

AUTHENTIC COMPOSITION EDUCATION IN PRIMARY SCHOOL

Didactic Principles in Theory and Practice

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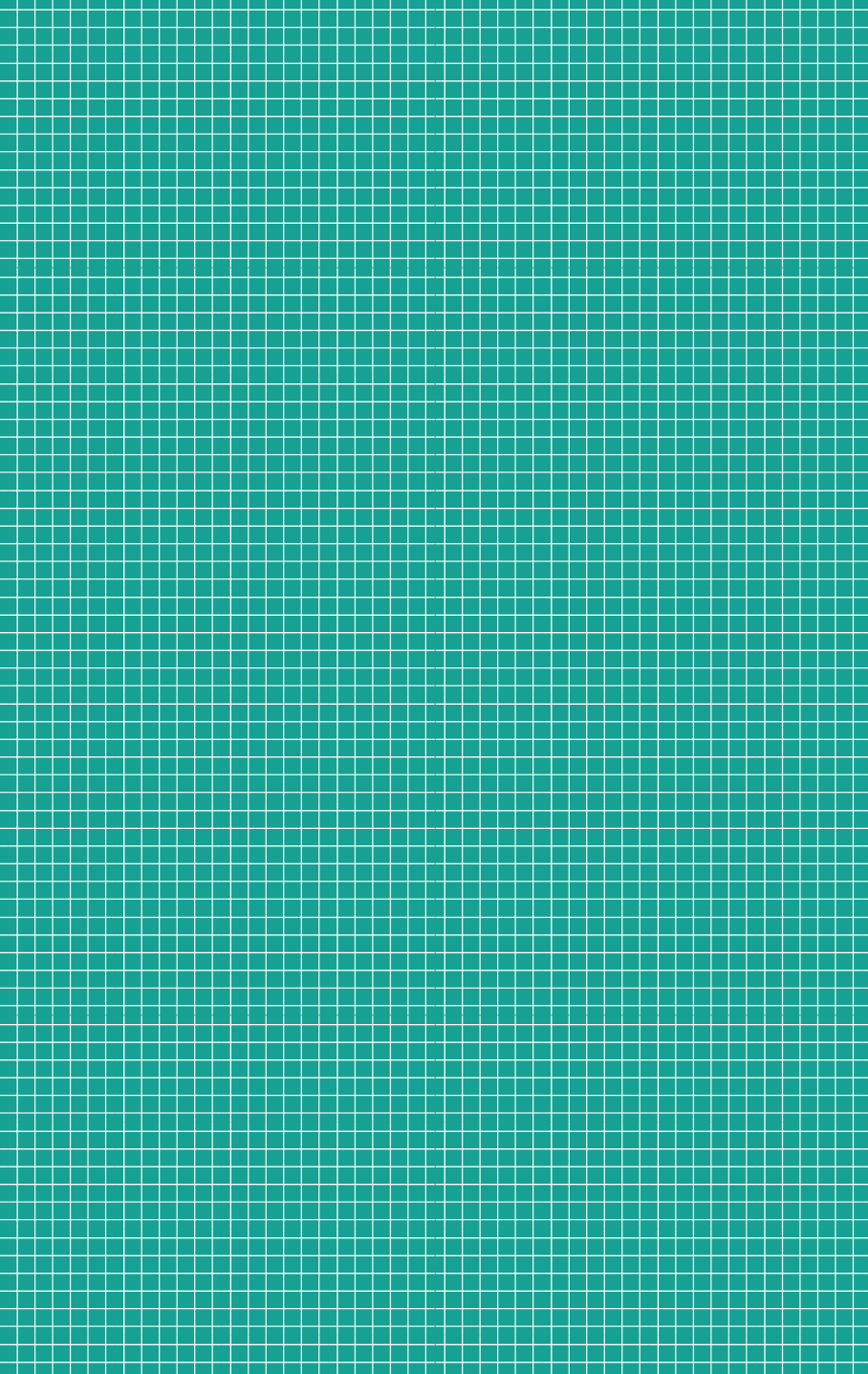
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ABSTRACT

This research study aims to add to research on composition in the Netherlands through the lens of authentic arts education (Haanstra, 2001;2011) This *educational design research* focussed on the possibilities and difficulties that pupils and teachers encounter with *Authentic Composition Education*. Three specialist music teachers carried out a design of three composition lessons, based on five design principles, with pupils aged approximately 11 years.

Qualitative analysis of the data collected from teachers and pupils led to several insights about learning task structuring and teacher expectancies with regard to student compositions. This - unconscious - idea of a "right" outcome of the composition assignment can lead to the teacher's disappointment with the pupils' products. Yet, this poses a risk to the pupils' freedom to contribute to their compositions from their personal expertise and experience. The lesson design could be adjusted in order to safeguard pupil's freedom in creating a personal composition. Accordingly, the design principles were adjusted to enable a better fit with *Authentic Composition Education*.

PREFACE

Dutch arts education in primary schools is regulated by three core goals. These define creation, reflection, knowledge and appreciation at the centre of arts education. Pupils should learn to communicate through “images, language, music, play, and movement” by creating meaningful works, and reflecting on their own and others’. Besides that, they should acquire some knowledge and appreciation of “cultural heritage” (Greven & Letschert, 2006).

The Dutch Institute for Curriculum Development (SLO) operationalised these core goals for all arts disciplines in the *Leerplankader Kunstzinnige Oriëntatie*, using a four-phase model of the creative process as an outline. Within music, creativity can be understood as improvisation or composition. Improvisation is the instant creation of music, meaning that the improviser invents the music as he or she is performing it. When composing, the composer takes time to try out, construct, reflect, and revise the music carefully before public performance.

Composing is, however, still a relatively seldom-practised musical activity in Dutch primary schools. Van Schilt-Moll, Mariën, van Vijfeijken, & Broekmans (2011) made an inventory of activities observed in music lessons in primary schools and did not observe composition nor improvisation as a musical activity. In spite of this, the curriculum based on reproductive skills seems to have been strengthened with the programme *Meer muziek in de klas*, which strives for structural music education for all primary school pupils. Gehrels, Den Besten, Raes, Van der Wijk, & Croon (2014) advised the education minister to strive for music education

for all Dutch pupils by 2020, based on “proven methods” (ibid, p.11), without mentioning composition. This music education:

starts in all cases with learning to sing and singing together; it’s about training the ear and feeling for rhythm. Then there is attention for instruments and the pupils start to play and play together. Theory and history will gradually become part of the curriculum. (ibid, p.14)

Despite this rather traditional advice, initiatives like *Muziekroute* (Muziekroute, n.d.) develop new approaches not only including, but based on creative activity. Moreover, music textbooks seem to give more attention to composition activities. The *Landelijk Kenniscentrum Cultuuronderwijs en Amateurkunst* published an online overview¹ of available methods for music in primary education. According to this list, in 2019, five out of eleven available method books included composition to a “sufficient” and two to a “large” extent. Both local initiatives and textbooks show that composing and creativity in music education are slowly finding their way into primary school music classes. In the Netherlands, however, still little is known about the pedagogical and practical implications of teaching music through composition.

Taking a broader outlook, in accordance with developments in education in the late 20th century, Haanstra (2001) laid out the theoretical framework for the modernisation and actualisation of arts education in the Netherlands by formulating characteristics of authentic arts education. In his view, arts education should build a bridge between professional practices

1 <https://www.lkca.nl/primair-onderwijs/muziek/vergelijkjng-methoden>

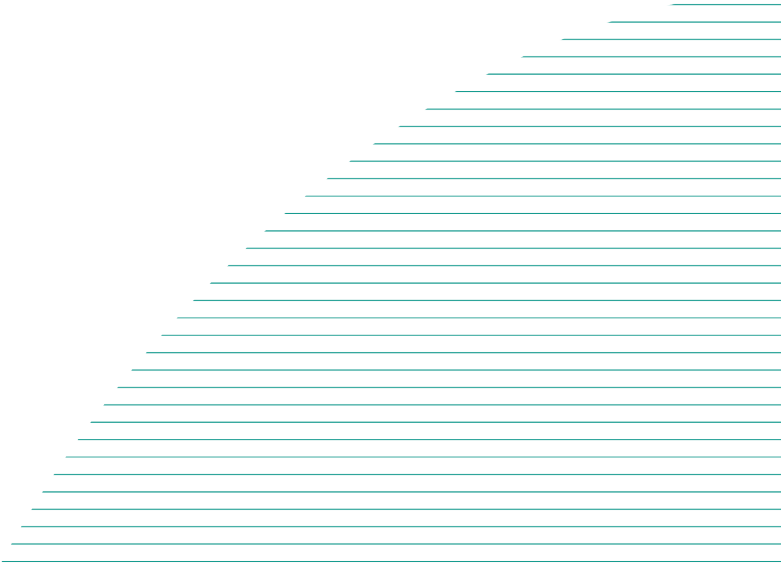
and the culture of pupils. Pupils should learn in complex creative settings rather than by systematic step-by-step curricula, and work and reflect with peers on complex tasks closely related to the practice of professional artists.

Music composition can provide opportunities for pupils to create and elaborate their own musical ideas, individually and in groups. The complexity of the creative process leading to a musical piece can be addressed by providing complex composition tasks. Complex composition tasks therefore seem a promising form of authentic arts education through music. This raises the question how complex composition tasks can be implemented in music class as a form of authentic arts education in primary music education.

In search of a music composition education that carries the characteristics of authentic arts education, I found the theory-based approach to music composition in educational settings by Kaschub and Smith (2009a). A detailed analysis of their work (Findenegg, 2018) led to the conclusion that Kaschub and Smith's approach showed all the characteristics of authentic arts education, but on top of that introduced a theory on musical meaning-making as an embodied experience. I demonstrated that Kaschub & Smith built their theory on the same social constructivist and postmodern fundamentals as authentic arts education does, making it a purposeful example of authentic arts education in music. Based on this research I designed a model of Authentic Composition Education and added a fifth characteristic to Haanstra's model, to explicitly address musical meaning-making through embodied experience, which is particular to music learning.

In the present study an attempt was made to design and carry out a series of lessons for primary school pupils at the age of eleven, based on the characteristics of Authentic Composition Education. The aim of this research was

to gain insights into the practical implications, gains, yield-ings, and challenges of Authentic Composition Education in primary schools.



1 THEORETICAL FRAMEWORK

In this chapter I will introduce Authentic Composition Education as a concept of culturally embedded music education, meaning that music education interacts with the cultural context in which it takes place. In the following paragraph, which is a translated and adapted version of the corresponding chapter in Findenegg (2018), the model of Authentic Composition Education will be introduced. It will be argued that, from a postmodern point of view, works of art are personal expressions within a cultural context. Arts education then has the task to teach how to give meaning to cultural symbols and how to create meaning through them. The model of Authentic Composition Education aims to be a comprehensive model describing the acculturation of individuals into a music culture through music composition. In the second paragraph the four characteristics of authentic arts education will be introduced. Then the process of embodied music meaning-making will be briefly explained and a fifth characteristic of Authentic Composition Education will be formulated.

1.1

AUTHENTIC COMPOSITION EDUCATION

Authentic composition lessons are to be understood as creative music lessons based on a postmodern concept of art and socio-constructivist learning theory. Authentic composition lessons support pupils' awareness of musical meaning and provide opportunities to develop musical skills and to learn

compositional techniques to express themselves. In that way Authentic Composition Education supports an acculturating learning process. I will now turn to this core process, briefly introducing the two underlying theories, and then identify three axioms that enable Authentic Composition Education.

CORE PROCESS OF AUTHENTIC COMPOSITION EDUCATION

According to Anderson and Milbrandt (1998), two American representatives of authentic education in fine arts, authentic art education is based on pupils learning how art deals with current life issues and its function in the world. In their view, art is a system of symbols that makes people's inner life perceptible and recognisable. The role of art is to represent what is important to us and who we are through aesthetic means. It serves to communicate about ourselves, transmitting both individual and cultural identity. Artistic styles do not exist for their own sake. By developing a personal style, using and arranging certain materials, artists communicate their values and perceptions within their cultural context. The construction and understanding of these symbols must, however, be learnt. Therefore, art classes should use themes that are meaningful and important to pupils, and pupils should learn to express themselves personally using culturally determined systems of symbols (Anderson & Milbrandt, 1998, pp. 15-16).

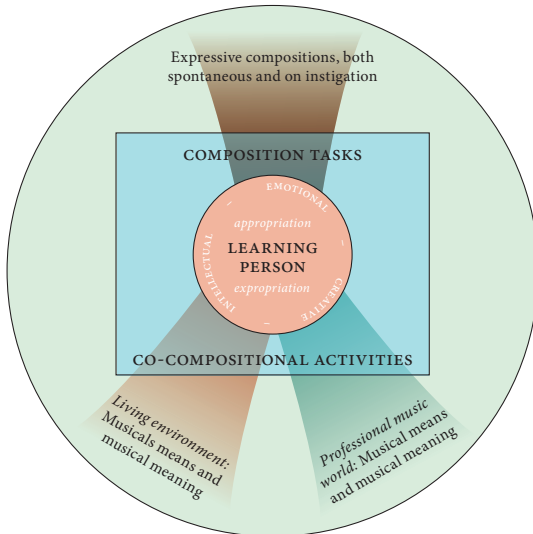
Similarly, in order to participate in a musical culture a child must get to know that culture, learn to assign meaning to it and express herself meaningfully through the means of it. During this cultural learning process pupils do not only learn how musicians deal with musical means, but at the same time why they do it and why they do it in a certain way. This is a very complex process of transformation: pupils must first adopt elements of musical culture and their manifold meanings (appropriate) before they can intentionally apply these elements

to their own pieces (appropriate) (Barrett, 2003).

Although this process can occur spontaneously, Authentic Composition Education intends to promote it within the framework of school music lessons. Within the school context, learning musical meaning-making is enabled by combining compositional tasks with *co-compositional activities* (Kaschub & Smith, 2009a): while the meaningful “creation of music” takes place during composition activities, the construction of the meaning of music takes place in co-compositional activities. As a result, subjective and objective knowledge can be constructed and applied creatively and expressively.

This process, which forms the basis of an authentic composition lesson, is depicted in Figure 1, Core process of Authentic Composition Education, using central concepts found in

FIGURE 1: Core process of Authentic Composition Education (Findeneegg, 2018)



Kaschub and Smith, and Barrett. The focus is on the individual (red) who develops emotionally, intellectually, and creatively in a social and cultural environment (green). She interprets the music she hears in her environment or in music lessons and takes musical and compositional tools from it. As she expresses herself through composition, she applies these techniques by intentionally structuring sounds into expressive compositions (appropriation). Composition lessons (blue) act as a catalyst in this development.

In addition to this postmodern conception of art and arts in education, socio-constructivism is a further foundation for Authentic Composition Education. Authentic arts education understands learning as a process in which knowledge and experience are exchanged and constructed within a social context. Haanstra (2001) advocates a moderate socio-constructivist epistemology, meaning that in school settings pupils should have plenty of opportunity to work together and learn from each other in complex, real-life-like situations, under the guidance of a teacher.

Combining these foundations leads to three axioms that enable Authentic Composition Education:

- Music, as well as the arts in general, comprises systems of cultural symbols; the understanding of their effects can be learnt;
- Composers use these systems of symbols to express feelings and experiences in a personal and intentional way;
- The learning of these systems of symbols and their effects takes place in social contexts.

The model of culturally embedded Authentic Composition Education therefore has two underlying theories: a postmodernist view of art and arts education and socio-constructivist

epistemology. But in order to design authentic compositions lessons one needs more practical guidelines. Next, characteristics of Authentic Composition Education will be pointed out that can serve as points of reference for the design of lessons. These characteristics essentially coincide with Haanstra's characteristics of authentic arts education. Taking into consideration the nature of musical meaning-making, a fifth characteristic will be added.

CHARACTERISTICS OF AUTHENTIC ARTS EDUCATION IN MUSIC COMPOSITION CLASSES

In this chapter, I will introduce a summary of the characteristics of authentic arts education that Haanstra formulated. I will then extensively elucidate how these characteristics can be interpreted to realise Authentic Composition Education. I will use relevant examples from Kaschub and Smith (2009a) on how to do this.

