instrument!

Prof. Dr. Andreas Kissenbeck: Born in 1969 in Bonn, Germany. Studied mathematics, sports and education science at universities in Berlin und Ratisbona. Scholarship and studies in Jazz piano at the University of Music Wuerzburg. Later, PhD in musicology at the University of Music Wuerzburg. Pianist/Hammond organist, composer and arranger. 2002 Jazz Price of the Süddeutsche Zeitung. 2006 Next Generation Award of Germany's jazz magazine Jazz Thing. In 2018 he was nominated for the BMW world jazz award. He played internationally with renowned artists such as Malcolm Duncan, John Marshall, Benny Bailey, Bobby Shew, Jiggs Whigham, Till Brönner, Tony Lakatos, Peter Weniger, and others.
List of publications: <http://promotion.hmtm.de/index.php/promotion/9-promotionsausschuss/33-prof-dr-andreas-kissenbeck>

Creative learning with voice and body movements

Pirjo Nenonen

University of Jyväskylä, Finland; Music school Johann Sebastian Bach, Vienna
Workshop

Keywords: singing education, body movements, vocal quality, improvisation

The workshop is based on my research and on the approach "Teaching singing with body movements", which I developed in practice and with the aim of helping singing students. The aim of this workshop is to learn about and to encourage the use of one's own body language and natural movements of the body while singing, and to create and improvise individual movements to improve the singing process.

Natural body movements help to bring flow for singing and naturally activate the abdominal and back muscles, and develop a kinesthetic awareness. Good posture precedes good breathing and singing and helps to find a natural and free voice.

The participants learn to experiment with their body movements and voice alone, in pairs and groups. At the beginning, verbal instructions guide the voice and the body, the imagination and thinking. Later on, the participants learn to use their body consciously to achieve the expected aims and to create new ways of using their voices. By way of physical sensory systems, participants learn to perceive and to hear what kind of singing and vocal qualities one can achieve through different kinds of body movements.

In group interaction, participants learn to improvise playfully together with their physical selves and voices. Learning from each other and through experimentation they can find new strategies to improve the singing process. Body movements stimulate the voice and vice versa. Learning takes place through several channels: auditory, kinesthetic, visual and cognitive.

The idea is based on pedagogies by Émile Jaques-Dalcroze and especially on Rudolf von Laban's movement theories. Body movements and voice open the whole person and provide holistic well-being. The approach – teaching singing with body movements – can be used broadly in singing education and in music education classes with groups, as well as with choirs. It suits all age groups, all kinds of singing and music genres.

Dr. Pirjo Nenonen is a singing teacher, music teacher, singer and author.

Pirjo Nenonen studied at the University of Jyväskylä (Finland) and holds a doctorate and a master's degree in Music Education. She studied at the Helsinki Music Conservatory in Singing/Vocal Teachers Education and at the Mozarteum University Salzburg, Orff Institute (Advanced Studies in Music and Movement Education, "Orff-Schulwerk"). She has attended several supplementary courses in the fields of body-awareness techniques, music and movement and Dalcroze Eurhythmics. She has participated in several master classes in solo singing in Finland and abroad.

Pirjo Nenonen has presented in several international conferences: ICDS (International Conference of Dalcroze Studies); ISME (International Society for Music Education); ÖGfMM (Österreichische Gesellschaft für Musik und Medizin); International Symposium on Singing and Song II. She is a commissioner of ISME Forum for Instrumental and Vocal Teaching. Her previous teaching activity was at schools (also in special education), the Helsinki Music Conservatory, the University of Helsinki and Oulu and the Private Music University of Vienna.

She has published several music books for school music education and has worked as a choir choreographer, giving workshops in Finland and abroad. She has lived in Vienna since 2007 and teaches in a music school and the upper secondary school.

Odd rhythms - Is it really odd?

Banu Özevin

Dokuz Eylül University, Faculty of Education, Music education Department Izmir, Turkey.

Workshop

Keywords: music education, inclusive education

In this workshop we are going to play in the odd meter 5/8. This meter is very common in the Turkish music and dance culture. For us it is not "odd" (even though we use the term), because our body has experienced it fully with games, music and dance since our childhood. Through different activities, we are going to use the power of playing, dancing and singing to experience, feel and use this meter.

