



Adri de Vugt, Isolde Malmberg (eds.)

# European Perspectives on Music Education 2

Artistry

Artistry can be regarded as one of the core aspects of music education. It is important, however, to realise that the concept of artistry has to be observed in many different contexts. In this book artistry is not only related to performance of high art, it also refers to all kinds of musical activities in school related situations. The book focusses on three main areas: the concept of artistry, pupils' artistry and the artistry of music teachers. Questions discussed herein include: What are we aiming at when we want to develop pupils' artistry? How do musical skills relate to artistry? What kinds of musical and artistic expertise are necessary for music teachers? How do music teachers relate their own musicianship to their teaching? What does the artistic and musical development look like in music teacher training?

*European perspectives on Music Education, Volume 2*, presents teachers, students, researchers and all those interested in music education with reflections on the artistic aspects of music education. It addresses issues like pupils' artistry, teachers' competencies, creativity and craftsmanship. Contributions come from single authors as well as from international working groups from Austria, Belgium, Cyprus, England, Germany, Italy, Lithuania, Switzerland and The Netherlands, offering an international view on one of the most interesting topics within music and arts education.

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**European Perspectives  
on Music Education 2**

**Artistry**

ed. by Adri de Vugt, Isolde Malmberg

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Adri de Vugt & Isolde Malmberg

# Introduction

This book is the second in a series published by the European Association for Music in Schools (EAS). Founded in 1990, EAS is a music education network that brings together all those concerned with music education to share and exchange knowledge and experience, and to advocate for high quality music education accessible to all. It provides a forum for teachers, educators of teachers, students, researchers, artists and policy makers working in school-related music education in Europe. The EAS supports and stimulates the exchange, collation and dissemination of information about developments in music education through conferences, publications and by maintaining a constantly up-to-date website.

In April 2012 the annual EAS conference was held at the Royal Conservatoire in The Hague, The Netherlands. The theme of this conference was 'Craftsmanship and Artistry'. It included the subthemes: 'pupils' musicianship'; 'the teacher as musician' and 'the musician as teacher'. The conference offered a wide variety of perspectives on all of these themes, and it became evident that concepts of artistry and musicianship are far from unambiguous. Following the conference, the EAS decided to compile a publication exploring the theme of Craftsmanship and Artistry. After selecting the most interesting papers and considering additional perspectives, we soon concluded that many of the papers discussed topics as such as the dichotomy between teacher and artist, creativity, artistry, biographical issues and aesthetics. We therefore decided on 'Artistry' as a fitting title for the collection. This does not mean, however, that it focusses on the issue of 'artistry' alone; issues concerning craftsmanship and musicianship are also addressed. Despite some overlaps, the book can be divided in three main parts. The first part presents conceptual and philosophical perspectives on music education and artistry. The second focusses on the artistry of pupils and students. Finally, the collection addresses views on teachers' artistry and the role of artistry in teacher training.

The first part *Artistry in Music Education*, opens with a chapter by **Folkert Haanstra** (NL) who introduces the concept of artistry from a potentially provocative perspective. He argues that school-based arts function within the institution of the school, but are often disconnected both from developments taking place in the professional arts and from the artistic activities that students themselves experience and engage in. The difference between school and 'real life' is commonly discussed, and there is a tradition of educational reform movements that try to close this gap. Parts of these movements are often based on the learning principles of social constructivism; considering learning as a situated and social activity and promoting self-regulation of learning and learning in real-life environments. So-called 'authentic' education is part of this social constructivist approach; the dual applications of the word 'authenticity', both to the student's own life (personally meaningful) and to the professional world (culturally meaningful), form the first two key components of 'authentic' education. The two other key components of authentic learning are 'complete and complex' assignment situations and cooperative communication. In his chapter Haanstra applies these four key components to arts education and artistic learning processes before discussing their theoretical and empirical groundings. He also addresses problems of authentic education and critiques those that consider it inefficient and neglectful of knowledge.