Haanstra's conception of authentic arts education (Haanstra 2001, 2011), applied to composition education, may be summarised in four characteristics:

1. Authentic Composition Education connects to the characteristics, interests, and culture of the learners.
2. Authentic Composition Education introduces pupils to various professional musical practices.
3. Authentic Composition Education allows for exchange, collaboration, and reflection in different social contexts.
4. Authentic Composition Education offers space and time for complex tasks, experiments, and revisions.

1. Authentic Composition Education connects to the characteristics, interests, and the culture of the learner.

Its aim is to let the pupils experience how they can express

themselves meaningfully through their self-composed music. Consideration must be given to the fact that the pupils bring their own musical background and interests to the class. It can be assumed that these are influenced more by popular than by traditional music and culture (Heijnen, 2015). From a constructivist viewpoint, teaching becomes relevant for the pupils if their prior knowledge, interests, as well as individual abilities, are taken into account. Music from popular culture as well as themes and development-related interests of the learners are therefore particularly suitable for use in class, as long as they do not violate common rules of decency within education (Haanstra, 2011).

One should also be aware of the fact that pupils do not necessarily have the same cultural background as the music teacher, which is why elements that are self-evident to the music teacher can be foreign to them – and vice versa. It is therefore advisable to take an interest in the musical and cultural backgrounds and interests of the pupils.

The pupils' compositions can be made accessible to parents, for example via the school's website, or can be performed at school parties and festivities, at home, or on other occasions. It should be respected, however, that young composers do not always want their compositions to be publicly performed.

2. Authentic Composition Education introduces various professional musical practices.

Pupils have their own frame of reference but should acquaint themselves with as wide a range of sounds as possible by exploring different styles and genres. This can be achieved by using high-quality examples of music that reflect the characteristics of a particular style or genre. But other activities, such as listening to music, moving to music, singing, playing "real" musical instruments, or arranging, also promote the musical

development of pupils. All these experiences form a reservoir of sonic possibilities that pupils can draw from in order to increase their expressiveness and gain inspiration for new compositions. Ideally, they will eventually develop their own style.

There are several ways of communicating the societal relevance of composition teaching to pupils. Think of contacts and collaboration with professional composers, working with professional equipment (such as computer programmes) and “real” musical instruments, or visiting professional music production studios. Not only does contact with professional composers offer the young composers role models, it also opens up new perspectives on this professional group, which can have a positive effect on the pupils’ own music. It should be borne in mind, however, that music professionals are usually not trained teachers. Therefore, the presence of a teacher trained in music pedagogy is desirable during these contacts, as he or she can build a bridge between the professional and the school world.

3. Authentic Composition Education stimulates exchange, collaboration, and reflection in different – social – contexts.

Learning always takes place in a social context. When pupils are asked to exchange ideas about music, they have to formulate their opinions and discuss them with their peers. As such, they contribute their previous knowledge and experience and learn from others. The learning potential of this exchange should be used as much as possible.

Primary school pupils need to learn indispensable skills to work together. It requires the special attention and ability of the music teacher to monitor and interpret the exchange and cooperation between the pupils and, if necessary, to intervene tactically. It is the teacher’s task to teach the pupils sustainable social strategies so they can master challenging situations.

Before they solve a formal composition task in groups

for the first time, pupils can adopt many aspects of the composition process – like compositional thinking strategies and decision-making – from the teacher. Class activities led by the teacher may be suitable for young and beginning composers. But individual composing also can be useful for all age groups, because learners can then implement their own ideas without interference from others.

4. Authentic composition lessons offer space and time for complex tasks, experiments, and revisions.

Authentic arts education promotes learning through complex tasks, meaning tasks that require multiple skills. Although beginners will not be confronted with the most complex of tasks, the tasks should clearly represent the professional practice they refer to (Roelofs & Houtveen, 1999). Composition tasks can be open to a greater or lesser extent: The openness of compositional tasks moves between spontaneous compositions by learners and precisely defined compositional exercises to acquire certain techniques. The tasks should concentrate on real musical problems, which preferably should be based on examples from the professional music world. The aim of scaffolding is to adjust the complexity of the tasks to suit the ability of the pupils so that they experience the tasks as realistic and challenging. The teacher can limit the freedom of the tasks according to his/her aim. In order to make the tasks meaningful for the young composers and to motivate them to compose expressive pieces, the pupils should always be given time and space to take initiatives, to define the task for themselves, and to reflect and revise the resulting work in exchange with others (Kaschub & Smith, 2009a).

The composition process is complex and unpredictable because it takes place on the threshold of reality and imagination. Not only the development of musical ideas, but also

experiments with the voice, concrete musical instruments, or sound sources – including electronic ones – are constitutive for composition lessons. Moreover, the pupils should learn how to alternately apply analytical, critical, and creative thinking in order to create original and expressive compositions through the revision, rearrangement, and modification of the material. The teacher's role is to involve classmates and, where appropriate, non-school composers in order to contribute their feedback to this composition process.

A FIFTH CHARACTERISTIC

Realising that music is a cultural symbol system that enables composers to express feelings raises questions about how feelings are caused by music and how the process of giving meaning to music works. Kaschub and Smith (2009a) note that understanding the world is not only done by intellect but just as much through feeling. In educational settings experiences that can be described or explained are usually the focus of attention. At the same time, experiences full of feeling often stay implicit as they are utterly personal, and much more difficult or even impossible to verbalise. These experiences are also stored in the brain and help to develop intuition: implicit knowledge built up by learning through feeling.

Music evokes sensations. Neuroscientific research by Damasio seems to confirm that musical meaning is constructed from the physical feeling experience (Kaschub & Smith, 2009b). Thinking about music or thinking in music then are two different abilities that have to be addressed in authentic music education in order to be able to exchange with others and to learn to make conscious and effective musical choices. In order to create and experience musical meaning, attention needs to be paid to both the rational aspects of music and the sensations it brings forth – and their relationship. As the

characteristics of authentic arts education as formulated by Haanstra do not cover this fundamental relationship, which is at the core of the musical learning process described above, a fifth characteristic of Authentic Composition Education will be added: *Authentic Composition Education is oriented towards subjective and objective musical learning.*

5. Authentic Composition Education is aimed at objective and subjective musical learning.

Composing is a musical learning process in which thinking *in* music and thinking *about* music go hand in hand. Since meaningful musical composition demands objective and subjective knowledge, music teaching does not only promote the explicit learning of concepts and terms, but also focuses on subjective experience. The emotive experience of the applied musical principles plays a role both in the expropriation, which refers to the recognition and acquisition of musical and compositional means, and in the appropriation, which refers to composition. In composition education this is achieved by drawing attention to the intention, expressiveness, and technical aspects of the composition. Authentic composition teaching is guided by the progression of these three competences.

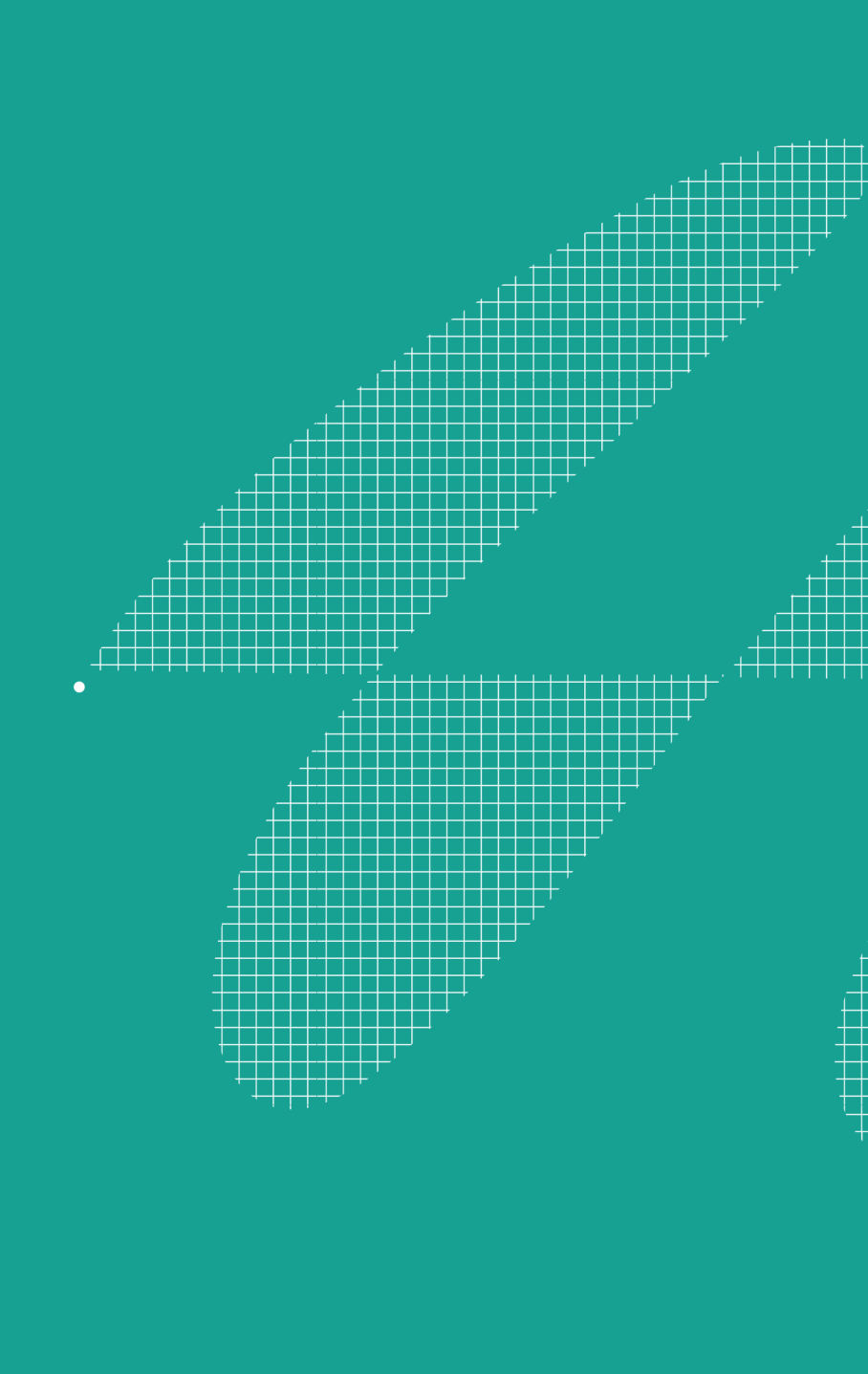
Since subjective, i.e. implicit, musical experiences are gathered before the first composition lesson at school, the pupils have a certain musical intuition from lesson one. This intuition is appreciated and extended in authentic composition lessons. It is the teacher's task to address and explicate this implicit prior knowledge in order to create explicit new knowledge.

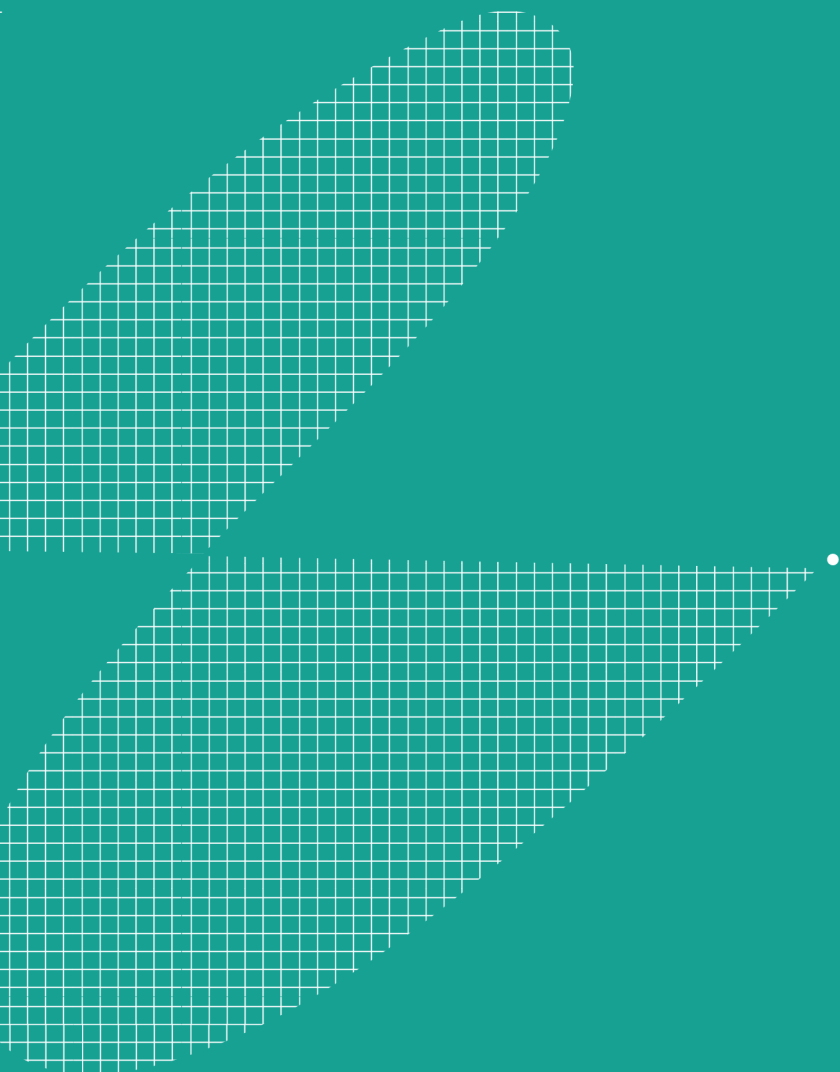
In Table 1, these five characteristics of authentic composition teaching are presented in a concise order to serve as design principles.

TABLE 1: Characteristics of Authentic Composition Education (adapted from Findenegg, 2018)

	Authentic composition lessons connect to the characteristics, concerns, and culture of the learner.	Authentic composition lessons introduce various – professional – musical practices.
ELUCIDATION	<ul style="list-style-type: none"> – Music, themes, and stories that appeal to learners form the basis for the composition tasks; – Learners have a say in their composition tasks; – Popular music and local culture are incorporated into the lessons; – Use of personal musical instruments; – Compositions can be published and performed at home with the consent of the learners. 	<ul style="list-style-type: none"> – Use professional music examples of different genres and styles by renowned composers; – Musical activities are derived from professional practice; – Collaboration with professional composers.

<p>Authentic composition lessons allow for exchange, cooperation, and reflection in different – social – contexts.</p>	<p>Authentic composition lessons offer space and time for complex tasks, experiments, and revisions.</p>	<p>Authentic composition lessons are oriented towards subjective and objective musical learning.</p>
<ul style="list-style-type: none"> - Group work is to be preferred; - Exchange of existing and new knowledge and opinions within the group. 	<ul style="list-style-type: none"> - Problem-based learning is the preferable option; - Composition tasks with different degrees of freedom, exercises to practice specific skills and techniques, if needed; - Space for interpretation of the task (intention); - Promote analytical, critical, and creative thinking. 	<ul style="list-style-type: none"> - Make implicit knowledge explicit; - Phenomenological (embodied) music educational approach; - Address knowledge in music and knowledge about music; - Intention, expressiveness, and musical craftsmanship receive equal attention.





2

RESEARCH AIM AND METHODS

The aim of this research was to develop a series of composition lessons for primary school pupils at the age of eleven, based on the characteristics and core process of Authentic Composition Education. The research focused on the practical implications of the characteristics from the perspective of the teachers and pupils involved. The following research question was central to this research:

How can a series of three lessons for the upper primary grades be designed according to the principles of Authentic Composition Education, and what difficulties and possibilities do teachers and pupils experience during its implementation?

As the main objective of this research was to evaluate the practical application of an educational concept the method of choice was the Educational Design Research. Plomp defines this research approach as:

the systematic study of designing, developing and evaluating educational interventions, – such as programs, teaching-learning strategies and materials, products and systems – as solutions to such problems, which also aims at advancing our knowledge about the characteristics of these interventions and the processes to design and develop them. (Plomp, 2013)

Typically, the goal of an Educational Design Research is to devel-

op theoretically informed educational interventions, which are tested and adjusted in several iterative cycles until the desired result has been reached. Because of time limitations the number of design cycles in this research had to be limited to one. This chapter describes the design process and the resulting design, followed by the research methods.