While playing with 5/8, we will experience, as individuals, how our bodies react – how do we move, how do we clap/pat/snap, how we can play within this 5/8 time signature.

In Turkish we have a proverb: "Two hands are better than one". Is this proverb applicable in this situation? Can my partner's hands help me to feel this meter somehow more deeply? Can we collaboratively create a hand game, a dance or a body percussion sequence?

Following this, we can ask: "are more hands better than one or even two?" In a small group and in a big group can I find my own, unique, creative expression while dancing, singing or doing body percussion in 5/8 meter? Does the collaborative energy, the synergy of the group support me and help me to find my own way?

Finally, we will talk about applying the material to different age groups and transferring the 5/8 experience to 7/8 and 9/8.

Assoc. Prof. Dr. Banu Özevin graduated from Istanbul University Faculty of Literature, Department of Sociology in 1996 and from Dokuz Eylül University Faculty of Education Department of Music Education in 2001.

She gained her Master's Degree from Dokuz Eylül University, Institute of Fine Arts, Musicology Department in 2004 and her PhD from Dokuz Eylül University, Institute of Educational Sciences, Music Education Department in 2008. In 2004 she studied as a guest student at the Orff Institute, Mozarteum University Salzburg, Austria. Prof. Dr. Banu Özevin concluded the San Francisco School Orff Intern Program in 2013. She has been working at Dokuz Eylül University in the Music Education Department since 2002.

The others around me. A workshop on body / space / group awareness

David Russo

University of Music and Performing Arts Munich

Workshop

Keywords: movement, body, space, group awareness

The objective of the workshop is to explore how a person can interact with himself and with others. Participants will work with their different perceptions in order to sense the body. They learn how to move organically through the center of the body as well as experiencing how intelligent one's own body is. While being less concerned with the mental cacophony of judging and being judged, one can open towards conscious opportunities to connect, play games, and create cooperative ensemble work.

The topic "contact" has many possible meanings and as many misunderstandings. We will focus mostly on the physical aspect of it and experience how we can come in connection with another person and also with a group, without necessarily physically touching each other. Utilizing task-based explorations, participants will cultivate availability in the body, develop agility in making choices in space and time and refine awareness for performance presence. We will do practical exercises and we will discuss them together in open feedback rounds.

The workshop is divided into four sections:

- Developing awareness = how can I increase perception of my own body, of the surrounding space and of the people around me?
- Manipulating the body = how can I move my body or someone's body?
- Transferring the weight = how can I transfer my weight to someone or take someone's weight?
- Invoking emotions and initiating physical communication = to what extent am I aware of how emotional physical awareness and even more physical contact can be?

Please, wear comfortable clothing and socks (please no shoes and no belts).

David N. Russo teaches ballet and contemporary dance at the Ballet Academy of the Hochschule für Musik und Theater München since 2010. He has been a member of the collective 'satellit produktion' since 2013. After completing his training at the John Cranko School in Stuttgart, he danced as a soloist at the Saarländische Staatstheater and at the Staatstheater am Gärtnerplatz under the direction of Philip Taylor. Russo choreographs his own pieces for companies such as the Universal Ballet in Seoul, South Korea, the Ballet of the Theater in Ulm, the Birgit Keil Foundation in Stuttgart and the Heinz Bosl Foundation in Munich. He organises events in Munich's freelance scene and collaborates with artists such as Jasmine Morand from Cie Prototype Status and Nina Radelfahr. Apart from his teaching activity in the Ballet Academy, he is regularly active in community and pedagogical programs such as „Tanz und Schule“ and KulturRaum e.V.

Kreativ, aber wie? Ideen für die freie Improvisation mit verschiedenen Gruppen - Musikalisches und soziales Lernen auf vielen Ebenen

Birgit Saßmannshaus

Hochschule für Musik und Theater München

Workshop

Keywords: Freie Improvisation, Gruppenarbeit, praktische Übungen

Welche Anfänge sind unterstützend? Welche Aufgaben sind hemmend?