**Oliver Krämer** (DE) discusses two central dichotomies that arise when we consider music or arts education in schools; firstly, artistry and craftsmanship and secondly, the arts and education. He states that both are required by learners; situations of artistic/aesthetic experience (*Ästhetische Erfahrung*), and aspects of craft are needed in order to practice music. Krämer shows in detail the educational value of both areas. He then introduces the work of the German art philosopher Franz Koppe, who defined six criteria for artistry: absence of synonyms, synthesis of sensuality and meaning, symbolic character, inconclusiveness of meaning, autotelic nature and inclusion of variable particularities in invariable basic characteristics. These six criteria are then discussed as a basis for school music education. Finally, Krämer suggests three teaching methods with which to implement these criteria in the music classroom alongside Arvo Pärt's *Spiegel im Spiegel*, John Cage's *Radio Music* and Olivier Messiaen's *Quatour pour la fin du temps*.

In the third chapter **Evert Bisschop Boele** (NL) takes critical position, stating that the centrality of musicianship is not straightforward. Music is not one but a set of activities and for many people, music is meaningful in daily life without performance being a central aspect of its value. Based on his own research with a varied selection of individuals narrating the importance of music in their personal lives, the author argues that craftsmanship and artistry are only two of many more ways of describing what music essentially *is*. He points to the importance of Cavicchi's (2009) thesis on the bifurcation of everyday and institutionalized musicality and the 'irrelevance of music education' which results from it. Musicianship cannot be positioned *a priori* at the core of music education; the essence of music education must be grounded in research into what music means in the lives of actual

people. This leads towards a more learner-centred approach to general music education in which each learner's idiosyncratic 'musickership' is the starting point.

In her article 'Championing Creative Musicianship' **Pamela Burnard** (UK) explores what it means to be enabled in/by creative musicianship. She distinguishes between various meanings of musical creativity, some of which have been mythologised over time for aspiring musicians in conservatories, performing arts colleges, universities and schools. These, she argues, focus almost entirely on 're-creative' rather than 'creative' musicianship. She then distinguishes musical creativity from imitating/adopting. Using two case studies, Burnard profiles the creative musicianship of two artists; a male DJ and a woman composer, and argues that music educators have to consider what underpins the real world practices of professional musicians. Whilst the DJ shows a constantly fluid and changing musicianship which manifests around collective experiences and aims at enacting and controlling change, the composer's musicianship quite logically develops their own aural experience and pre-existing compositional forms, including both experimental and traditional forms of music making.

**Leo Samama** (NL) closes the first section by asking what we consider to be the most important aspects of music education for children: a. creation of the unknown or b. copying the known? Besides this question, he wonders if music education should be part of music history or any cultural heritage and the extent to which young people should be aware of the phenomenon of culture. According to the author the answers to these elementary questions relate to the extent to which we are aware that we are part of something larger than ourselves; of developments that which began long ago. The history and theory of music are linked to ever changing views on the role of music in society. However, the fact that these perceptions are grounded in the past, they should not hinder contemporary or future views which deal with music and the arts in general. Samama argues, therefore, that music education should be freed from historical concepts of education and/or of music. In sum, he suggests all that counts is music as a means of expression. To teach laymen, both old and young, to express themselves through sound (any sound and all sounds) is our goal and our mission.

Section two, *Key Components of Students' Artistry*, starts with **Peter Röbbke's** 'Annotations from the Outside'. Peter Röbbke (AT) is working as researcher in the field of instrumental teacher training. He has been interested in the question of artistry in instrumental education for many years and offers us a wide range of philosophical starting points regarding this. Röbbke introduces a double reality of music (in school as elsewhere); both as an artwork and an individually experienced event. On this basis he defines three core areas of music making in the music classroom: music making in order to understand an artwork, the development of musical competencies step-by-step and 'musicking' in a performative sense. This third core area of 'performativity' in the music classroom is not easy to achieve.

Peter Röbbke shows the different aspects of performativity and provides then different approaches of how to open up space for pupils' manifold performative experiences in our present-day music classrooms. The author argues almost radically here: We have to open up even if this means to transform music as a subject in the traditional school into a 'queer subject'.