2.1

DESIGN ASSUMPTIONS

The design process took place before all the participating classes and teachers were known, so some assumptions with regard to the pupils and the teaching circumstances had to be made. The lessons would take place within the context of regular music lessons at the schools, and not as a stand-alone project, and be taught by the regular music specialist teachers. Considering that composition is a seldom practised activity within music class, with regard to the students the following assumptions were made:

- The pupils would have experience with music lessons at school.
- The pupils would have experience with playing musical instruments available at schools.
- Some pupils would enjoy private music lessons on an instrument they could bring to school.
- Pupils would not have any prior experience with (free) composition tasks.

The duration of the lessons (45') was determined by what seemed to be a reasonable and widely accepted duration for music lessons for the given age group. Teachers who gave lessons longer than the given time were given the freedom to use as much time beyond the 45 minutes as they had.

2.2

DEVELOPMENT OF FIRST DRAFTS

The goal at this stage of the process was to develop a series of lessons that display the characteristics of Authentic Composition Education. The five aforementioned characteristics of Authentic Composition Education served as design principles (van den Akker, 1999) in this process. Initially, I developed the outline of the series and draft versions of the three music lessons. The basic structure of the design was to experience and practise some basic compositional techniques in the first two lessons, and then to compose a piece of music in the last lesson. This paragraph is about the thoughts and considerations that led to the initial drafts of the lessons.

Considering the pupils' expected compositional experience at the start of the series, two aspects of musical pieces were considered important to acquaint them with: the effect of the beginning and the ending, and the development of the music in between. These then became the main objectives for the first two lessons. During the first lesson the pupils would hear models of beginnings and endings in professional music practice and experiment with different beginnings and endings themselves. During the second lesson the pupils would be made conscious of how changes in the music affected their feelings and then they would compose a piece that changed over time.

Young pupils and novice composers tend to prefer to compose "about" something concrete taken from daily life: a mood, place, or story (Kaschub & Smith, 2009a). To provide the pupils with a creative starting point for their composition, a film clip was chosen. An action scene from a more or less well-known film seemed an obvious starting point, because it would connect to the cultural knowledge and experience of the pupils. But this idea was rejected because the music could

easily end up as mere sound effects. On the other hand, a more emotionally loaded or sad scene did not seem adequate either, as it would suggest that musical meaning can and should be reduced to basic emotions like “sad” or “angry”.

The German visual artist Matthias Fritsch runs a project² in which he provides films without sound, inviting musicians to compose and submit music to them. As Fritsch’s films tend to be quite abstract, it was not a foregone conclusion that these were suitable for the age group. One film was selected considering that pupils of this age develop the ability to think more abstractly. It showed two people in a park making slow movements, that may remind one of tai chi. The atmosphere created by the slow movements seemed to provide a suitable balance of concrete and abstract pictures. During the third lesson then, the pupils would watch the film and compose music to it. This led to the following outline for the lesson plans:

- The first lesson should focus on the means and effect of beginnings and endings of different musical pieces and how to apply them to a composition. Practically, the pupils were to experiment with different beginnings and endings to a given repetitive rhythm.
- The second lesson was to focus on the emotional effect of gradual musical changes. The pupils would reflect on musical development by listening to *In the Hall of the Mountain King* by Grieg and composing a short piece showing some sort of musical development. They would compose a repetitive pattern and then apply gradual changes to it.
- During the third lesson the pupils would compose music to Fritsch’s film. After analysing what they had seen in the film

2 <http://www.technoviking.tv/subrealic.net/mftm/mftm-engl.html>

and reflecting on its atmosphere and the feeling it provoked in them, they were to prepare a musical piece to accompany the film. The music had to fit the film in one way or another.

2.3

ELABORATING THE DESIGN

The draft versions of the lessons were reviewed by different specialists in the field of composing, creative music making, and teaching music to primary school pupils. These were, subsequently, a music specialist teacher (specialist 1) specialised in creative music-making activities, a classically trained composer (specialist 2), with a teaching degree for primary education, and finally one more creative music-making specialist (specialist 3). During these sessions, the draft designs of the lessons were subjected to critical reflection, adapted, and elaborated on the basis of the specialists' experience.

Each session focused on one or two lessons. The sessions with the specialised music teachers (specialists 1 and 3) focused on the first lesson plan, about the beginning and ending of a musical piece. As a result of this session, it was decided a base rhythm pattern was to be composed by the pupils themselves in order to enhance their ownership of the musical material they were working on. After listening to some musical examples, the pupils would then be asked to conceptualise a number of beginnings and endings. Groups of pupils then had to elaborate one of these beginnings to lead into the base rhythm performed by the whole class. From these beginnings the class would choose just one to perform together. A shortened version of the same process would subsequently be applied to the ending, which would yield a complete piece to be performed by the whole class, followed by an optional recording and reflection on the piece.

The session with the classically trained composer (spe-

cialist 2) focused on the second lesson plan about musical change and the final composition task. It was enriched with an optional drawing activity: when the pupils physically felt something while listening to Griegs music, they could indicate it on a sheet of paper, instead of verbalising the feelings evoked by the music; in case the teacher would assume that the pupils did not have the appropriate language to address these feelings. Subsequently, a creative music-making activity was added allowing the pupils to play with abrupt and gradual musical changes before coming to the actual composing exercise. This exercise again started with quickly composing a short piece of music that would be repeated and gradually or suddenly be changed (stepwise). The pupils would reflect on the changes they heard during the performances. After that there was an option to listen to some recordings and reflect on how beginning, change, and endings worked together in them. Finally, the lessons were supplemented with phased plans for the composition sections as a guideline for both teachers and pupils.

There was a recurring discussion about the film to be used as an incentive for the composition: was it an appropriate and inspiring clip for the age group, or not? The conclusion was that, considering the age of the intended pupils, one does not need an entire story, but that concrete and observable movements with different rhythms may work as an incentive for the pupils as well, if the time to carefully observe them was provided.

2.4

INVOLVING THE TEACHERS

The teachers who were going to implement the lessons were introduced to the content of the lesson plans during a three-hour session with the researcher. First, the theoretical basis of Authentic Composition Education was briefly explained to

TABLE 2: Characteristics of Authentic Composition Education in the lesson plans

CHARACTERISICS OF AUTHENTIC COMPOSITION LESSONS.	LESSON 1
<i>OBJECTIVE:</i>	<i>Pupils compose and perform various beginnings and endings to a given body percussion rhythm</i>
Authentic composition lessons connect to the characteristics, concerns, and personal environment of the learners.	<ul style="list-style-type: none"> - Using vernacular rhythm related to popular music. - Using movement through body percussion.
Authentic composition lessons introduce various – professional – musical practices.	<ul style="list-style-type: none"> - Using professional listening examples from various styles and genres.
Authentic composition lessons allow exchange, cooperation, and reflection in different – social – contexts.	<ul style="list-style-type: none"> - Practising beginnings in groups. - Collective reflection. - Collective brainstorm of endings.
Authentic composition lessons offer space and time for complex tasks, experiments, and revisions.	<ul style="list-style-type: none"> - Collective experimenting with effect of different beginnings and endings.
Authentic composition lessons are oriented towards subjective and objective musical learning.	<ul style="list-style-type: none"> - Reflection on emotive effect of various beginnings. - Identification of different options for beginning a piece of music.

LESSON 2	LESSON 3
<i>Pupils compose and perform a piece in small groups using gradual or abrupt changes</i>	<i>Pupils compose and perform a musical piece in small groups inspired by a silent film</i>
<ul style="list-style-type: none"> - Using musical instruments available at school. 	<ul style="list-style-type: none"> - Using own musical instruments as well as musical instruments available at school. - Using recognisable images as inspiration for composition.
<ul style="list-style-type: none"> - Using professional listening examples from various styles and genres. 	<ul style="list-style-type: none"> - Reference to film music composing using professional visual arts. - Examples of music to the film composed by professional composers.
<ul style="list-style-type: none"> - Collective reflection. 	<ul style="list-style-type: none"> - Composing in groups. - Performing for class. - Group reflection on works.
<ul style="list-style-type: none"> - Experimenting with musical development. 	<ul style="list-style-type: none"> - Composing in groups.
<ul style="list-style-type: none"> - Reflections on emotive effects of different musical developments. - Compositional exercise in applying gradual or abrupt musical change. 	<ul style="list-style-type: none"> - Transforming an emotive effect perceived through image in sound.

provide a context for the lessons. The teachers were then provided with the written lesson plans, the video clip, and a playlist of the musical examples, and the lesson plans were reviewed step by step. After this, the teachers were asked if these lesson plans were clear, feasible, and adequate for their pupils, so that major adjustments could be made together and everyone could essentially teach the same lesson.

The teachers were permitted to make minor alterations to the activities to suit the needs of their pupils, as the lesson plans were based on some implicit assumptions with regard to the previous musical experiences of the pupils, which may not have been true for all the groups. For example, it had been assumed that the pupils had some experience with playing musical instruments, and had enough rhythmic skills to play layered rhythms, and to create, remember, and connect different rhythms. Teachers could choose to use only one or two layers in the rhythms if that fitted the pupils better.

Among the teachers there were doubts whether the pupils' reaction to the film scene would enable them to compose a piece. The moving man and woman in the park might distract them as some movements could be interpreted as sexual allusions. This was the reason to choose another, more abstract clip from Fritsch' collection. The chosen clip showed lit houses by night. It starts with a blackout in which slowly more and more lit windows pass by from the right to the left, leading to a still with many orange-lit windows. After a while, the lights in the windows start flickering and a cloud seems to pass by taking all the lights away. Appendix 1 contains a storyboard of the film.

Although the original intention of the task was not to actually compose a soundtrack to the clip, but rather to compose music inspired by it, the music specialist teachers thought it was a good idea to show the clip on a big screen while the pupils were performing. In this way pupils would see how their

classmates' music fitted Fritsch's film.

At the end of the process the lessons were checked, to see whether they, to a greater or lesser extent, contained all the characteristics of Authentic Composition Education. Table 2, Characteristics of Authentic Composition Education in the lesson plans, gives an overview. The complete lesson plan can be found in Appendix 2.

2.5

THE PARTICIPATING TEACHERS AND GROUPS

Three music specialist teachers were recruited from the personal professional network of the researcher and electronic professional platforms. They participated voluntarily within the context of their regular teaching job. The lessons were given at the beginning of the schoolyear and started only three weeks after the summer holidays. There were considerable differences between the participating teachers and their classes. Besides differences in the cultural background of the pupils, there were differences in the music teachers' professional experience, as well as in the period of time they had spent working with the participating classes. In the following, I will portray the participating classes and their teachers, as it might influence the perception of the lessons by the teachers and pupils.

School A is a state school in a larger city, located east of Amsterdam, with a culturally diverse population. Some pupils brought their own musical instruments to the lessons, like a flute or violin. Besides a regular grade 7 (eleven-year olds) a so-called NEO-group participated, which provides an additional challenge to very talented pupils aged eight to twelve within the regular school programme. The music teacher (teacher A) is trained both as a music specialist teacher and a general classroom teacher and has over 25 years of experience with

teaching music and general classes to pupils within school contexts. She had been teaching music to both groups before the summer as well.

School B is a Waldorf school in the same city as school A, but it has a predominantly white population. The school has a rich music tradition: Besides the regular weekly music classes the music specialist teacher has weekly school choir rehearsals, and many of the classroom teachers lead singing activities during the week. At festivities classes perform songs for each other. The music teacher (teacher B) has a few years of experience within the school since she finished her studies in music education and was designing an official music curriculum for the school.

School C is a culturally diverse state school in a socio-economically disadvantaged neighbourhood in a city west of Amsterdam. The school had not had a music specialist teacher before the summer. As the project started only three weeks after the summer, these pupils had their first experiences with music classes and active music making during this project. The music teacher (teacher C) had completed her training as a music specialist teacher several months before and started working at this school after the summer.

2.6

COLLECTION AND ANALYSIS OF THE DATA

Several sources of data were consulted to gain insight into the teachers' and pupil's experiences and the pieces that were composed in the last lesson. Data from the teachers was collected via teacher logbooks and a group interview shortly after the last lesson. Data from the pupils was collected by means of learner reports (van Kesteren, 1989) filled in by the pupils after the third lesson and by video-recording the presentations during the last lesson. These methods will be described below in detail.

TEACHER LOGBOOK

According to Bremmer (2015), digital teacher notebooks or diaries are useful tools to gain insight into teachers' thoughts with regard to their teaching. Teachers can write in their notebooks as extensively as they wish and can choose a time that suits them to do it, without needing the researcher to be present. Another advantage of digital notebooks is that they are immediately ready for analysis. On the other hand, Bremmer notes that teachers may not be motivated to write extensively, and need clear written instructions on how to fill in the forms.

A digital template for a notebook page (Appendix 3) was prepared containing several points to be taken into consideration, including highlights and unexpected problems during the lesson and any consequential adjustments for the next one. During the preparatory session the notebook page was introduced to the teachers and they were told that this was to be one of the main data sources for the research project. The teachers were requested to fill in the form on a computer after each lesson and to send the whole collection to the researcher after the last lesson – but before the final group interview.

The notebook pages formed a useful source of data that complemented and illustrated the information from the final group interview. Two teachers filled in the notebook on a word processor, that could directly be uploaded into the research software. One teacher sent handwritten originals to the researcher with some illegible lines. This led to a minor loss of data during the copying into a word processor for analysis.

VIDEO RECORDINGS

The teachers made video recordings of the pupils' performances during the last lesson. Before the performance of the music, they asked the pupils to briefly introduce their intention with the piece. These recordings gave an impression of the music the

pupils had composed: the underlying intentions, the expressiveness, and its technical complexity (Kaschub & Smith 2009a).

LEARNER REPORTS

The main focus of this study was on the teachers' experiences with Authentic Composition Education. To triangulate the teachers' observations of pupil behaviour learner reports (Van Kesteren, 1989) were collected from all participating pupils. The questionnaire (Appendix 4) was adapted from Heijnen (2015) and included six open as well as thirty closed questions. One week after the last lesson the teachers had the pupils complete the learner report questionnaire.

All answers to open questions were copied into a word processor and uploaded into the research software, then subjected to a qualitative content analysis. The information from the thirty closed questions was processed in a spread sheet.

TEACHER GROUP INTERVIEW

After the last lessons were finished and the learner reports had been completed, the teachers gathered for a final semi-structured (Heijnen, 2015) group interview. The researcher had prepared open questions to address certain themes, but the teachers were encouraged to complement or contradict each other at will. This led to a lively exchange of experiences between the teachers. The interview was audio-recorded integrally, then transcribed and subjected to qualitative content analyses.

During the group interview the teachers were asked to rank the characteristics of Authentic Composition Education in such a way that it represented to what extent they recognised them in the series of lessons. They were then asked to explain their ranking. This provided an important source of information on the extent to which they experienced the lessons as "authentic", in Haanstra's (2001) sense of the word.

ANALYSIS OF THE DATA

According to Mayring (2014), a combination of codes deduced from the literature and codes induced by the data is helpful to achieve a complete and detailed analysis of the data. The group interview, teacher logbooks, and the open questions of the learner reports were coded into separate code trees based on the characteristics of Authentic Composition Education. The code trees were extended with codes induced by the answers of pupils and teachers.

For each class the results of the 5-level Likert-scales in the closed answers section of the learner reports were counted in a spreadsheet. From this a weighted average and weighted deviation could be calculated per item. The weighted average was seen as the value pupils gave to a statement. The weighted deviation was interpreted as the extent to which the pupils agreed. The weighted averages and deviations of the items of all classes in one school were added and averaged which resulted in an indication per school. Finally, these school-bound values were averaged to get an overall picture.

The video recordings were watched from the perspective of whether musical means were convincingly and effectively applied. The main focus was on how the composers' introductions to the composition related to the actual performance and the effectiveness of the performance.