Welche Strukturen sind hilfreich? Wieviel Freiheit ist möglich?

Hintergrund

Freie Improvisation bietet vielfältige Möglichkeiten für die kreative Arbeit mit Kindern, Schulklassen, Instrumentalschülern, Studierenden und professionellen Musikern. Die Auseinandersetzung mit freier Improvisation ist ein Erfahrungsweg und eine intensive Wahrnehmungsschulung.

Die Fähigkeit, musikalische Prozesse intuitiv „richtig“ zu gestalten, ist in jedem Teilnehmer vorhanden. Das Bedürfnis nach Veränderung und Entwicklung ist bei allen oft erstaunlich synchron, so als würden Naturgesetze wirken, die Spannung und Entspannung, atonale und harmonische, metrische und freie, lebhaft und ruhige Phasen ordnen.

Im Laufe der Zeit entwickeln sich in der Gruppe:

- Vertrauen in den Prozess und in die eigenen Fähigkeiten
- achtsames, gleichzeitig mutiges und authentisches Spiel
- Kultur von konstruktiver Kommunikation, verbal und musikalisch
- Bewusstsein über die Wirkung von Spielentscheidungen und damit Verantwortung

Im Vordergrund stehen die Öffnung für den Gesamtklang und für den musikalischen Prozess, die Freude an musikalischem Ausdruck und Überraschungen sowie die Präsenz im Augenblick. Im Workshop werden verschiedene Einstiege in die freie Improvisation mit den Teilnehmern erforscht. Konkrete Übungen, die für alle leicht zugänglich sind, eröffnen ein „Spielfeld“, das frei ist von Bewertung und Angst vor Fehlern oder Unzulänglichkeiten.

Im Zentrum stehen zunächst die Wiederentdeckung und Öffnung der intuitiven Fähigkeiten.

Experimentierfreude und Neugier setzen das kreative Potential jedes Teilnehmers frei. Durch sinnvolle Beschränkung des Materials wird schnell ein überraschendes und inspirierendes Klangerlebnis möglich. Im Anschluß gibt es noch einen Überblick über wichtige Werkzeuge und methodische Schritte in der Improvisation.

Ziel des Workshops ist es, die Teilnehmer durch praktische Erfahrung zur Arbeit mit freier Improvisation zu inspirieren. Der kreative musikalische Dialog kann stilistische, sprachliche und kulturelle Grenzen überwinden, und läßt Neues entstehen.

Eigene Instrumente sind willkommen!

Birgit Saßmannshaus ist Dozentin für freie Improvisation und Methodik Didaktik Cello an der Hochschule für Musik und Theater München. Als Cellopädagogin ist sie im Raum München und an der Musikschule Ebersberg tätig. Ihre eigene künstlerische Tätigkeit reicht von klassischer Kammermusik bis zu freien Improvisationen zu Pantomime, Bild und Text. Seit 1993 leitet sie Musikfreizeiten und Improvisationskurse für Kinder und Erwachsene, und gibt Lehrerfortbildungen für Improvisation und Streichermethodik.

Einige Jahre musiktherapeutische Arbeit in der psychiatrischen Klinik Wasserburg und mit kriegstraumatisierten Kindern und Frauen in Bosnien bereicherten ihren Erfahrungsschatz. In jüngster Zeit engagiert Sie sich mit dem Ensemble "Klassik Junior" in der Musikvermittlung für Schulklassen und Kindergärten. Wichtige Impulse nach der klassischen Musikausbildung erhielt sie bei zahlreichen Seminaren u.a. bei Giora Fiedman (Improvisation) und Lisa Sokolov (Stimme und Körper) sowie durch die Zusammenarbeit mit Künstlern aus anderen Sparten.

Mit ihrer Arbeit engagiert sie sich dafür, Improvisation als wichtigen Aspekt in der Schul- und Berufsausbildung zu etablieren und neue Wege im klassischen Instrumentalunterricht zu öffnen. Zentrales Anliegen ihres künstlerischen und pädagogischen Wirkens ist es, Menschen mit ihrem eigentlichen Potential in Verbindung zu bringen.