In their chapter **Andrea Sangiorgio** (IT) and **Sarah Hennessy** (UK) describe a teaching/learning pathway for enhancing rhythmic understanding and skills through group improvisation in the context of early childhood music education. In the reported research project the teacher-researcher worked with a small group of 5–7-year-old pupils on children's interactions in creative music making. The focus is, on the one hand, on *what* these children have learned – specifically the kind of interactive skills that they developed, i. e. synchronising and entraining to each other and being able to consistently produce and coordinate rhythmic figures on a pulse – and on the other hand, on *how* they have learned it, based on the model of cognitive apprenticeship. The subsequent phases of the teaching process are described, as a successful example of a social constructivist approach to musical creativity.

**Natassa Economidou Stavrou & Nopi Nicolaou Telemachou** (CY) discuss ways to nurture children's creative skills and musical creativity in primary schools. Creativity has been recently highlighted in the current curricula reform in Cyprus as one of the overarching aims of education – this is the case in other European countries due to the fact that 'cultural awareness and expression' had been defined as one of the eight key competences of lifelong learning in Europe.<sup>1</sup> Bearing this in mind their recent study sought to: a) investigate in-depth the factors that may foster or inhibit primary teachers from nurturing their students' creative thinking skills and musical creativity, and b) encourage teachers to improve their practices through a collaborative model of inquiry. Two case studies show two primary teachers with a quite different profile regarding their musical background and self-esteem when performing and teaching music. In both cases it is evident that the collaborative inquiry of the researcher/teacher educators could develop further the practices and attitudes with regard to the teachers' and to the pupils' musical creativity.

In his chapter the German music educator, **Christian Rolle** (DE), addresses the relational aesthetic values that come to light when we talk with each other about music. Argumentation plays an integral part in music as practice. Music is something people do, and listening to and talking about music are part of this practice. Rolle discusses the significance of argumentation in group work in schools, introduces the 'aesthetic dispute' (*ästhetischer Streit*), the limits of logic when it comes to individual aesthetic experience and the possible cultural boundaries that become evident in conversations about music. In order

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<sup>1</sup> [http://europa.eu/legislation\\_summaries/education\\_training\\_youth/lifelong\\_learning/c11090\\_en.htm](http://europa.eu/legislation_summaries/education_training_youth/lifelong_learning/c11090_en.htm) [15.12.2012]

to be aware of and to be able to foster argumentation skills of learners he proposes a set of competencies, the set of 'music related argumentative competencies'. This set is offered as a basis for discussion and for further development in the music education community.

**Isolde Malmberg** (AT) is closing the second section. One of the most hotly debated issues around artistry in the music classroom is raised here; whether assessing or even measuring are appropriate concepts when it comes to creative performances in the music lesson. Her chapter introduces a recent practitioner research project carried out together with music teachers in six secondary schools in Vienna. In this project, the group of practitioners examined new ways of assessing learners' artistic and creative performance. The aim was to assess in a way that feeds back effectively into the future creative activities of the pupils – i.e. a formative approach. The text presents the results of the teachers' experiences, and provides some of the formative assessment methods used in the classroom. Finally it discusses the shape and probable impact of the teachers' concepts of 'artistry' and 'performance' regarding the learning of their pupils.

The third and last section, '*Music Teachers' Artistry*', begins with a contribution by **Adri de Vugt** (NL). He offers critical remarks on the seemingly obvious idea that music teachers should be musicians. He argues that content knowledge and skills in themselves are probably not *that* important for teachers, emphasising instead that musical knowledge and skills in a pedagogical context should be a priority for educators. A second topic he raises is the role of musical identity. The fact that many music teachers would like to see themselves as musicians or think they should be, may well be influenced by the way music teachers are educated and trained. The question of what the kinds of musical expertise we should expect from music teacher is related to the opinions we have on music and music education. Finally, the author discusses the complex connotations of the terms 'musical' and 'artistic' and comes to the conclusion that we had better use them critically.