2.7

METHODOLOGICAL QUALITY OF THE RESEARCH

The teachers were fully informed about the aim of the research and the methods used before they agreed to participate in this study. The video recordings in the classrooms were made by the teachers themselves and then made available to the researcher. To respect privacy regulations, consent for these recordings

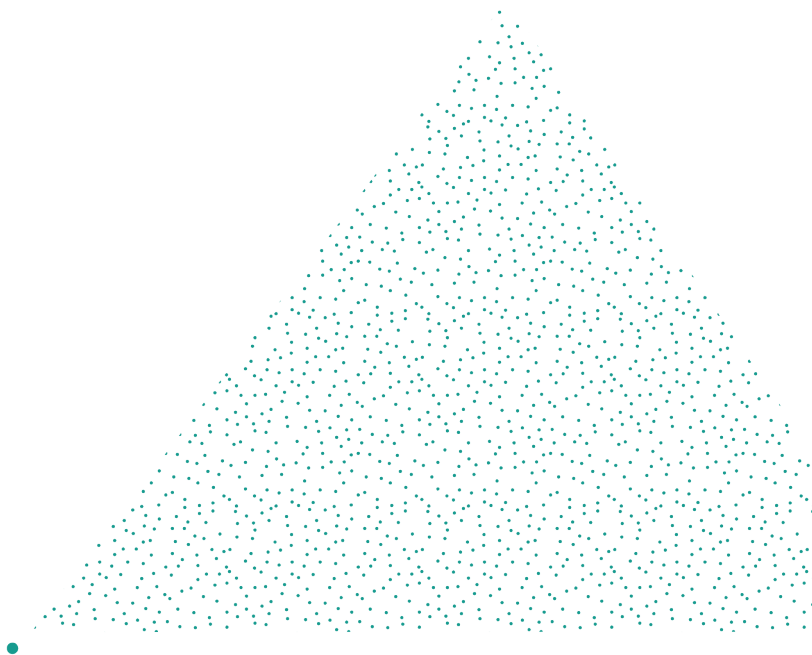
had to be obtained from the pupils' parents by the schools. A letter of consent was prepared to be distributed and recollected by the respective school authorities to ensure the safety and privacy of participating pupils in compliance with European Privacy Law. Apart from teacher C, the teachers received full permission for these recordings. Therefore, the videos of school C didn't show the heads and faces of the performing pupils.

In order to ensure reliable conclusions, information from both the teachers and the pupils was collected and triangulated. The logbooks were compared to the teacher group interviews and no contradictions were found. The teachers' experiences were triangulated with the learning experiences of the pupils. They were mostly consistent but emphasised different aspects, showing that teaching intentions and learning do not always overlap exactly. The video recordings of the pupils' performances in the last lesson illustrated the pieces that were composed, their musical complexity, and expressivity. These were also compared to the teachers' judgements of the quality of the pieces.

Heijnen's questionnaire for authentic arts education was adapted for music composition and younger pupils. The adapted version was evaluated with an experienced classroom teacher to ensure the understandability of the questions for the targeted age group. Despite this effort, both pupils and teachers complained that the questions were difficult.

Nevertheless, the open questions provided useful information for the research, although sometimes interpretations had to be made. For example, the pupils often used the expression "muziek maken", which in Dutch language can mean "playing music" as well as "creating music" or "composing music". Although in some cases it was quite clear that "playing music" was meant, and in other cases "composing", in some cases its meaning was ambiguous, forcing the researcher to interpret.

The closed-question questionnaires turned out to yield dubious information. For example, one questionnaire showed systematic patterns in the answers and was therefore not counted. Many of the closed questions did not show clear tendencies: the average of the values turned out to be almost zero, and therefore not considered valid. Only when the results showed clear tendencies were they mentioned in the analysis.



3 RESULTS

In this chapter the data will be analysed. First, a short general impression of the teachers' and pupils' experience will be given by presenting some general remarks by the teachers and pupils that cannot be linked to a specific design principle. Then themes that can be connected to the design principles will follow, distinguishing between the ones brought up by the teachers, and those brought up by the pupils. This is done to show differences between the experiences of the pupils and the teachers. After that, a brief overview of the pieces composed by the pupils will be given.

3.1

GENERAL

The teachers noticed a general interest and enthusiasm in the pupils for the lessons. The pupils were motivated and obviously seemed to enjoy the activities. In particular, the use of instruments and the fact that music came into being led to excitement among the pupils. The pupils also enjoyed composing music together. One teacher quoted a pupil who said: "Teacher, this is so much fun, we just created a piece of music all by ourselves!" As the school year had just started, some teachers noticed that pupils still had to get used to the school situation after the summer holidays. Some lessons were messier than the teachers would have liked. Pupils had to get used to working together and to stay on task in a free situation. The use of instruments was new to many, which caused enjoyment and sometimes unrest.

While a few students seemed not to have enjoyed the listening and composing in the lessons, many reported very positively on the lessons. They enjoyed the classes and the music, independent of how musically educated they were (“I am not that good at music, but it really is fun”). Some discovered their love for music (“I have learnt during this period that I love music very much”) or that they can enjoy music class: “[I discovered] that I like music class (I didn’t before).” For some the classes ignited a spark and they mentioned they would like to learn to play an instrument or learn more about music composition.

3.2

AUTHENTIC COMPOSITION LESSONS CONNECTS TO THE INTERESTS AND CHARACTERISTICS AND PERSONAL ENVIRONMENT OF THE PUPILS

MUSIC SPECIALIST TEACHERS

One aspect that clearly touched the interest of the pupils was the use of musical instruments. The sound of the musical instruments was exciting and inspiring to them. As Teacher C reported:

There were really a lot of surprising things coming out of them. They were really very serious, and about the sound bars, well, really, those piano things, they are so beautiful. Every group that had made something with those, no matter what they did, they always found it beautiful.

Pupils were also invited to bring their own musical instruments to music class and use them in their compositions. Teacher A and B reported that some pupils brought their instruments to the lessons and used them extensively. This led to some unex-

pected situations. On the one hand the pupils would consider the instruments that others brought from home when forming groups. On the other hand, it challenged the pupils to hear and play the instruments in ways they were not used to. One child, who brought her violin to class even defended herself when fellow pupils said she was playing out of tune, while her intention was to create *creepy* music. She replied that she “normally would never play in this way”. This led to an educational talk with the teacher about how to achieve musical expression using the instrument in unconventional ways. Another girl, who had brought her keyboard, said that she normally would play according to notation, and that she could not just invent something. Generally, the teachers seemed to find it valuable for these pupils to experience the possibility of making music without notation.

The use of personal musical instruments also introduced an unexpected problem: the pupils tended to stick to playing well-known pieces or rhythms on their instruments instead of creating something new by themselves. This was not just true for the pupils who brought their own instruments, but for any pupil who got to play an instrument. The teacher had to make a real effort to convince the pupils to create something new, because once they had found out how to play something well known they would stick to it and repeat it again and again.

During the interview the teachers were asked to put cards in an order that represented which of the characteristics of Authentic Composition Education were more and which were less visible in the lessons. Surprisingly, it became clear that the teachers did not recognise “connecting to the pupils” as a remarkable characteristic for the lessons. A few reasons can be distinguished for the conceived missing connection to the culture of the pupils.

First, teachers found that the musical examples in the

preparatory lessons did not directly connect to the music preferences of the pupils. One teacher reported that a child had said that the present example was something her father would listen to. Indeed, the musical examples were chosen from different styles, that might sound “old-fashioned” to the pupils, including examples from jazz (*Mack the Knife*), classical music (*Peer Gynt*), and minimal music (*Struggle for Life*), as well as more recent (*The Greatest Showman*) and older (Supertramp) popular music.

Second, the given tasks sometimes exceeded the musical abilities of the pupils. Teachers noticed that in the first lesson they often needed to interfere, because pupils had a hard time connecting their beginning to the base rhythm. They were not aware of the different tempos or the complexity of what they had invented. Teacher C reported that the pupils had just forgotten the base rhythm when they came to the point of connecting their new beginning to it. Teacher A said that she had to point out to the pupils to take care how the connection was to be made, before they could do it.

In general, the teachers seemed to have overestimated the pupils. This statement is also supported by the fact that all the teachers explicitly mentioned that they were disappointed by the resulting compositions. Teacher A said: “And the results were somewhat disappointing for me. I actually had expected more from it.” This disappointment about the pupils’ compositions may be rooted in expectations that the teachers cherished with regard to their pupils previously acquired musical knowledge and abilities. As Teacher B said during the final group interview:

I had hoped that [...] they had had a little more content than now, a clear beginning and a clear end. A bit of a development or so. Just a bit more musical or something.

Third, the pupils seemed to have difficulties connecting to the chosen film clip in the last lesson. According to teacher A, some pupils' reactions to the film clip initially were not very positive: they claimed to have seen "nothing", "only lights", or "boring". Despite this, all the teachers reported that the groups were able to compose pieces that seemed somehow inspired by the film, and Teacher A told that one group requested that the film clip be played during their musical performance, because they had planned their music exactly parallel to the course of it. So, despite the fact that the film clip initially did not ignite the interest of all the pupils, most pupils were able to work with it.

PUPILS

Creating music to a film was an appealing task to many. As one pupil put it: "because then you were allowed to really choose anything you wanted." Generally, the pupils found it fun that they could compose music in groups. One may conclude therefore first of all, that a connection to the pupils' desire for autonomy and cooperation with peers was achieved.

Second, like the teachers, the pupils expressed that playing musical instruments was something they appreciated ("I like to work with instruments"; "I found out that I like working with instruments better than singing"). While actually the use of personal musical instruments was intended as a way to connect to the pupils' daily life, in school B, where no musical instruments were brought from home, the use of school musical instruments that were handed out in class was very much appreciated by the pupils.

Another issue of this characteristic is the connection to previously acquired knowledge. In the pupils' data some interesting indications can be found with regard to how well they could handle the tasks, use their knowledge of music, and what they learnt from it. But also quite a number of pupils

indicated that they had “not learnt anything new”, because they “knew everything from before”.

Problems occurred as pupils could apply their prior knowledge of music only to a limited extent. This is reflected in their expressions about their feelings with regard to particular tasks. The first lesson in particular received some negative feedback: “the first lesson was boring”. This seems to be related to the rhythm composition exercise, as some pupils indicated they found it difficult to invent music: “[The least appealing to me was:] creating own rhythm” “[The least appealing to me was:] inventing a beginning and ending”. As we have seen in the previous paragraph, this coincides with the teachers’ observations that some pupils found it difficult to remember rhythms and to connect the beginnings to the base rhythm. It seems that this task was beyond the capacity of some pupils and they lost the fun of it, which may apply to other tasks as well.

3.3

AUTHENTIC COMPOSITION LESSONS INTRODUCE VARIOUS – PROFESSIONAL – MUSICAL PRACTICES

MUSIC SPECIALIST TEACHERS

To fulfil this second characteristic of Authentic Composition Education a number of professional listening examples were used to illustrate how professional music from different styles and genres deals with the compositional problems that were presented to the pupils. Another way of introducing a professional practice was the use of an art film and the associated task to compose music to it.

The teachers noted that the pupils reacted enthusiastically to the musical examples with physical movement, laughter, and associations. Some examples were even requested to be

repeated in the following lessons. Teacher A stressed the importance of this characteristic by pointing out that listening examples should not only be fun, but that they are of major importance in music education, as they offer opportunities to investigate and discuss the relationship between sound and effect, which from her viewpoint is at the “core” of music. From this viewpoint listening examples do not only introduce various musical cultures but contribute to general musical learning. As can be seen from Appendix 5, two teachers ranked *focus on subjective and objective learning* much higher, than *introduces various – professional – practices*. Teacher C ranked this characteristic low because she would have liked to spend more time on giving the pupils an insight into the historical background and the style of the music.

In the third lesson, the task to compose music to the film hinted at the profession of film music composer. It seems the teachers did not present composing music to the film as an introduction to a professional practice, even if the lesson plans mentioned this. The film was merely used as a compositional prompt for the pieces the pupils were supposed to compose.

PUPILS

Very few remarks were found in this category, but they show that pupils experienced the listening examples in a different way than the teachers. While the teachers focused on the enjoyment of the pupils and the didactic use of the listening examples, some pupils remarked that they heard a lot of music they had never heard before. For some it was an eye opener, that music can have such different styles, that it could be different from pop music or jazz (“I noted that there are many, many kinds of music”), even though they maybe did not like all the music very much (“I learnt that classical music doesn’t sound beautiful”).

Interestingly, the pupils from school C were more positive about hearing more music they had never heard before than the pupils from the other schools. Teacher C was the only one who conducted the listening activity with Grieg's *In the Hall of the Mountain King* in lesson two as was planned. The pupils had to indicate on a schematic drawing of a human body where they felt something in their body while listening. Teacher C reported that the pupils were remarkably serious during this activity and open about their listening experience and physical reactions to the music. Strikingly, the pupils in school C were more positive about the listening activities helping them to understand the music better, mentioning that they learnt to appreciate music they had not known before.

The pupils did not mention composing music to the film as a professional practice, but rather as an activity they had never done before. One pupil wrote: "I didn't know that there was music with a film and that the music was taken away and that you had to invent it yourself with instruments." This is consistent with the observation that the teachers presented the film as a compositional prompt.

3.4

AUTHENTIC COMPOSITION LESSONS ALLOW EXCHANGE, COOPERATION, AND REFLECTION IN DIFFERENT – SOCIAL – CONTEXTS

The lessons comprised both teacher-led large-group activities and small-group assignments that allowed for exchange, cooperation, and reflection in social contexts. Small-group activities were composition tasks, while reflection and instruction took place in large-group activities.

MUSIC SPECIALIST TEACHERS

The teachers unanimously mentioned this characteristic as the most distinctive for the series of lessons, as can be seen from their rankings (Appendix 5). All teachers experienced successful, as well as less successful, social interaction, and they observed and interpreted differences in pupil behaviour during small-group activities and large-group activities between classes. They also applied different strategies to foster social behaviour and interaction.

Small-group work

The teachers reported that the smoothness of the cooperation varied strongly and depended a lot on the classes' previous experience with working in small groups. In experienced classes the pupils formed groups autonomously, exchanged ideas, and shared musical instruments without the help of the teacher, thanks to – unexpected – leadership skills from other pupils. In other classes the teachers needed to intervene in these processes. Sharing musical instruments and clashing individual characters could end up in arguments, and some groups had difficulties involving individual pupils to participate in the group process. As a result of quarrels and disagreements some groups did not accomplish the assignment within the given time.

All the teachers attempted to improve the cooperation by different strategies. Teacher A and C took control over the composition of the small groups in order to achieve effective cooperation. When one group started quarrelling Teacher A would see if she could help. As she saw particular problems with individual pupils, she decided to apply strategies to ensure that their behaviour would not affect the group. During the final task she decided to leave the forming of the groups up to the pupils, and she noted that except for one group, all pupils quickly came to agreements and worked on the final task in a serious

manner. During the group interview, Teacher A said that group composition assignments require a high level of collaboration skills on the part of the pupils: “It’s not just the musical aspect that’s new to them – or to some. But also, do I accept what you think, and do we come to an agreement? And if you come up with something, what comes next?”

While Teacher A and C tried to prevent and remedy cooperation problems on an ad hoc basis, in teacher B’s diary a more structural effort to improve cooperation within the groups can be observed, with a successful ending. During the first lesson she found it necessary to talk with the class about their attitude and social behaviour. After the first lesson she concluded that “looking back, the groups were not well composed. We’re going to take this to the next class and we’re going to change it.” After the second lesson she wrote in her diary: “Some groups were still not quite a good combination. It’s still a bit of a search with this class. For the next lesson I have prepared the groups in advance and made some adjustments.” This seems to have been a successful intervention, because after the third lesson she wrote: “The groups were determined in advance, which resulted in less turmoil and hassle.”

Large-group activities

Instruction, presentations of the compositions, and reflection on the compositions took place in large-group activities. Teachers reported that in some lessons reflective parts at the end of the lesson had to be shortened or omitted because time was up. Otherwise both successes and problems were reported around presentations and large-group reflection sessions. In the following, I am going to summarise these including the explanations provided by the specialist teachers.

The teachers wanted all groups to present their work to the whole class, and although some pupils were worried beforehand

about presenting their pieces, all of them did. Generally, the pupils showed great interest and seemed to enjoy each others' performances. Teachers reported curiosity, attentive listening, applause, and positive feedback for the presenters. Sometimes, the audience seemed genuinely impressed by what they had heard and expressed their appreciation for particular choices made in the composition. These moments often returned in their diaries as highlights of the lessons.

