

“Joint (Ad)Venture Music” – 25th EAS Conference in Salzburg, 19th to 22nd of April 2017 – Conference Report

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What does it mean to work in a team when teaching a music class? How can we foster the cooperation between teachers, disciplines and organisations in the field of music education? Questions like these can summarize some of the aspects addressed in the conference “Joint (Ad)venture Music – Networking as a Challenge for Music Teachers” in Salzburg from 19th to 22nd of April 2017. Already the opening ceremony in the grand concert hall “Solitär” of the Mozarteum Salzburg gave meaning to the topic of the 25th conference of the European Association for Music in Schools (EAS), which was held together with the 6th European ISME Regional Conference, in several perspectives: Musically, a joint (ad)venture between an ensemble of the tuba and the recorder class of the Mozarteum Salzburg accompanied the event. Socially, as the last part of the opening session, all delegates got entangled into a web of finest Austrian wool that split out over all of the about 300 participants from more than 20 nations. Diverse understandings of “networking” thus spun through the presentations of research and practice papers as well as workshops, symposia and the inspiring keynotes that gave the starting point for every conference day.

Susan O’Neil from the Simon Fraser University in Burnaby, Canada, keyed networks in the sense of *self-spun webs of musical meaning* in her ethnographic approach to the musical lives of students: Enlarging Lucy Greens’ approach of informal learning, she aspires to analyse the network of musical activities in which every student, every person, is entangled – very much like the woollen spider net from the opening ceremony could illustrate. In a very inspiring additional presentation later in the congress, she gave, together with Yaroslav Senyshyn, an example for a corresponding research project which aims for the reconstruction of participatory music-learning practices following the concept of reciprocal co-authorship inspired by R. G. Collingwood.

A perspective of networks as communication between the “ages” in the sense of historical comparison was presented by Ulrich Leisinger, musicologist at the Salzburg Mozarteum Foundation: He presented results of a document analysis regarding the question how the children of Johann Sebastian Bach and Leopold Mozart had experienced music education and how they had learned to compose. Main results indicate the clear understanding of music as a craftsmanship at this time – going as far as that it should usually “not be taught to children before eight years of age” – and that the emphasis did not seem to be put on “right or wrong” but rather on “better or worse” ways to compose.

Finally, networking as cooperation between organisations and teachers in the common sense of a joint venture, with all of its chances and obstacles in the field of music pedagogy, was presented by Andreas Lehmann-Wermser from the Hannover University of Music, Drama and Media in Germany. He gave a research-based overview on what obstacles appear when different institutions, and with them, different disciplines of music education, cooperate. He thoroughly reflected on this in a juxtaposition of instrumental pedagogy and school music which often form "communities of practice" in several projects of music education.

Due to the multitude of interesting contributions, helpfully separated into research papers, practice papers and workshops by the organizers, usually six parallel sessions were held at a time. The following summary thus only presents a brief overview over selected presentations with a clear emphasis on research papers.

Networking between researchers and research participants can be seen as a central topic of the presentations concerning design-based research projects like those by Thade Buchborn and Elisabeth Theison as well as by Ute Konrad and keynote speaker Andreas Lehmann-Wermser. While Buchborn and Theison analyse processes of composing music in school, the research project of Konrad and Lehmann-Wermser puts an emphasis on the research-based communication between teacher and researcher in a study regarding the construction of meaning in band class teaching. Topically connected to these presentations, a special focus group called PRiME (Practitioner Research in Music Education) met during open session time to provide a platform for all researchers using the designed-based research approach.