**Sarah Hennessy** (UK) writes about the generalist teachers' role in music education. In many school systems in Europe and elsewhere, generalist teachers are employed to teach the whole curriculum to children in elementary schools. One might assume therefore that Music is included in their initial training and practice. However, we know that in practice the picture is far from clear and children's music education in school can be alarmingly varied in quality, scope and quantity. In this chapter the author examines some of the issues around this persistent problem, including questions about what we are trying to do in school based music education and perceptions of musical competence amongst generalists and those that train them.

In his contribution **Thomas De Baets** (BE) pleads for an approach in which a music teachers' artistry is defined within the context of the music educational practice. He describes this on the basis of research conducted into the ways in which music teachers apply their artistic-musical skills in relation to the musical learning processes of their students.

In music education, the pedagogical-didactical component and the artistic-musical component live a quasi-separate existence. The author brings these two 'worlds' together in a rather 'holistic' approach to the 'artistic'. A major conclusion is that we should take music teachers as single professional entities, and not as two separate professionals (the teacher and the musician) united in one body.

In chapter 14, **Rūta Girdzijauskienė** (LT) criticises questions regarding the dichotomy between 'teacher' and 'artist' as overly simplistic. In her opinion there is no single answer to questions such as 'what should be the qualities and abilities of a music teacher?' and 'what are the functions of these qualities in the context of music education and general education?' Furthermore, it cannot be easily said what the key influence on the quality of music education is. In this chapter the author discusses the complexity of a music pedagogue's profession on the basis of research carried out in Lithuania. One of the conclusions is that however teachers most often identify themselves with artistic-musical activities, over the late decade other functions of teacher's activity have revealed.

**Francesca Christmas & Carolyn Cooke** (UK) suggest that a common difficulty in developing effective professional development for teachers is how to support them in reconceptualising and adapting their practice for new contexts or new ways of thinking. Their chapter explores how changes in teachers' perception and pedagogy can be facilitated, particularly around the issues relating to children's musicianship and the ways that teachers view their own role in facilitating musical learning. This is illustrated by concrete examples of a project carried out in the UK. The authors argue that the professional development programme facilitated change through addressing two critical aspects of practice: by developing a shared understanding of musical learning and by developing a shared pedagogy based on the contextualization of four key principles of the programme within musical learning.

**Ruth Frischknecht** (CH) is reporting an 'aesthetic turn' in Swiss music education during the last few years. Being a music teacher in secondary schools for many years and a teacher trainer herself, the author suggests some practical ways of overcoming the dichotomy between the arts and education. Her suggestions aim at interrelating two distinct professional activities – teaching music and performing music. To achieve this she proposes ways of aesthetic biographical exploration. First, she introduces a reflective questionnaire for student teachers, and second suggests some explorative methods like collecting one's own childhood's sounds or visualizing our musical biography. She argues that using these teacher novices will maintain and refine their own curiosity and explorative attitude – a central basis for finding an appropriate balance between performer and teacher throughout their professional life as music teachers.

In their chapter 'Music Educators: Their Artistry and Self-Confidence' **Brigitte Lion** (AT), **Christine Stöger** (DE) & **Rineke Smilde** (NL) link their current work to answer a common question: What aspects are strengthening the self-confidence of artists/teachers?

Their text provides a number of angles that show how strongly artistic identity is intermingled with self-confidence as a teacher and vice-versa. First, Brigitte Lion reports on her research and experiences in coaching situations with music-teacher novices. Secondly Christine Stöger paints three positive pictures of strengthened positions for teacher/artists by bringing in the inspiring idea of a ‘third space’. Rineke Smilde concludes by pointing out the main qualities a teacher/artist training institution must offer to build up a fruitful learning environment.

The final chapter, written by **Sarah Hennessy** (UK), **Isolde Malmberg**, **Franz Niermann** (AT) & **Adri de Vugt** (NL), focusses on the abilities and competencies of music teacher novices in Europe. It goes without saying that complex issues, such as the artistic, musicianship, or manifold musical skills of music teachers, are intertwined with pedagogical skills that become more visible when examined in the context of the curricula of music teacher training and the aims of these endeavours. Although our book seeks to address the topic of artistry in particular, we decided to include this chapter on Learning Outcomes as it integrates aspects of artistry into a range of competencies requisite for a novice teacher. One of the results of the large European project *meNet* has been the formulation of the Europeanwide ‘meNet Learning Outcomes’ for music teacher training. Because these learning outcomes had previously only related to the training of specialist music teachers, the EAS Learning Outcomes Platform – a working group which emerged from meNet – decided to extend them with another set of Learning Outcomes for the training of generalist teachers in music; the ‘EAS Learning Outcomes’. Both sets of Learning Outcomes are provided and introduced in this final chapter with the aim to maintain mutual discussion about competencies of music teachers and curricula in Europe.