Nevertheless, in some classes problems arose with regard to the pupils' participation during presentations and reflection activities. Some pupils reacted spontaneously to the performances or the behaviour of others, which caused unrest and loss of time. This kind of behaviour increased after listening to several groups. The teachers spoke about the importance of addressing appropriate audience behaviour during performances with the class, where their focus was on empathising with the situation of a performer or other contributors to the discussion. Teacher B noted in her notebooks that she worked on creating a better atmosphere by making clear agreements with the class on how to behave during performances by practising listening in silence and not reacting.

Teacher C mentioned that whole-class sections of the lessons were problematic as pupils found it difficult to "be quiet and listen", and during presentation settings could not bring themselves to listen to each other. She blamed this on the unstable social contexts in which her pupils live, and the lack of upbringing they suffered. Nevertheless, after the second lesson she noted in her notebook, "Good listening to each other and reflecting." During that lesson the pupils shared their physical experiences while listening without shame. For instance, one pupil told the class that he had sensed something in his crotch while listening, and to her surprise the class stayed calm and nobody laughed.

Teacher B experienced situations where she would have to ask individual pupils for their opinion when it came to giving feedback to each other. In her opinion, pupils of this age are very self-centred as they move towards puberty, which is why they cannot really listen to each other and would not give feedback unless asked directly. She reported, nevertheless, that the pupils were willing to share very personal experiences with the group during that lesson, although they sometimes needed an example from the teacher before they grasped what kind of experiences were considered interesting. Another aspect was that the teachers noted that it was difficult for the pupils to express their musical experiences in words.

PUPILS

Most of the pupils' concerns were about the quality of the cooperation within their groups. Working together in groups during music class seemed really to be a big challenge for many pupils, despite the fact that they were used to it at school. I will first analyse which challenges the pupils experienced and how this differs from the challenges the teachers mentioned. After that I will do the same for the presentations.

Small-group work

Pupils seemed to be less concerned about how the teacher put the groups together than about how the cooperation in the group they were in went, and their own part in it. Others learnt that it is possible to work successfully with pupils who are not their friends. Obviously, this is not to say that they did not care who they were teamed up with; some made it really clear that they were not content with their placement and seemed not to have gotten over it ("A stupid group!").

When it comes to the actual cooperation in the groups, there seems to be a contradiction in the pupils' responses.

Although they indicated that they were used to cooperating at school, that they appreciated and recognised the advantages of cooperation (“By working together it was easy”), and that they found the cooperation in their own group successful, there was also a remarkable number of responses indicating cooperation problems. Pupils showed quite an amazing insight into their own cooperation skills and shortcomings. Some pupils had the self-perception that they are good at cooperating and making compromises with others (“I am good at working together”), while exactly this was challenging to others (“Not worked together well, angry, mad”). Many pupils remarked that they had improved their cooperation skills during the project, while other pupils indicated that they preferred to work individually.

The challenges during group work mentioned by the pupils can roughly be grouped into personal challenges on the one hand, like controlling emotions when things go differently than expected, how to overcome embarrassment, how to articulate their own ideas to the group, or working together with pupils who are not their friends. On the other hand, there were challenges that arose in the interaction with the group, for example dealing with getting your idea rejected, or if you do not like the decision of the group (“I found it challenging to work with a group that do not like my ideas”).

Many pupils wrote about the challenge to deal with the many ideas in a group. The discipline it takes to deal with the different ideas within the group requires patience from yourself (“it is not easy to listen”) as well as from others (“There are many people that do not want to listen”) because there is simply no alternative: “it doesn’t work if you all start talking at the same time.” This realisation seems to be a key experience. One pupil indicated that he had learnt to listen to others, and others learnt that they need to control their emotions: “I shouldn’t get mad right away.” Many indicated that their ability

to work together with others improved during the project: “I’ve noticed that the more you work in groups, the better it goes.” One pupil learnt what is perhaps the most important lesson for successful cooperation: “I learnt to be myself.”

There is a clear correspondence between the experience of the teacher and the pupils with regard to problems when working in small groups. Not listening to each other and being occupied with themselves seemed to be a major issue in some groups. At the same time, the teachers’ efforts to improve cooperation within the groups seem to have been fruitful as many pupils indicated having learnt to work together better.

Presentations

When it comes to the presentations the pupils are generally positive about both their own ability as a musical performer and about the abilities of their peers. As the teachers had noticed, for some pupils it was a huge challenge to perform in front of an audience, and for many it was even the first time they did this. Some pupils reported that presenting their compositions to others was something they did not like to do: “because I’m kind of scared when other kids see what you’ve done.” Some pupils reported tensed or nervous feelings towards the performance and indicated their strategies in meeting this challenge. In the end, most felt proud or relieved as they realised they could actually perform successfully in front of an audience.

As an audience they noted unexpected musical abilities of their peers, or amazing results achieved by the class, like “I was also surprised by the results of our class.” They were interested in each other’s pieces but listening for a long time became tedious. One pupil, for example wrote that the worst part of the series was the “waiting”, and another one: “I am bad at listening.”

Social learning

While there were many opportunities for pupils to learn from each other, pupils did not seem to experience this. When they were asked to indicate from whom they learnt during the project, most pupils indicated that they learnt from the teacher, not from their peers. This was most visible in school C and less so in school A and B.

3.5

AUTHENTIC COMPOSITION LESSONS OFFER SPACE
AND TIME FOR COMPLEX TASKS, EXPERIMENTS,
AND REVISIONS

MUSIC SPECIALIST TEACHERS

Together with the previous characteristic, this was one of the most recognised characteristics of authentic composition lessons in the lessons by the teachers. From their perspective, the pupils obviously seemed to enjoy the freedom of composing, and as a result created some surprising compositions that amazed the teachers with their diversity, originality, and creative solutions. The teachers' remarks within this theme can be categorised in three themes: complex tasks, time, and space.

Complex tasks

In some classes the groups would go to work straight away and successfully accomplish composition assignments. Teachers reported feelings of pride and excitement if classes managed to successfully fulfil the compositional tasks. Teacher A, who regularly assigns open and creative tasks to her NEO class, noted in her notebook:

I'm always amazed by these NEOs that they quickly manage to accomplish this kind of task.

When during the third lesson the groups worked independently on the final composition task the teachers found that the pupils went to work in a goal-oriented and organised way. Most groups developed musical ideas around the images. Teacher A wrote in her diary that she “was positively surprised by how the pupils reacted to the film and how they managed to work with these abstract images.” Teacher B noted that “the classroom teacher and I hardly needed to help during the process. The groups managed well and went to work by themselves.” Teacher C also noted: “They could handle the free assignment reasonably well.”

Nevertheless, working on an open assignment did not always proceed without problems. Teachers reported different ways of dealing with the problems they faced. In the following the problems will be analysed, as well as the strategies the teachers mentioned to deal with them.

In the interview Teacher C sometimes described the situation during unstructured tasks as “a bit chaotic.” The availability of musical instruments and the free situation tempted some pupils to stretch their experiments across the boundaries of safe and social behaviour: “They went crazy pounding. Boomwhackers flattened, sticks broken. Couldn’t discuss because of the noise. Laptops were used for other things.”

Another problem was that the pupils sometimes did not understand the task. Teacher C explained how her pupils dealt with complex explanations:

if it was too complicated, they wouldn’t do it anyway, because then they wouldn’t understand it anyway. But once they had started working, overall they were really enjoying their work. And well, with the exception of a few groups, in the end there really was something, which was, at least, inspired by the assignment.

Altogether, Teacher C found the openness of the tasks too challenging for her pupils: they were new to music lessons, had problems understanding what the assignment was, were not acquainted with working with musical instruments, and could not relate to the freedom that comes with working independently in groups. She would have preferred to have the pupils work with body percussion to get used to working independently, and only give them instruments when they mastered this.

The other teachers also had the impression that during the first lessons the pupils did not always understand the composition tasks or what was expected from them. As I described in Chapter 3.2.1, Teacher A had invited pupils to bring their own musical instruments to music class. The pupils then found it difficult to not play their favourite well-known songs or rhythms, but to invent something new. Pupils needed the assignment to be repeated and be given examples before they would start inventing something by themselves. For example, during the first lesson some pupils needed examples of what it meant to create beginnings to the base rhythm before they could do it themselves.

Another issue was that it was not easy for the teachers to allocate the right amount of time for creative tasks. Even in lesson 3, when a large time span (around 20-25 minutes, in case of school B) or so was dedicated to composing music to the film, many groups seemed to need even more time. Pupils had difficulties planning work over larger time spans. They would start talking and generating ideas, but not get to the point of making decisions without feeling time pressure. Permitting more time for the task would not guarantee better results.

But pupils were able to speed up their process once they got used to the idea of having little time. Many groups learnt to finish in time after seeing that others had been successful at

this. During the group interview the teachers were remarkably united that they found it an important learning point for the pupils to learn how to make quick decisions.

As the amount of time the pupils needed to compose was longer than expected and because the lessons were packed with information and activities for the pupils, the teachers felt they had to work hard to finish the lesson on time. In addition, time was lost as some classes found it hard to switch between the different activities. All the teachers had to adapt or skip activities because previous activities had taken too long. Particularly the presentations took more time than planned, and reflective activities at the end of the lessons suffered from this.

Teachers structured the workflow to varying degrees in order to achieve results within the given time. Teacher A had decided to stuff the unfinished tasks of lesson 1 into lesson 2. To save time she let the pupils decide how the music should develop and then she conducted the performance. After she had composed and practised three repeating rhythms from the pupils, she structured the workflow for the pupils as follows:

I made groups of three, giving each group three instruments (I didn't let them choose, just gave them an instrument). Because they were quite lively, I first had them agree on who would play which rhythm. This was performed with the class. Then everyone put down their instruments and started discussing what change they were going to play. They did this super swiftly, so I immediately put them to practice. They also managed to do this in the blink of an eye. Then each group performed their piece. Pupils could easily hear what changes had been made. So that went quite smoothly.

Similarly, Teacher B reported that she structured the process

by telling the pupils to discuss their ideas first, before fetching instruments and trying them out. Teacher B started a class discussion about different kinds of assignments, open and closed, and how it is to work in a free situation. From her pupils' feedback she concluded that alternating between open and structured assignments was the most effective.

Space

Another problem mentioned by all three teachers was the tedious noise level that went hand in hand with several groups rehearsing and playing with instruments in the same room simultaneously. This went so far as pupils not being able to concentrate, and the teachers wearing ear plugs. If possible, teachers placed the groups in different rooms. This brought on some organisational challenges, and put higher demands on the ability to cope with freedom.

Using musical instruments.

It turned out that getting to know musical instruments – their names, sound possibilities, and how to treat them – can obstruct complex group tasks. As Teacher C, who taught pupils who had had no music lessons before she came, said in the group interview:

if you give thirty pupils an instrument just like that, you can hardly oversee it. And then, after such a lesson, three boomwhackers were flat. One stick was broken. [...] Yes, being free, you have to learn that.

PUPILS

The pupils appreciated the freedom in carrying out the assignments, as the teachers noticed as well. Most of all it was appreciated that one could do one's "own thing". The statement

“I enjoyed the assignments” received the most consequent and positive score of all the statements of the learner reports, and particularly the third lesson (composing music to the film) seemed to be a favourite of the pupils, as it offered a great sense of freedom and “you could really choose anything.” One pupil experienced her classmates as more focused during the project: “That the class was a little less distracted and talkative, because we do more, beautiful rhythms were created, and you can do your own thing.”

Despite the struggles the teachers described, the pupils indicated that they understood the assignments well. There seems to be a difference in perception of the composition tasks between the pupils of the three schools, which is related to previous experience with music lessons, and with composition in particular. Indeed, differences in the pupils’ ratings with regard to this characteristic can be observed. Pupils from school A and B found the assignments easier to accomplish than those from school C, who indicated more time issues, and more need for the teacher’s help.

Quite a few pupils noted that they found that making and creating music was pretty difficult, or at least was not as easy as it seemed to be. On the other hand, some discovered that this was not as difficult after all. Indeed, one pupil wrote that “something can look very difficult, while it isn’t”. The fact that it wasn’t easy, however, didn’t seem to make it less fun, as one may conclude from almost double the amount of comments stating the like compared to those stating that making music is difficult. Many learnt quickly that they could do it anyway, and the resulting music was rated fairly positively by almost all pupils. One pupil summarised: “I was surprised that I created beautiful pieces of music with my groups.”

Another challenge was the time pressure. During the first lesson the pupils were assigned to compose in short time

spans of a few minutes. Pupils discovered that this was short, and they had to get used to working quickly. For some pupils this time pressure was thrilling and motivating, and they were surprised to find that they managed to compose a fine rhythm in such a short time. Others found it hard to get used to it or just could not keep up with the speed, and therefore found time pressure disturbing.

Lastly, limitations in space also challenged some pupils. When working with more groups in one room they were disturbed by the noise of others.

PUPILS

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3.6

AUTHENTIC COMPOSITION LESSONS ARE ORIENTED TOWARDS SUBJECTIVE AND OBJECTIVE MUSICAL LEARNING

Within this category, many quite different themes could be distinguished and, interestingly, the difference between the

teachers and the pupils were quite big. The teachers had clearly defined ideas about what the pupils were supposed to compose and learn, while the pupils reported about a vast range of experiences and discoveries of different kinds.

MUSIC SPECIALIST TEACHERS

The teachers found this aspect quite recognisable in the lessons, although there was a difference in how much weight was put on objective learning (learning about music) and subjective learning (learning from feelings evoked by it). The music specialist teachers' data yielded three themes: objective music learning, subjective music learning, and the relationship between the two.

Objective learning

The focus in the first lesson was on creating different beginnings and endings to a given body percussion rhythm, and in the second lesson on creating musical change in the course of time. Teachers reported that pupils were able to perform some musical development, but that they found it difficult to put into words what they heard or did. After the second lesson, Teacher A noted in her notebook: "The pieces of music were very clear: many went from many to a few instruments, becoming softer and ending with a final blow." On the other hand, Teacher B noted: "It was not easy to put into words what they heard."

The teachers expected to hear musical development in the pupils' compositions in the third lesson. They were content if a piece showed a clear beginning and ending, and a certain musical development – usually achieved from instruments entering one by one. Most pupils seemed to achieve that goal: "Each group demonstrated a [musical] development, like you saw in the film" (Teacher A).

Subjective learning

In the first and second lesson there were opportunities to discuss feelings the music provoked, however, talking about those feelings was not easy. Teacher A noted that in the first lesson the pupils would not react to the question how a particular beginning made them feel, and that she found it easier to talk with them about objective characteristics of the music. Nevertheless, teachers noted that conversations about feelings and associations and music did occur.

In the beginning of the second lesson, the objective was to investigate the relationship between musical development in compositions and (physical) feelings. Teacher A and B focused on associations and feelings triggered by the music that the pupils should talk about with their peers. The pupils told personal memories and fantasies induced by the music. Teacher C asked the pupils to mark on a schematic drawing of a human body where they felt something when listening to the music. It seems the pupils were very aware of their physical reactions to the music: the neatness and precision of the drawings is striking (Appendix 6). During the conversation about the drawings the pupils were very involved and curious to hear about the others' experience.

Relationship between subjective and objective learning

At the beginning of the third lesson, the pupils were introduced to the film clip. The pupils described what they saw, as well as their associations with the pictures ("a town, windows with lights behind them, fire, Christmas, water"). Some pupils also articulated feelings like "calm" in the beginning and "busier later on". Most groups intended to compose their music in relation to the film. But after listening to the results, the teachers expressed general disappointment.

From the data two related subjects can be distilled.

First, during the composing process, it may have been difficult to find sounds that fit both the atmosphere of the pictures and the preconceived ideas about what music should sound like. For example, Teacher B talked about two pupils who had figured out some sounds on the guitar and the glockenspiel, but they had not managed to find tones that “fitted well” together. The teacher’s perspective on the result showed that the resulting piece in her opinion still qualified for the original intention:

I also had a girl who had taken the guitar, but she doesn’t play the guitar at all, but she had found notes on it anyway. [...] The girl with the guitar said: “I can’t play the guitar at all and well, I thought that the [our] notes did not sound quite as well together as they could.” Then I said: “well, I think it’s funny that you say that, because I found, the film was played right behind it and I said yes, I know what you mean by that in your opinion some tones are not the best tones together. But you wanted to make something biting, because you thought it was an exciting film.” I said: “That’s exactly what made it so exciting.”