Things that sound – creating a percussion piece with readymade objects

Wolfram Winkel

Hochschule für Musik und Theater München

Workshop

Keywords: workshop, contemporary music, sound, percussion, readymade objects, drumming

In this workshop we will develop a percussion piece using everyday objects. We will explore their potential as sound producers, build a musical form together and eventually perform the music.

You do not have to bring anything. A variety of objects will be provided!

Wolfram Winkel is a classical percussionist with a main focus on contemporary music.

He has played many soloist parts with European radio orchestras (the Netherlands Radio Chamber Orchestra, RAI National Symphony Orchestra, Rundfunk-Sinfonierorchester Saarbrücken, Symphonieorchester des Bayerischen Rundfunks) and worked with some of the most significant composers of our time (Pierre Boulez, Tan Dun, Vinko Globokar, Mauricio Kagel, Wolfgang Rihm, Hans Zender).

As a guest musician of the Ensemble Modern, he is regularly performing with Steve Reich at concert tours across Europe and Japan.

He teaches at the University of Music and Performing Arts Munich (percussion, rhythm and methods) and gives rhythm courses at European music universities (Zurich University of the Arts, University of Ljubljana Academy of music, Mozarteum University Salzburg, University of Stavanger).

Winkel is author of the method book "Die Rhythmik der Neuen Musik", of which an English version entitled "Five Over Three" has been published. He is honoree of the „Förderpreis Musik der Landeshauptstadt München“ and winner of "Steve Reich's Clapping Music Competition" by London Sinfonietta.

Conference Organising Team

Conference Directors

Prof. Dr. Andrea Sangiorgio

Italian, PhD at the University of Exeter, UK (2016), with a qualitative research study on children's interactions in creative group work in music (<http://hdl.handle.net/10871/20648>). Master's Degree in Ethnomusicology and piano studies in Italy. Postgraduate studies in music and movement education at the Orff Institute, Mozarteum University Salzburg, Austria.

Since December 2015 Professor of Elemental Music Education (EMP-Elementare Musikpädagogik) at the Hochschule für Musik und Theater in Munich, Germany. Beyond the teaching activities, he coordinates the EMP bachelor's degree programme. In 2017 he became the university's Dean of Studies.

Since July 2018 vice-president of the International Orff-Schulwerk Forum Salzburg.

Since 1997 one of the directors of CDM Centro Didattico Musicale, a private music school in Rome inspired by the Orff approach.

International activity as a music teacher educator, mainly on the themes: Orff-Schulwerk elemental music and movement education, ensemble music for percussion instruments, group improvisation and musical creativity, cognitive aspects of music learning. Author of various articles about elemental music education and creativity.

Prof. Dr.Dr.Dr. Wolfgang Mastnak

Austrian, university studies (PhD) in music education & psychology, medical sciences, sports sciences (sports medicine), mathematics; psychotherapist, moto-therapist; pianist, vocalist (bass), and composer (e.g., 2008 composer-in-residence at the Djerassi Resident Artists Program in San Francisco, California).

Professor (chair) of music education (school music) University of Music and Performing Arts Munich, Director of Beijing Normal University Research Centre for Arts Therapies, Professor of Shanghai Conservatory, president of the Austrian Heart Association (long-term cardiac rehabilitation). Member of the European Academy of Sciences and Arts and the New York Academy of Sciences. Numerous international awards such as "Outstanding Intellectuals of the 21st Century" by International Biographical Centre Cambridge (2001), Prize of Honour by Council International of Music / UNESCO, "Great Minds of the 21st Century" by American Biographical Institute (2007).

Main fields of academic practice and research: cross-cultural music education, music-dramatic improvisation (also polyaesthetic education), music therapy, ethno music therapy, arts therapies, music-movement education/therapy, neuropsychology, sports medicine (prevention), cardiovascular prevention and rehabilitation, sexology & ethno-sexology; theory of science (e.g. research methods and epistemology), quantum-neurosciences.

Author of approximately 300 papers and 17 books mainly on medical, therapeutic, and educational topics.

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