This book would not exist in its current form without the help of a number of people. Most of all we should thank the authors for their work and for their patience and understanding when we asked them to modify their texts. We are grateful to Marina Gall, John Johnson, Patrick Heery and Richard Gall who did the English editing and to Matthias Rinderle from Helbling for his support with all aspects of publishing. We thank Hanneke Faber for finding the artistic cover photo. We are grateful towards our institutions, the Royal Conservatoire in The Hague, NL and the Institute of Music Education at the University of Music and Performing Arts in Vienna, AT who favoured our work. A special thank goes to EAS and to the Royal Conservatoire who largely financially supported this book.

*The Hague / Vienna, February 2013*

*Adri de Vugt  
Isolde Malmberg*

# The Editors



## **Adri de Vugt**

*University of the Arts, Royal Conservatoire, The Hague – The Netherlands*

After his training as a primary teacher, Adri de Vugt studied music education at the Royal Conservatoire of The Hague, NL. He graduated in both philosophy of education (Amsterdam) and educational sciences (Utrecht University). He was a music teacher in a secondary school for many years and worked at the University of Leiden, focussing upon education and arts teaching. Adri is currently a staff member of the Music Education Department at the Royal Conservatoire, gives lectures on theories of education, didactics and music pedagogy and also coordinates the Masters programme in Music Education. He is involved in music teacher training and also in vocal and instrumental teaching. He has published in several journals and books in The Netherlands and abroad. Since 2011 Adri has been president of the European Association for Music in Schools.



## **Isolde Malmberg**

*Institute for Music Education, University for Music and Performing Arts, Vienna – Austria*

Isolde Malmberg works as lecturer and senior researcher at the Institute for Music Education at the University for Music and Performing Arts in Vienna. She is deputy head of the institute and Head of the Curriculum Committee for Music Teacher Training. From 1996–2004, she taught music education and French, led choirs at two Viennese secondary schools (“Gymnasium”) and worked as a mentor for trainee teachers. From 2006–2009, she was a coordinator of the widespread COMENIUS-3 project *meNet* (music education Network – network for Communication and Quality management in the field of music education, [www.menet.info](http://www.menet.info)). In 2010 Isolde earned her PhD on the subject of *Project method and music education*. She serves on the EAS board of directors and has presented in many European countries at congresses and universities as well as at the ISME World Conferences 2006, 2008 and 2010.

# The Authors



## **Evert Bisschop Boele**

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Evert Bisschop Boele has a background in music education (Maastricht Conservatoire) and ethnomusicology (University of Amsterdam). He worked as a music teacher in a secondary school, as a music consultant at the national educational expertise centre LPC/CPS, and as Head of the Music Education Department of the Prince Claus Conservatoire, Hanze University of Applied Sciences Groningen, the Netherlands. Evert is currently associate professor of the research group Lifelong Learning in Music at the Prince Claus Conservatoire, Research Centre Arts & Society. He coordinates the research group's research strand on healthy ageing through music and the arts, and carries out ethnographic research on the uses and functions of music in western society. He has published on ethnomusicology, music education, conservatoire education and higher education policies in general.



## **Pamela Burnard**

*Faculty of Education, University of Cambridge – UK*

Pamela Burnard is Reader in Education at the University of Cambridge, UK, where she manages higher degree courses in arts, creativity, education and culture (ACEC) and educational research. Her career has been woven from a combination of experiences as a musician, performer, educator, academic and researcher in Australia, USA and England from where she holds degrees in music performance, music education, and education. Pamela is internationally known for her work in the areas of creative learning and teaching as well as musical creativities in professional, industrial and educational practice. Her published works include over 100 research papers, journal articles, and book chapters on a variety of aspects of music creativity.