Second, the teachers were surprised that some groups did not consistently perform a musical development in relation to the film. Teacher C noticed that although all groups started their pieces softly, followed by a dynamic development, in the course of the performances the connection between the development in the film and the music would diminish.

Teacher A said that she had expected pupils to compose a musical development, because in her view, the two preceding lessons had equipped the pupils with the tools they were to “apply” in the third lesson within an expressive context. In the third lesson she found that some groups were better at creating

a particular atmosphere than others, and she was impressed that some groups explicitly wanted the film to be shown to their music, because for them the music was inseparable from the images.

Teacher B had hoped for more expressive pieces. She missed “content” in the pieces and had hoped for something more “musical”, more than just “a clear beginning and clear ending”, but found it hard to verbalise exactly what she was missing. The teachers agreed on their general disappointment about the expressiveness and complexity of the pieces, as most groups simply kept repeating the same motive, or played something else that they could not relate to the visual development of the film.

PUPILS

During the analysis of the data, what the pupils had learnt was coded into the category *Subjective and objective musical learning*. This category was richly filled with quotes of which the majority were about objective learning. The variety of subjects about which the pupils learnt was enormous and may have surprised the pupils as well. One pupil phrased it very aptly: “I learnt things, which I did not know existed.” One pupil realised that to compose one does not need to be a professional, and that one can “in fact make music with almost anything”. Many personal talents for rhythm, music, and composition were discovered, and the pupils’ data contain a lot of referrals to subjective and objective musical learning.

Subjective learning is most prominently indicated by pupils of school C, as they were the only ones who indicated positively that they learnt what feelings music evoked in them. This may be the result of the approach Teacher C chose in the second lesson, which differed from the other teachers’. These pupils wrote about realisations they had with regards to the

many different emotions and physical feelings they experienced when listening to music, which was new and amazing to them. As one pupil put it: “I did not learn anything, but I developed a better feeling for music.”

When it comes to objective learning yield three themes can be distinguished: general music, composing, and musical instruments. These themes will be elaborated in the following.

General music

Pupils reported that they had learnt about many different aspects of music. They mentioned things like the structure of music, musical development within a composition, how to perform a dynamic change in the music with instruments, differences in pitch, that one needs to count while playing rhythms, and so on. To one pupil it had become clear, that “the beginning defines what kind of song it is”, and that one has to consider what kind of beginning and ending one makes in the piece.

Between these concrete responses one recognises a growing sense of the vast amount of possibilities that music has to offer. Some pupils discovered there are far more possibilities to make sounds than they thought. Beside the use of musical instruments, they discovered body sounds and sounds in other things. As one pupil wrote: “I learnt that almost anything makes a little sound” and another one: “I realised that I can make music with anything.” One pupil learnt “that music has all kinds of different rhythms.” Another one discovered that he found it “beautiful, but also weird to make music without words.” A third wrote “I learnt that you can do something quite different with music as well” and then one wrote: “I learnt that music creates a kind of liberty.” Everywhere, little doors opened up, shedding light on music composition and performance as something that is not governed by rules, but just by possibilities. Different possibilities that have to be con-

sciously weighed and chosen. Pupils discovered that not every combination of possibilities leads to a satisfying result, and that it might be difficult to bring a composition task to a good end. One pupil learnt that “something does not always sound the way you wanted, and you may get frustrated, but it may be that someone else finds it very beautiful, but then you can think that as well, and just make something beautiful out of it.”

Composing

Pupils discovered their talent to invent and create musical pieces, and that they were even good at composing or creating rhythms and even “songs”. Some pupils realised they are good at “making music”, and others that they are not. Pupils also reported on their creation of different rhythms, composing an introduction, and some composing techniques – namely stacking and connecting different rhythms. They also mentioned that choosing the right number and diversity of musical instruments or other sound sources helps to create a good piece.

Musical instruments

For some it was the first time they used a musical instrument, so many experiences were quite fundamental. The bare fact that in order to make music you do not necessarily need your voice was new to some. Pupils indicated that they got to know new musical instruments, learnt their name, how to work with them. Some were surprised by the variety of instruments, the sounds, and their possibilities. They discovered that playing a musical instrument can be difficult, but one can learn through practice. Most felt quite successful with this as they joyfully reported that they had learnt how to play musical instruments, while others found out that they were not so good at playing them.

3.7

THE COMPOSITIONS

The compositions created during the third lesson show a wide variety in complexity. They vary from repetitive beat-based rhythms with or without a dynamic or instrumental build-up to atmospheric pieces that should express calmness – as the film had been interpreted as a peaceful one – up to elaborate conceptual pieces that have a clear storyline, based on the film. Some groups articulated the concept of their composition very clearly, and how they were going to perform this. While most groups could explain in the end *what* they had composed, not all groups succeeded equally well in explaining *why* they had composed their piece in a particular way.

A very clear example of these advanced pieces was introduced by one of the performers:

Well, we've made it seem very peaceful at first, but then it's taken over by the dark, and then the film actually ends up in the dark. And we have tried to transform that into music.

When the film was started, this pupil wound up a musical clock, which continued playing until it was finished. It was accompanied by the triangle marking the first of every four beats. The players were carefully watching the film waiting for the flickering of the lights to begin. Just before that, the piano started making a soft grumbling noise, gradually getting louder, and was joined by a hand drum while the flickering increased. The piece then ended when the lights disappeared with two loud beats on the drums and a loud and low cluster on the piano that faded to silence.

Such a clear connection between the film, the inten-

tion, and the musical elaboration of the piece, however, was rather rare. Many groups found it difficult to verbalise their intention with their piece. For example, when asked what they were going to perform, pupils of another group passed the question on to each other, and stutteringly gave conflicting and unclear answers.

Pupil: Loud to soft.

Teacher: From loud to soft.

Pupil: I mean from soft to loud.

Teacher: The other way: soft to loud. And why?

Pupil: No, from loud to soft, sorry.

When the film was started the pupil began playing a slow and loud rhythm on the triangle and soon his peers entered quickly one after another with faster rhythms on a boomwhacker, a soundbar, an egg shaker, and a wood block. The rhythms consisted of regular beats at different speeds, with little obvious coordination or contact between the players and the film. Some players stopped and when after a while the triangle player stopped, one performer laughed and said: "Maxim already has it." There seemed to follow a moment of confusion: "Oh." "What?" "OK." After that they picked up their rhythms again, but concentration seemed to fade: the triangle player started varying his rhythm, another player stopped, while the others continued playing until the teacher ended the recording.

There was a difference between pieces that could be called an elaboration of an intentional concept, with a clear beginning and ending and with a distinct development or atmosphere, and those that seemed more or less improvised on the spot, missing a clear musical development, intentional atmosphere, and ending. A typical piece started with a simple rhythm by

one instrument and others joining in successively, then repeating this until the recording stops. Some pieces showed a loose relationship to the film, for example when the intention was to create peaceful and quiet music. There were even some pieces performed without the film in the background that had a concept of different sections, which was not explained.

RESULTS

4 CONCLUSION AND DISCUSSION

The basis of the lessons lies in the model of Authentic Composition Education. The first two lessons introduced two aspects of Western music: the connection between the beginning, middle, and end of a piece of music, and different possibilities to create change in music (gradually or suddenly). These lessons were intended to provide the pupils with compositional techniques for the main composition in the third lesson. The task then was to compose music to a film clip by audio-visual artist Matthias Fritsch. Indeed, elements from the introductory lessons were found again in the pieces composed in the final lesson.

In the following, I will systematically draw conclusions about the design, and then use these insights to alter the principles if necessary, and further elucidate the characteristics of Authentic Composition Education.

4.1

REFLECTIONS ON THE CONNECTION TO THE INTERESTS, CHARACTERISTICS, AND PERSONAL ENVIRONMENT OF THE LEARNERS

In order to connect to the interests, characteristics, and personal environment of the learners, a film was used as a source of inspiration for the composition in the third lesson. In addition, pupils were invited to bring their personal musical instruments and were allowed to choose working partners. I will now discuss to what extent a connection to the interests and characteristics

and personal environment of the pupils was established, and how this could be improved.

A few aspects of the lessons seemed to connect well to the interests of the pupils and their personal environment, like working with musical instruments. Some pupils brought their private musical instruments, although they had to get used to using their musical instrument in a different way. The pupils who did not bring their own musical instruments were interested in exploring the possibilities of the musical instruments provided at school.

In addition, the group composing tasks connected to the pupils' desire to work together with friends and to experience a kind of autonomy (Green, 2008). The pupils valued the freedom to choose partners and creating something of their own. Finally, the task to compose music to a film clip also resonated with the pupils, although the pupils initially found it difficult to connect to the content of the film.

The musical examples were chosen in order to demonstrate how some musical principles are applied in professional music in different styles and genres. Although one may wonder to what extent you can speak about the musical environment of the pupils – given the different populations in the participating schools – the consequence of this premise was that the musical environment of the pupils was not taken into account. Except for the sample from *The Greatest Showman* no recent well-known popular music was incorporated into the lessons.

Looking back, the teachers found the film clip quite abstract for the age group. According to the lesson plan, the pupils were introduced to the film without any introduction. The fact that the pupils were unprepared when they saw the film for the first time may explain their initial difficulty to connect to it. Nevertheless, the pupils composed pieces, that in some cases were very closely related to film.

So, neither the musical examples nor the film connected to the cultural environment of the pupils. This is reflected in the teachers' perception that this characteristic of Authentic Composition Education was hardly recognisable in the lessons. It seems that in order to make this characteristic recognisable in an authentic setting, the use of music from the pupils' cultural background is indispensable. It is not possible to compensate the lack of music from the pupils' cultural background with other aspects (e.g. autonomy, musical instruments) of this characteristic. In a revision of the series the cultural background of the pupils has been taken into consideration when choosing examples for the introductory lessons.

Another problem was that the teachers said they were disappointed by the results, and this indicates that there was a discrepancy between the presumed and actual abilities of the pupils, or between the expected and the real quality of pieces composed. This disappointment referred to the relationship between the music and the film, the structure of the music, and the overall expressiveness of the music. Indeed, there were differences in the level of conceptualisation, complexity, and performance of the resulting compositions, which can partly be explained by differences in experience with group work and composition assignments, and experience with music class in general.

Two questions seem to be relevant, one concerning the abilities of pupils and one on the expectations of the teachers. The first one is whether or not the design connected well to the prior musical and compositional knowledge and abilities of the pupils. The second is what kind of expectations the teachers had of the musical pieces in the third lesson. The first question will be discussed here, the second question will be discussed in Chapter 4.5.

With regard to the first question, some results from the

previous chapter come to mind. Many pupils indicated that they had not been able to apply their musical knowledge during the lessons. They also indicated that they found activities less fun if the teachers noted that the pupils had difficulties with them. These are indications that some tasks did not connect well to the prior musical knowledge of the pupils.

The design was prepared without specific classes in mind. During the preparatory session the teachers had to estimate the prior knowledge of their pupils, as only then major adjustments to the tasks could be made. This task was a great challenge for teacher C, who actually did not know her classes well at that point and had little experience to rely on. But even the experienced teacher A, who had regularly assigned composition tasks to her classes did not foresee problems. It seems reasonable to conclude that – independent of how long they have been teaching their pupils – it is difficult for music teachers to accurately estimate their musical abilities.

Kaschub and Smith (2009a) suggest that teachers should develop a composition-based curriculum by drawing conclusions about prior works of their pupils. If the teacher finds that a quality is missing in the pieces, she should develop a project so the pupils can investigate that aspect in a meaningful way in a following project. Considering the setup of the present project – the design of the lessons was made with imaginary pupils and with a particular goal in mind – such a connection to prior knowledge was impossible to achieve.

The general conclusion therefore is that although a connection to personal environment and social preferences of the pupils was established, more attention needs to be paid to the identification and activation of prior knowledge and abilities. This could be achieved by including activities that allow the sharing of knowledge, particularly in the preparatory lessons, but also a more careful tailoring of the lesson content and

composition tasks to the prior compositional experiences of the pupils.

4.2

REFLECTIONS ON INTRODUCING VARIOUS – PROFESSIONAL – MUSICAL PRACTICES

Two aspects were to contribute to this criterion: the different listening samples and the activity of composing music to a film. Care had been taken to bring a wide variety of professional listening examples into composition class to ensure a connection to unfamiliar musical practices. In addition, composing music to a film referred to a profession in itself.

Despite this, this criterion was not recognised by the teachers as an important trait of the design. For them, the design of the lessons focused on the technical and aesthetic aspects of the listening samples rather than on the musical practices from which they stemmed. Indeed, the focus of the activities was on the aesthetics and the application of compositional techniques in different styles of music, rather than a study on one or more particular professional practices.

From the data it is impossible to say to what extent the teachers actually put emphasis on the professional practice of composing music to film, or the work of audio-visual artist Fritsch. The lesson plan mentioned that the pupils were asked by an imaginary producer to compose music to the film, but it did not mention Fritsch until an optional activity at the end of the lesson, when the pupils were able to watch a version of the video with professional music to the same clip from Fritsch's website, but it seems this was skipped in most classes. One can conclude that although the design referred to a professional compositional practice and introduced the pupils to samples from different styles and genres, it did not allow for in-depth

research of a professional musical practice.

Considering the main task of the design, Fritsch's project or the profession of composing music to film should have a more central position in the lesson design and should be introduced at an earlier stage. In addition, example compositions to Fritsch's film by other composers should be heard before the final composition task. This would mean a fundamental redesign of the first two lessons, not focusing on some basic musical principles (beginnings and endings, and musical development), but focusing on the meaning of pictures and music, and the musical principles applied.

4.3

REFLECTIONS ON EXCHANGE, COOPERATION, AND REFLECTION IN DIFFERENT – SOCIAL – CONTEXTS

Exchange, cooperation, and reflection in different – social – contexts was seen by the teachers and pupils as a key trait of the lessons. This seems to be due to the sections of the lessons in which the pupils worked in small groups. But in fact, social learning also occurred on several occasions during reflective whole-class discussions after the subsequent presentations of the resulting pieces and other whole-group activities. In the following I will first discuss the problems during social learning and how the teachers dealt, or could deal, with them. Then I will discuss the question of how social learning could be improved in the design.

The success of the cooperation varied from group to group. Both the pupils' and the teachers' data show that listening to each other's ideas was a great challenge for the pupils. Interestingly, the pupils generally indicated that they were used to working in groups at school, so there seems to be a contradiction between the pupils' and teachers' perception. From

the point of view of situated learning (Roelofs & Houtveen, 1999), though, it is understandable that working in groups has to be practised anew within the context of music class, despite previous experiences.

Teachers applied two types of interventions: One teacher applied strategies targeted at individual pupils or groups, varying from ignoring disruptive behaviour to removing individuals from class. Other teachers used a more structural approach, using whole-class interventions to improve cooperation for all groups, and the teacher dividing the groups. In some cases, the music teacher involved the general classroom teacher. Teachers who applied the last type of strategies reported improvement during small-group work in the course of time, and many pupils indicated improvement of their social and cooperation skills.

As a lot of emphasis was on group work, such as social constructivist theory promotes (Wiggins, 2015), the question “from whom did you learn?” becomes relevant. While some pupils found that working together on a task made the task easier to accomplish, there were also pupils who found that they had learnt more from the teacher than from their fellow pupils. This seems to be a contradiction that has to be elucidated. There appears to be a logical connection between the prior experience of the pupils with music and composition, and from whom they indicated to have learnt. At school C, where music classes had only begun a few weeks before the present project was started, pupils indicated that they had learnt mainly from the teacher, in contrast to school A and B, where composition and music classes were common.

Another form of social learning occurred when pupils presented their products to the class and afterwards reflected on the performance in whole-class sessions. Although the pupils were initially interested in each other’s pieces, after a while concentration faded and these sessions became tedious. Sim-

ilarly, social learning could take place when discussing music played by the teacher. During these sections, pupils seemed to have insufficient language to express themselves appropriately (Teacher A) or did not want to comment on the music the other groups had performed unless called upon personally (Teacher B). On the other hand, all teachers reported the lively exchange of personal and previous experiences with and of music. This can be interpreted as: pupils need language and a sense of personal significance to be able and willing to express themselves in public. When revising the lessons, the reflective questions relevant to the pupils should be reconsidered, in relation to the form in which to present and discuss them. This could include, for example, reflection in small groups, and providing vocabulary that helps the pupils express themselves and give meaningful feedback to each other.