Regarding the growing diversity in music classrooms, music therapy specialist Wolfgang Mastnak presented a very appealing overview of the mental diversity of schoolchildren. He proposed to change perspectives in e.g. seeing symptoms like hallucinations also as a benefit – having in mind music as a very strong psychoactive medium. He named schools as very important places for using music as a means of self-discovery, highlighting the interrelationship (or "network") between music education, medicine and psychiatry. Dora Psaltopoulou-Kamini argued for the inclusion of music therapy contents into regular teacher training. She presented results of a qualitative study on 52 university students that gave clear hints of the positive influence of music therapy training regarding e.g. the breaking of stereotypes or the promotion of social inclusion. Finally, Shirley Day-Salmon gave insight into a multitude of best practices of inclusive music making. Marina Gall, Doug Bott and Jonathan Westrup gave an example for technological support in inclusive music teaching. The topic diversity was also addressed by Valerie Krupp-Schleußner in an appealing theoretical perspective on cultural and musical participation, correlating it with the concept of well-being derived from a capability approach to participation.

A joint adventure comparing music teaching across boundaries was presented in the workshop "Comparing Music Lessons" led by Christopher Wallbaum and Christian Rolle (among others¹): Intensively documented multi-perspective video recordings of eight music lessons from around the world were presented on several computers in the workshop room. This was supplemented by insights into the background of the project and by presentations using 3-minute short films of some of these lessons. These "Analytical Short Films" showed the multitude of perspectives

¹ Daniel Prantl, Joshihisa Matthias Kinoshita, Sarah Hennesy and Olle Zandén.

that can be taken when analysing videotaped classroom practice. The understanding of world-wide networks was broadened in presentations like those from Akosua Addo (USA) and Yiannis Miralis (Cyprus) who gave a practical and helpful insight into seminars and tools helpful for international dialogue in world music pedagogy. Also, outcomes of a "music pedagogical import" were presented by Antonella Coppi in her study about the manifestation of an El Sistema inspired programme in Italy.

The practice paper by Anette Ziegenmeyer can be named as an example for interesting perspectives into innovative ways of teacher training in music education. She presented an interdisciplinary project with future music teachers who had to develop cultural projects in regions with little or no cultural infrastructure. In another research-based practice paper, Lina Oravec and Julia Lutz presented two similar university projects in Koblenz and Munich where music specialist university students cooperate with non-specialist in-service music teachers at primary schools. Evaluation shows that both partners benefit of this cooperation, especially in terms of improving their self-confidence and self-efficacy in teaching music.

The contributions of John Kratus, Erik Esterbauer and Sezgin Inceel showed once more the diversity of the conference: Kratus presented a re-reading of Martin Buber from a music educational perspective, fostering the idea of music classrooms as communities in dialogic teaching. An appealing empirical approach to the quality of relationships in music lessons was presented by Esterbauer in an operationalization of philosophical theories by Daniel Stern, while Inceel gave insight into research of beliefs and practices of Turkish immigrant parents.

The conference was accompanied by a poster presentation allowing delegates to learn from numerous projects like the analysis of stake-holding bodies in music education in Hong Kong (Barry Lee), comparative research projects addressing music education in compulsory schools in Brazil and Italy (Matteo Ricciardi and Rira Addessi) or traces of "Rhythmical Musical Education" from Germany to China (Cheng Xie). The Doctoral Student Forum, led by Mary Stekelum and Thade Buchborn, as well as the Student Forum, led by Branka Rotar Pance and Oliver Krämer, started one day ahead of the regular conference and offered an additional platform for the exchange of ideas. The conference team also offered school visits in numerous compulsory schools in Salzburg.

Like the opening ceremony, the whole conference was accompanied by a rich artistic framework programme including professional artists as well as ambitious school bands, dance ensembles and more. In the closing ceremony, the "Pluskurs Big Band" of the Privatgymnasium Borromäum Salzburg gave a powerful musical farewell before and after Monika Oebelsberger, Head of the Department of Music Pedagogics at Mozarteum University Salzburg, and the Organizing Committee passed on the baton to the head of the next EAS Conference in Jelgava in Lithuania: Woven from the wool that created the entangling network between all delegates in the opening ceremony, she handed over a lanyard to Rūta Girdzijauskienė who will lead the Organizing Committee for the 26th EAS Conference from March 14th to 17th 2018.

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