## **Francesca Christmas**

*Trinity College London – UK*

Francesca Christmas is the Head of Academic Governance for Music at Trinity College London, where she oversees all of Trinity's international music activity. She is also a tutor for The Open University PGCE music course. Previously, Francesca was a head of department at a London secondary school, teaching music to 11–18 year-olds. She was an area leader for the government-funded *KS2 Music CPD Programme* for whole class instrumental and vocal teachers, and has had an active role in teacher development with several institutions, including Glyndebourne Opera House and The Royal Opera House.



### **Carolyn Cooke**

*Open University – UK*

Carolyn Cooke is a lecturer in education at the Open University, UK, where she has particular responsibilities for teacher education. Prior to this she was head of music in a secondary school and has also been a regional advisor for the National Curriculum. She is actively involved in the National Association of Music Educators (NAME) as vice chair.



### **Thomas De Baets**

*Lemmens Institute, LUCA School of Arts, Leuven – Belgium*

Thomas De Baets is lecturer in music education at the Lemmens Institute in Leuven and part-time music teacher in a secondary school in Heverlee. He is the chair of the music education research group at the Lemmens Institute and coordinator of the research team *meLAB – music education laboratory* at KU Leuven, University of Leuven. He holds a master's degree in music education (Lemmens Institute, 2005), a degree of advanced studies in music education (Lemmens Institute, 2008), and a PhD in Music Education (KU Leuven, 2012). Prior to his PhD, Thomas completed the international doctoral training programme *docARTES* at the Orpheus Institute in Ghent (2009). His main research interest is practitioners' research in music education. He has been a board member and treasurer of the European Association for Music in Schools since 2009. Apart from his activities in Belgium, he has lectured in different countries abroad.



### **Natassa Economidou Stavrou**

*Department of Music and Dance, University of Nicosia – Cyprus*

Natassa Economidou Stavrou is Associate Professor in Music Education at University of Nicosia, Department of Music and Dance. Her research interests lie in the fields of music curriculum, teacher education, creativity and effective music teaching. Her work has been presented at national and international conferences and published in peer-reviewed journals and books. She is the EAS National Coordinator for Cyprus and Secretary of the board of directors of the Cyprus Music Institute. Natassa coordinated the design and development of the new Cypriot National Curriculum in Music (2010), after appointment by the Cypriot Ministry of Education and Culture.



### **Ruth Frischknecht**

*Zurich University of the Arts – Switzerland*

Ruth Frischknecht is the head of the Degree Programme in School Music and lecturer in music teacher training at Zurich University of the Arts (ZHdK). She holds an MA in Music Pedagogy and Choral Conducting (Lucerne University of Applied Sciences and Arts), as well as an MAS in Arts Management from Zurich University of Applied Sciences. Ruth was trained as a secondary school music teacher and is also a qualified primary school teacher.



### **Rūta Girdzijauskienė**

*Department of Music Theory and Pedagogy, Klaipėda University – Lithuania*

Rūta Girdzijauskienė is a doctor of social sciences, associate professor and Head of the Department of Music Theory and Pedagogy at the Faculty of Arts, Klaipėda University. She is also a music teacher at Klaipėda Vyduno secondary school and president of the Lithuanian Music Teachers' Association.

Her research interests encompass the development of creativity, arts education and teacher training.

Rūta has published the monograph *The Development of Creativity of Junior School Pupils in the Musical Activity* (2004), six method books and more than 50 scientific and methodology articles as well as music textbooks for primary schools (grades 1–4).



### **Folkert Haanstra**

*Amsterdam School of the Arts – The Netherlands*

Folkert Haanstra is professor of arts education at the Amsterdam School of the Arts. He also holds the post of Special Chair for Cultural Education and Cultural Participation at the University Utrecht, established in co-operation with *Cultuurnetwerk Nederland*. He studied psychology and fine art in Groningen and he has carried out research into arts education in primary and secondary schools, museum education and community centres. His dissertation study is on *Effects of art education on visual-spatial ability and aesthetic perception: two meta-analyses* (Amsterdam, 1994). Folkert

is member of the editorial board of the journal *Cultuur + Educatie* and member of the board of the Aslan Music School in Amsterdam.