4.4

REFLECTIONS ON COMPLEX TASKS, REFLECTION, AND REVISION

The teachers recognised this characteristic strongly in the design. The first two lessons offered time to experiment with particular aspects of music, and to reflect on it. The third lesson comprised a complex composition task. As we have seen, teachers and pupils met with several problems during the creative sections. I will reflect on the problems dealing with the complex tasks, in particular the problems of space, time, and time management in relation to the experience with compositional group processes.

One of the first things that struck the eye in the data was the effect of the limitations of space. Pupils as well as teachers were disturbed by others experimenting with instruments in the same room. Having enough rooms available so that each

group can work in their own space can solve this problem, but introduces new ones, like keeping an eye on pupils who cannot handle the freedom of working independently, and noise nuisance for other classes.

Time constraints also played a part on the side of the pupils. They seemed to talk endlessly and not make any decisions until the last moment. The teachers seemed not to understand what was going on during these talks and approved of the fact that the pupils had to learn to make decisions within a short period of time. Strict time limits for the creative tasks in the first lesson may have caused panic at first, but the pupils soon adapted to the situation. Two questions arise now. First, what were these talks about, and are they really indispensable? As the data does not contain any information on this, I will make a short detour into literature to find some clues.

According to Kaschub and Smith (2009a) gaining a common understanding of the task within the group is a necessity. Pupils need to become the owner of the compositional problem in order to start. They need to reformulate the assignment in their own words and tailor it to their own interest and possibilities. From this perspective, initial talking is a necessary phase in the process that leads to the generation of ideas for the composition, as is experimentation with musical instruments. Open tasks may require more time at these stages than closed ones.

The talking at the beginning may have involved a faltering exchange of information in order to come to a shared understanding of the task. Teachers feared that allowing for more time would lead to more talking but still unfinished products, and therefore pressed the pupils to work within short periods of time. As pupils were able to adapt to the given time limits, it seems to be fair to conclude that working with a process structured in time was beneficial for these composers. From

this viewpoint, it may be wise to help beginning composers by structuring their creative process in time to help them keep the pace.³ In this way pupils can learn what kind of interactions and actions are necessary during different stages of the creative process. More advanced pupils may then be able to work more autonomously with greater time slots and less structure.

From a pragmatic viewpoint, the ability to quickly solve closed composition tasks may also be useful in the context of a music class, which in itself is also limited in time. The field of tension between practical time constraints and the need for time to gain ownership of the task at hand, and for the composition process as a whole, has to be considered when planning composition tasks. The same counts for time to reflect and revise the compositions. Time limitations challenge the teacher to guide groups of composers efficiently through phases of complex composition processes, respecting the necessity of time to exchange and experiment.

In the whole design, no time was devised for revisions of the compositions, and there would not have been time for that, as the teachers reported that time limits forced them to skip certain parts (usually listening to examples and reflective parts) of the lessons. They found the lessons “packed with activities” and experienced them as a “race against time”. The revised design should allow more time for reflection activities and revisions.

Because of time limitations in the schedules, reflection was often skipped at the end of the lessons. Besides, reflective talk about music always found place in teacher-led, whole-group sessions. One may question if this is necessary. As pupils seemed

3 In fact, step-by-step plans to structure the creative process were provided, although from the data it does not become apparent how the teachers used these plans.

to lack appropriate language, and as they did not seem to feel the relevance to express themselves about others' music in these situations, one may also try reflecting on music in small groups and support that with resources of relevant vocabulary. In order to involve more pupils, special attention should be paid to the relevance of the reflective questions for the pupils, enabling them to say something that is really meaningful to them.

In the category *Complex tasks, experiments, and revisions* differences between inexperienced pupils of school C and the others were found. The pupils in school C found the composition tasks more difficult than other pupils, needed more help and found time too short. When comparing the intentions the the pupils from school C formulated in the introductions to their pieces one notices less coherence. At the same time their pieces are less skilful and musically less expressive, than is the case with the other schools. This indicates that the design better suits pupils with some experience in music education and musical instruments than inexperienced ones.

4.5

REFLECTIONS ON SUBJECTIVE AND OBJECTIVE MUSICAL LEARNING

It is striking to see the difference between the pupils' and the teachers' perspectives on what was learnt, respectively what was to be learnt. From a constructivist viewpoint, one should not be surprised that the learning yield from the pupils' perspective is different than from the teachers' intentions (Wiggins, 2015). Altogether the lessons seem to have provided a rich learning environment where diverse musical experiences were had.

According to Kaschub and Smith, musical compositions are opportunities for pupils to express their feelings of experience of the world in a way that is "experiential, personal, and

powerful” (2009a, p. 25). But from the analyses in Chapter 3.7 one can question whether the pupils composed “experiential, personal, and powerful” pieces. The fact that many groups had composed pieces with certain common features (begin silently, with instruments entering one by one) indicates that the pupils somehow recognised the connection between the lessons and the task. But considering the teachers’ disappointment, they failed to compose something that impressed the teachers as music experts.

Kaschub and Smith’s meta-analysis of composition research yielded three themes in composition education: intention, expressivity, and artistic craftsmanship (2009a). The creative starting point for the composition is an event, subject, or feeling – in this case the film – that ignites inspiration for the compositional process and leads to the composer’s intention to create music. Expressivity is the awareness of the relationship between the sound and the personal feelings evoked by it. While inexperienced composers technically may apply sounds in their pieces that rather randomly affect their feelings, advanced composers will be able to consciously choose and skilfully create sound-feeling combinations.

From this perspective, some of the pupils’ compositions can be seen as rather advanced: The composers expressed a clear intention beforehand, and the musical development of their piece did actually follow the development of the film, as the performers watched and followed the film carefully while performing. They verbalised their interpretation of the film and then presented an expressive sonification of that story for which they had chosen and applied effective musical means. Other groups, however, seemed to be confused about their intention and although technically there was a musical development initially, their piece did not have a convincing expressive power, and while the film was running along visibly, the performers took

no notice of it. These pupils were mostly found in the inexperienced group (at school C). Possibly, the film was too abstract for them, so they were not able to define and articulate a meaningful composition intention. But the fact that some composers were unable to cope with the task does not sufficiently explain the disappointment of the teachers.

The assignment in lesson 3 was intended as open, allowing for many different outcomes. Although one can easily associate a certain musical development with the pictures of the film, these should not become an implicit standard for the successful completion of the task. It would narrow down the task to a mere exercise in transformation of a visual concept into music, instead of an open assignment to compose music inspired by the personal meaning given to the pictures of the film.

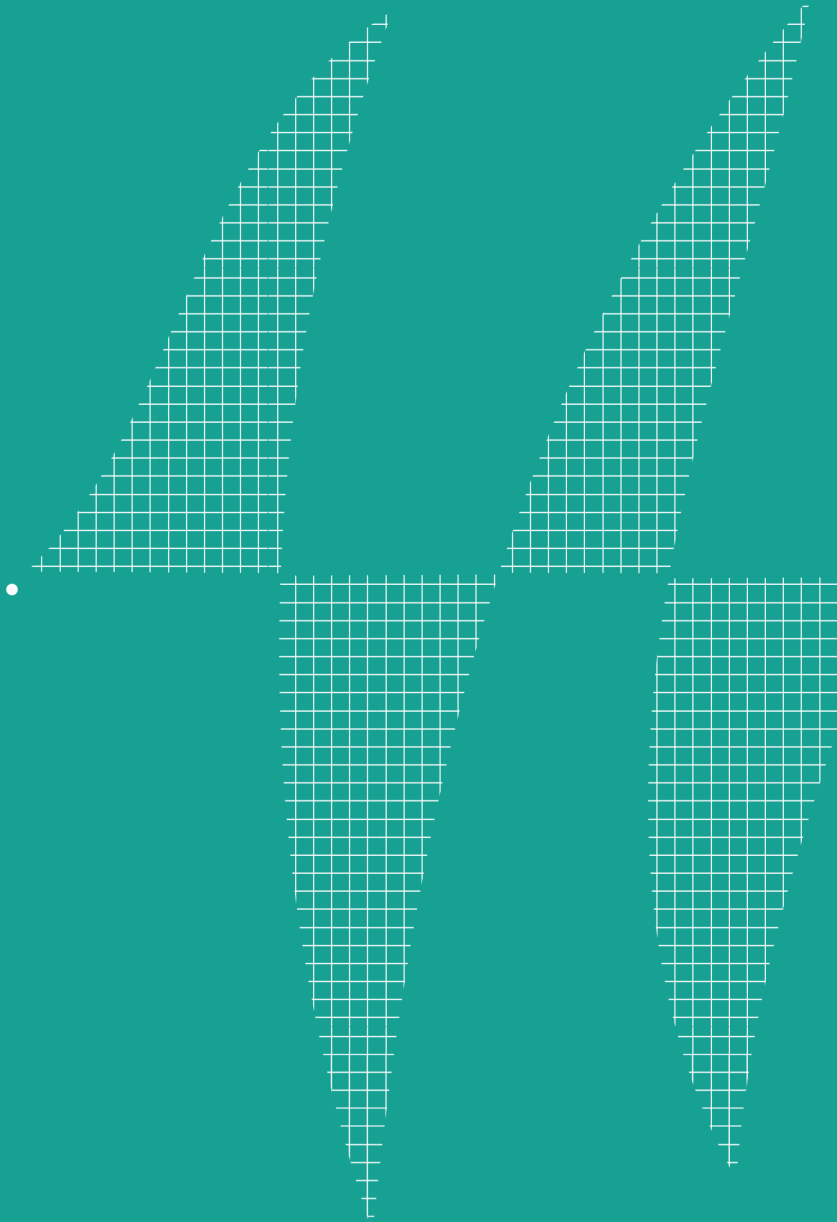
Teachers valued it positively when pupils had shown a certain musical development that matched the development in the film. As the contents of the preceding lessons and the development in the film were closely related, this is not surprising. But it seems that the teachers – unconsciously – used the content of the previous lessons as a measure of the success of the pieces. The same may have been the case on the part of the pupils, who may have got the idea that “applying” knowledge from the previous lessons was the “right thing” to do, instead of departing from a meaningful starting point. They composed pieces using the “right” means, which were then perceived as not very expressive by the teachers. The design therefore inadvertently promoted an undesirable measure of success.

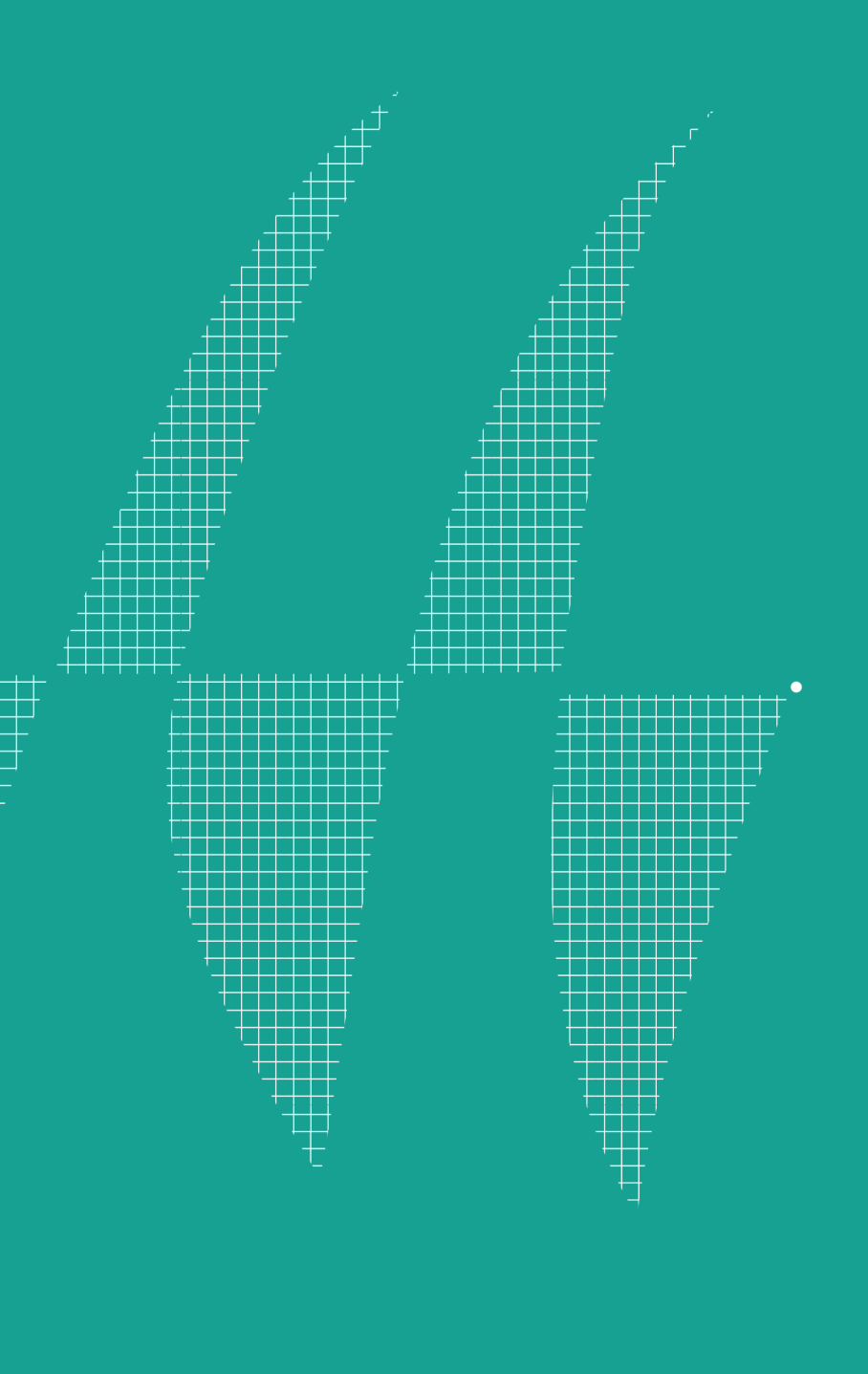
The conclusion may be that the rewritten design of the third lesson should focus more on giving meaning to the film before starting to compose, to help pupils develop a meaningful intention for their composition. The complex interplay between meaning-making, experimentation, and decision-taking requires time, so there should be more time for the composition process.

This may mean that the performance of the pieces needs to be postponed until the next lesson. In addition, depending on the level of the pupils, guiding step-by-step plans (Kaschub & Smith, 2009a), including reflective moments, may help to structure the process towards more expressive compositions.

Within the design, the *orientation towards subjective and objective learning* could be improved. In a revised version of this series of lessons not merely the relationship between sound and feeling should be explored, but the relationship between sound, film images, and feeling. By centralising this relation in several examples, the teachers' focus on the reproduction of a certain musical development prompted by the film as a success criterion could be taken away. This could be achieved by giving Fritsch's project a more central place within the design and moving the focus from formal musical elements in different musical styles and genres to the meaningful relation between music and film in compositions taken from Fritsch's project. Pupils could be motivated for this exploration by revealing the final composition task in the beginning of the design and placing all tasks within the light of this task.

For a revision of the design another film clip could be chosen to avoid teacher expectations and to give pupils the opportunity to choose compositional techniques more freely. Time should be assigned to examining and talking about the meaning of the film images before starting the composing process. Pupils should be helped with questions guiding them towards an emotional understanding and interpretation of the film, and to verbalise an intention for their composition. During the lessons interest in each other's music was seen, but reflection sessions sometimes suffered from lack of vocabulary. Providing pupils with means to acquire a vocabulary (jargon) may help them to communicate about what they hear and feel; and may contribute to their feeling of learning something.





5 RECOMMENDATIONS

In this chapter I will summarise the lessons learnt from the practical implementation of the design. This will result in a revised version of Table 1, enhanced by the practical experience with the design. Although there are no changes in the theoretical underpinnings of Authentic Composition Education, this revised version will show how Haanstra's four characteristics serve the key characteristic of Authentic Composition Education: Focusing on subjective and objective musical learning. Reflecting on the findings of this research I will argue that reordering the characteristics will make it easier to judge the authenticity of the design, as the content of the fifth characteristic can be distributed over the other four.