### **Sarah Hennessy**

*Graduate School of Education, University of Exeter – UK*

Sarah Hennessy is senior lecturer in music education at the Graduate School of Education, University of Exeter. She teaches on initial teacher training programmes, leads the full time master's programme and supervises a number of doctoral students. She is author of several books, book chapters and journal articles and is founding editor of the international journal *Music Education Research*. Sarah is director of the *International Conference for Research in Music Education*. She has completed funded evaluations for many organisations including Youth Music, the London Symphony

Orchestra, the Orchestra of the Age of Enlightenment, the Royal Opera House, and the Association of British Orchestras. She is an active member of EAS, participating in the COMENIUS-3 project *meNet* and was president of EAS from 2009–2011. Sarah is an elected board member of ISME.



### **Oliver Krämer**

*Rostock University of Music and Drama – Germany*

Oliver Krämer studied music education, composition, German language and literature in Berlin. After graduating, he worked as a teacher in secondary schools for several years. Between 2003 and 2009, he was a research assistant at the Berlin University of the Arts, where in 2007 he received his doctorate. Since 2009 he has been professor of music education at the Rostock University of Music and Drama, where he currently is Head of the Department for Musicology and Music Pedagogy. Oliver's work and research focus on the visualisation of music, the didactics of 20<sup>th</sup> century music, pop

music didactics and curriculum development.



### **Brigitte Lion**

*Institute for Music Education, University for Music and Performing Arts,  
Vienna – Austria*

Brigitte Lion studied and graduated in music pedagogy, history and pedagogy at the University of Vienna and the University for Music and Performing Arts in Vienna. In 2007 she graduated with honours with a PhD at the Alpen Adria University Klagenfurt. She was a music teacher in several types of schools, and a trainer in the fields of adult and teacher education. She is currently a member of staff at the Scientific Institute for Music Education, University of Music and Performing Arts Vienna. Brigitte has published on several topics in Austria and Germany.



### **Nopi Nicolaou Telemachou**

*Department of Educational Sciences, University of Cyprus – Cyprus*

Nopi Nicolaou Telemachou studied music education (with a choral emphasis) at the University of Texas at Austin. She obtained a master's degree in music education from the Institute of Education, University of London and a PhD at the University of Exeter, UK. She has also undertaken additional studies in the Kodaly approach and in Suzuki pedagogy and teaching. Since 1998, Nopi has been a member of the teaching staff at the Department of Educational Sciences, University of Cyprus, where she teaches music education courses. Her research interests include topics in the social psychology of music and teacher training, performance, art and music creativity.



### **Franz Niermann**

*Institute for Music Education, University for Music and Performing Arts,  
Vienna – Austria*

Franz Niermann graduated from the University & Music Academy of Berlin in 1974 where he studied music education, history and educational science. He was a secondary school teacher in Berlin, academic assistant (Berlin Academy of Arts) and now holds a PhD on a theory of super learning and music education, *Rock music and teaching: A way for music in everyday life*. He has been professor in music education at the University for Music and Performing Arts Vienna since 1988. Franz was the founder and director (until 2010) of the Institute for Music Education Vienna. His publications concern fundamental questions on education, lifelong learning, and music didactics in areas of classical and rock music. From 1997 to 2011, he was board member of the European Association for Music in Schools (EAS), and was its president from 2005–2009. Franz was legal representative and coordinator of the COMENIUS-3 project *meNet* and from 2008–2012 board member of ISME.



### **Peter Röbbke**

*Institute for Music Education, University for Music and Performing Arts,  
Vienna – Austria*

Peter Röbbke is professor at the University of Music and Performing Arts in Vienna where he teaches instrumental and vocal education. At this institute he is Head of the Institute for Music Education (IMP) and the curriculum commission (instrumental and vocal education). He is permanent author of *Üben und Musizieren*, is involved with projects and teaching in the framework of ERASMUS (e.g. Berlin, Bozen/Bolzano, Lisbon and London) as well as in activities in the continuing educational field for music schools in Europe. Peter is the author of many publications in the field of instrumental learning and teaching.



### Christian Rolle

*Saarbrücken University of Music – Germany*

Christian Rolle has been professor in Music Pedagogy and Music Didactics at the Saarbrücken University of Music since 2002. In 2011 he was appointed visiting professor at the School of Music Theatre and Art in Örebro University, Sweden. He is president of several associations in the field of music education. He is currently the EAS National Coordinator for Germany. Christian has experience as a teacher of music and philosophy in secondary schools, and was active as composer, pianist, and accompanist at several theatres. His principal research interests concern philosophy of music education, aesthetic education, aesthetics, and classroom teaching.



### Leo Samama

*Composer and musicologist, Voorburg – The Netherlands*

Leo Samama studied musicology and composition. He has taught at the Conservatories of Utrecht and The Hague and at the Institute of Musicology at Utrecht University. He was appointed as artistic manager of the *Residentie Orkest* (The Hague Philharmonic) and was, until recently, general manager of the Netherlands Chamber Choir. He published several books (e.g. on Beethoven, Scriabin, Diepenbrock and Dutch music in the 20<sup>th</sup> Century) and has written more than 90 musical compositions. Many of Leo's compositions and university lectures are available on CD and he talks weekly on the Dutch national radio. He is co-founder of the Dutch String Quartet Academy (NSKA) and is chief artistic council of *Tenso* (the European network for professional chamber choirs). In 2010 he was knighted by the queen regnant of the Kingdom of the Netherlands.



### Andrea Sangiorgio

*Centre of Music Didactics, Rome – Italy*

Andrea Sangiorgio graduated in music and movement education at the Orff-Institute, Mozarteum University Salzburg, Austria, with a thesis on group improvisation (1997). He earned a piano diploma in Italy (1999) and a master's degree in ethnomusicology with a thesis on *Orff-Schulwerk as Anthropology of Music* at Tor Vergata University, Rome (2006). He has been co-director of CDM (Centre for Music Didactics), a private music school in Rome, since 1997. Andrea conducts teacher education courses and workshops, both in Italy and abroad, with a focus on the areas of elemental music and movement education (Orff-Schulwerk approach), ensemble music for percussion instruments, musical creativity and cognitive aspects of music learning. Currently he is a PhD student at Exeter University, under the supervision of Sarah Hennessy. Andrea's research theme is *Children's interactions in group creative music making*.



**Rineke Smilde**

*Prince Claus Conservatoire, Hanze University of Applied Sciences Groningen – The Netherlands*

Rineke Smilde graduated from the Groningen Conservatoire, where flute was her principal study. She holds a master's degree in musicology from Amsterdam University and a PhD *summa cum laude* in education from the Georg August University in Goettingen. She is professor of lifelong learning in music at the Hanze University, Prince Claus Conservatoire, in Groningen. Rineke leads an international research group that examines questions about how engaging with new audiences impacts upon the different roles, learning and leadership of musicians. Her particular research interest is the role of biographical learning in the context of lifelong and life-wide learning. She has given papers and keynotes at various conferences all over the world, and has been lecturing as guest professor at institutions in Brazil, USA, Iceland and Sweden. Rineke has been active as a leader of various research groups of the European Association of Conservatoires.



**Christine Stöger**

*University for Music, Cologne – Germany*

Christine Stöger studied music education, piano and recorder at the University of Music and Performing Arts in Vienna. Her PhD was about the development of art subjects in schools during the progressive educational movement in Austria. From 1985 onwards Christine worked as assistant professor at the same university. Her work focussed mainly on music teacher training (for general music education) and the development of innovative models for music teaching, including creative activities and 'building bridges' between study and the profession of music teachers and lifelong learning in general. She has been a Professor for music education and Head of the Department of Music Teaching at the University for Music in Cologne since 2003. Currently Christine is Dean of the Department of Musicology, Music Education, Church Music and Choral Direction