Therefore, I will proceed as follows. First, I will explicate why this structure was altered. Then I will distil the lessons learnt during the practical implementation of the design on the basis of the five characteristics that were used throughout the design and analysis. Last, I will summarise and redistribute these insights over Haanstra's four characteristics of authentic arts education, so they can be used for the revision of the original design and for designing Authentic Composition Education in general.

5.1

RECONSIDERING THE CHARACTERISTICS OF AUTHENTIC
COMPOSITION EDUCATION

A separate criterion for subjective and objective learning was added because Kaschub and Smith (2009a; 2009b) pointed out that the interplay between objective musical happenings and subjective experiences through embodied reactions are the foundation of musical and compositional learning. As musical meaning-making improves with growing objective and subjective knowledge with regard to music, it seemed necessary to integrate this aspect as a characteristic that specifically points to characteristics of music learning. During the process two reasons prompted the reconsideration of the addition of the fifth characteristic.

First, during the group interview it became clear that the balance between the characteristics was not well established. The teachers expressed that they experienced a strong emphasis on the characteristic *Orientation towards objective and subjective musical learning* in the lessons, while the characteristics *Connection to the interests, characteristics and personal environment of the pupils* and *Introduction to various – professional – musical practices* were less visible. Although it is not imperative that all characteristics of Authentic Composition Education are equally recognisable in each single lesson, all of them should be clearly present in the course of a project.

Second, there were several moments during the analysis of the data when the fifth characteristic complicated decisions about coding. For example, musical meaning and experience are relevant for learners, thus may be assigned to the first characteristic. But when taught in relation to musical sounds it becomes objective and subjective musical knowledge. Musical sounds themselves may on the other hand be coded *Professional musical*

practices. These kinds of problems are unavoidable because in practice the boundaries between the characteristics are fluid, but coding becomes complex and more arbitrary if more coding options are available.

In general, it seemed that the subjective part of knowledge and learning can be linked to the characteristics and concerns of the pupils, as it concerns the pupils' feelings. The objective knowledge and learning can be linked to the second criterion, when exploring particular music and, for example, how it interacts with moving pictures, talking about it using jargon. In this way, subjective and objective learning can be split up, and the other criteria would become more visible. This does not mean that subjective and objective learning are not the leading thread for musical learning in Authentic Composition Education anymore, but simply that the revised model shows how Haanstra's characteristics contribute to subjective and objective learning.

In order to achieve a better balance between the criteria, and to improve musical learning and composition processes, a revision of this series of lessons should take the following points into consideration. First, I will draw conclusions from the previous chapters for each of the five characteristics of Authentic Composition Education, before redistributing them over the four characteristics of Haanstra's authentic arts education.

5.2

CONNECTING TO CHARACTERISTICS, CONCERNS, AND PERSONAL ENVIRONMENT OF THE PUPILS

Composition projects should not be designed and carried out in a one-size-fits-all manner. For example, the present design is more appropriate for experienced composers as they may be more able to define a compositional intention inspired by the

film. But the pupils' previous knowledge about composing, and their musical experience and abilities must be taken into consideration during the design of the lessons, so only a teacher who knows the class can adapt the lessons to fit their needs.

The use of any musical instruments connects well to the natural wish to explore and experiment with sound sources and has a motivating effect on the pupils. Instruments should therefore be used, but the teachers must consider that it takes time and space to learn how to safely experiment with them and explore their possibilities. The same goes for musical instruments that are brought from home. Pupils often have to learn how to use their instruments in a creative way, and to put aside preconceptions about how music is supposed to sound. Composition tasks that allow the use of musical instruments must therefore be tailored to the pupils' experience with them and need appropriate guidance by the teacher.

The pupils' need for autonomy is well served with group tasks. Working in groups, particularly with friends, is generally appreciated, and yields feelings of pride about their own products and abilities. Teachers should invest time and energy in helping pupils develop necessary social skills in order to fully profit from learning in groups. Special attention should be paid to the relevance of the questions discussed during reflective parts of the lessons.

5.3

INTRODUCING VARIOUS – PROFESSIONAL – MUSICAL PRACTICES

Literature suggests inviting professional artists (i.e. composers) into school settings (Bremmer & Huisingh, 2009; Haanstra, 2011; Kaschub & Smith, 2009a) and using their practice as a starting point. From such a starting point a playground can be

created within which students can experience musical meaning and explore how to create it. By taking a professional practice as a demarcation of the playing field, and by focusing on musical meaning within that field as a subject of reflection, the different parts of an Authentic Composition Education design can be integrated. For example, in the present design the playing field would be creating music to a film fragment. Exploring the meaning of the musical compositions that different composers composed to one film fragment could precede composing music to a different particular fragment. Different musical styles and contexts could be explored within that context, as long as they are relatable to the original film fragment at hand.

5.4

EXCHANGE, COOPERATION, AND REFLECTION IN DIFFERENT – SOCIAL – CONTEXTS

Skills acquired in one situation are not automatically transferred to others. Music class has its own dynamics, materials, and content, and this requires pupils to learn to apply cooperation skills in this context. One cannot expect pupils to be able to cooperate in music class in the same way as they do with other school subjects. Letting pupils choose working partners is a way to connect to the social concerns of the pupils and can lead to successful cooperation. This is not the only thing to consider, though, as such a procedure will not lead to satisfying group compositions for all pupils.

Teachers should therefore set cooperation skills high on their teaching priority list, monitor them, and address issues with the class. Listening to each other, making deals, accepting compromise, and dealing with disappointment: pupils learn quickly how to improve cooperation skills if

guided adequately. Careful composition of the groups seems to be key for teaching successful group work. Experimenting with the composition of fixed working groups can contribute to better cooperation over several weeks. Involving classroom teachers' experience who know the pupils better than the music specialist teacher may help speed up this process.

When social learning is to take place, a relevant vocabulary is essential. Attention should be given to providing a relevant vocabulary and to practising it in a social context. Based on the experiences with the design, it is questionable whether whole-class reflections are the ultimate way to practise this. Whole-class exchange should take place only if issues of great general interest are addressed and should be kept brief if possible. Although pupils are generally interested in each other's products and opinions, they quickly become impatient if these sections are perceived as waiting time. Efficient activities should be chosen to minimise waiting, and to maximise pupil involvement through some kind of reflective activity, for example drawing or picking cards that describe the music or the experience more or less appropriately.

Thought should also be given to whether it is desirable or necessary to perform and discuss every single musical piece or performance. For example, final performances could take place without interruptions in a circle of performance groups, followed by a short reflection, focusing on some specific, highly relevant aspects.

5.5

COMPLEX TASKS, REFLECTION, AND REVISIONS

Within the context of primary schools, the greatest challenge is to deal with limits of time and space. Although it can be practical to place pupils in different rooms in the school, in

order to have overview over the process and to limit noise nuisance within the school, learning to work in one room can be necessary. This requires a sort of discipline from the pupils which is a prerequisite for working responsibly in multiple rooms as well. Discipline is also needed when working with musical instruments, and when working through a confusing and complex process, which composing is.

Pupils need to know how to use musical instruments, in a practical, musical, and creative way. Clear rules need to be established as to when to use the instruments – and when not to, and how to use the instruments safely, without damaging them or harming others. Before focusing on particular compositional challenges, pupils should be allowed to explore musical instruments with appropriate tasks.

The 45-minute lessons seem very short and require a tight planning of the composition process by the composers. Pupils find this challenging; they need to learn to take decisions and move on to the next step. But composing is not a linear process. Within the context of scheduled music lessons pupils have to learn to deal with the tension between this intrinsic nature of the process and the need to move on and finish within a certain time frame. It seems that alternating between structured composition tasks with tight time limits, and open, less structured, or unstructured ones is beneficial for this learning process. To allow for the latter, 60-minute lessons are to be preferred.

While learning to structure the process, step-by-step plans/road maps can be provided that structure the work progress. The structure of the process should provide time for the pupils to give meaning to the task at hand, as well as the relatively abstract pictures of the film. Time should also be assigned to reflect and improve the pieces. Finally, teachers must be aware that the process of composing does not

always lead to a piece. The process could freeze and not lead to anything. Instead of labelling these processes as failures, they should be reflected on and seen as opportunities to learn, discard, and start again (Kaschub & Smith, 2009a).

5.6

SUBJECTIVE AND OBJECTIVE MUSICAL LEARNING

Meaning-making should be at the heart of teaching music composition. This can be achieved by letting subjective and objective musical learning take place simultaneously. Throughout ACE lessons the relationship between music and its meaning should be assessed, and time must be reserved to reflect on this relationship. The biggest threat to simultaneous subjective and objective learning is that time for reflection on meaning is sacrificed, because other activities exceed scheduled time.

5.7

REVISION OF THE DESIGN PRINCIPLES

In this chapter I will finally adapt Table 1 so it includes the acquired knowledge for each design principle. As outlined above, the model has been rearranged in order to show *how orientation towards subjective and objective musical learning* is served by the other four principles.

With regard to the first principle, the fine-tuning of the compositional tasks to the prior musical expertise of the pupils was added, as the design fit more experienced musicians better. Second, the necessity to respect pupils' autonomy was added. This can be interpreted in different ways: autonomy to choose partners to work with and autonomy as to how to solve a task ("do your own thing") or respecting the wish to work alone. The recommendation to make use of instruments brought

from home in the lesson was extended to using any kind of (school) musical instruments, as playing with sound sources triggers the curiosity of the pupils. Also, the phenomenological (embodied) approach to music education was moved here from the fifth principle, as experiencing the own body is an utter personal concern of the learner. As phenomenological embodied learning tends to be implicit, attention should be paid to making it explicit.

To the second principle has been added that learners should be able to explore professional practices and their characteristics, like in this case Fritsch's project and examples of music to his films composed by others. In addition, musical instruments, techniques, and technology from musical practices could be introduced and practised. This was added because playing with musical instruments proved to inspire pupils and musical instruments can also be typical for certain practices. At the same time, practising on an instrument contributes to the development of musical craftsmanship, which was addressed in the fifth principle until now. Composition exercises were moved here from *Complex tasks, experiments, and revisions* because exercises are not complex tasks and they serve to gain a better understanding of musical practices.

From the third principle individual work has been removed, as allowing individual work does not contribute to social learning, but rather to a feeling of autonomy of the pupil. But as we have seen that developing social skills is essential to learning in groups, the teacher's attention to the social processes is of pivotal importance. This should not be underestimated and music teachers should prioritise this over the autonomy of pupils to choose working partners, as long as pupils have difficulties arranging themselves in an orderly and socially acceptable way. When an oral or written exchange on music and musical experience is to take place, a relevant vocabulary

is necessary that helps pupils express themselves about their musical intentions and reflect on their experience of the music. For this they need appropriate musical, emotional, and physical vocabularies, that should gradually be extended in the course of the music lessons.

A lot of adjustments were made to the fourth principle, many of which may be typical for primary school pupils, not necessarily for Authentic Composition Education as a whole. *Attention to the planning in time of the creative process* means that music teachers need to apply a strategy for the time management of the pupils. Different strategies have been identified in Chapter 3 and 4 of this report. 45 minutes for a lesson is too short to provide sufficient time to explore, create, and reflect within one period: One hour (or more) per lesson may be more adequate. This may include time to formulate a personal interpretation of the task resulting in an intention of what to compose. Next, the necessity of places where pupils can experiment and work without being disturbed by each other or disturbing others, must be considered. Time to reflect on – some – compositions must be provided. From the fifth principle is imported here that these reflections should concern both the intention and the expressivity of the music.

The above-mentioned recommendations are now summarised in Table 3.

TABLE 3: Adapted design principles for Authentic Composition Education

AUTHENTIC COMPOSITION LESSONS FOCUS ON SUBJECTIVE AND OBJECTIVE LEARNING		
	<i>Authentic composition lessons connect to the characteristics, concerns, and personal environment of the learners.</i>	<i>Authentic composition lessons introduce various – professional – musical practices.</i>
ELUCIDATION	<ul style="list-style-type: none"> – Composition tasks designed to connect to the prior musical experience of the pupils; – Make implicit knowledge explicit; – Music, themes, and stories that appeal to pupils form the basis for the composition tasks; – Composers have a say in their composition tasks; – Phenomenological (embodied) music educational approach; – Popular music and culture are incorporated into the lessons; – Use of personal or recognisable musical instruments; – Compositions can be published and performed at home with the consent of the pupils. 	<ul style="list-style-type: none"> – Professional music examples of different genres and styles by renowned composers; – Diverse musical activities; – Collaboration with professional composers; – Exploring and practising musical instruments, techniques, and technology from musical practices, including composition exercises to practice specific musical skills and techniques; – Exploration of professional composition practices and their characteristics.

<p><i>Authentic composition lessons allow for exchange, cooperation, and reflection in different – social – contexts.</i></p>	<p><i>Authentic composition lessons offer space and time for complex tasks, experiments, and revisions.</i></p>
<ul style="list-style-type: none"> - Group work is to be preferred; - Teacher-led class activities for young and inexperienced composers; - Exchange of opinions, experiences and prior knowledge; - Special attention to the development of social skills; - Development of a relevant musical, emotional, and physical vocabulary. 	<ul style="list-style-type: none"> - Composition tasks and exercises with varying degrees of freedom; - Time and space for the interpretation of the task and developing an intention; - Promote analytical, critical, and creative thinking; - Reflection of intention and expressivity; - Problem-based learning is the preferable option; - Attention to the planning in time of the creative process; - Space for undisturbed experiment and work.

CLOSING REMARKS

The practical implementation of Authentic Composition Education in music class may require traditional music educators to rethink their practice thoroughly. Its underlying theory urges teachers to let pupils explore music from their own perspective and interests. Designing music lessons that foster and interconnect pupils' personal experience and creative production, while at the same time introducing them to professional music practices is a challenging task, as it poses complex methodological, pedagogical, didactic, and practical questions. This research was an initial attempt to apply Authentic Composition Education within the context of Dutch primary education and to deal with these questions and challenges. The results indicate how the application of Authentic Composition Education's characteristics as design principles for music lessons can lead to inspiring music classes. Hopefully, further research and documented practice will pave the way to truly creative music education that introduces pupils to the secrets of the musical cultures that surround them.



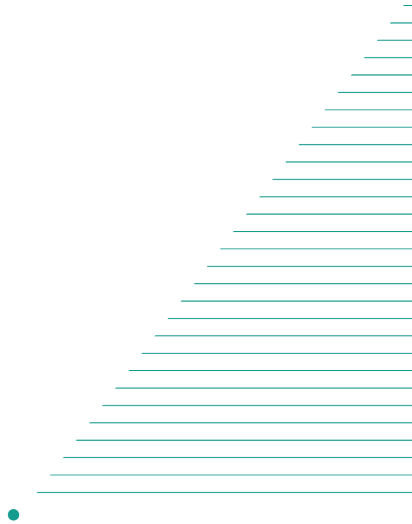
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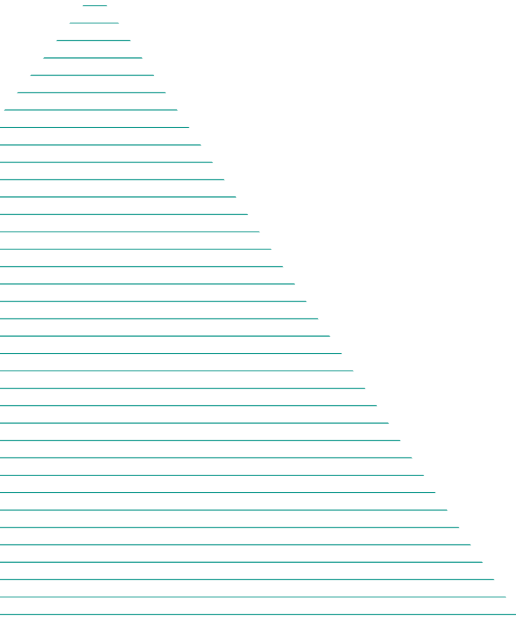
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APPENDIX 1

STORYBOARD OF THE FILM



0s – Black



5s – Still black, after 10s first lights appear, moving up and to the left



15s – First clear lights appear



25s – More lights

STORYBOARD OF THE FILM



35s – Camera movement stops



45s – Lights start flickering, increasingly faster



55s – Lights have almost disappeared



60s – Almost complete darkness

APPENDIX 2

LESSON 1: COMPOSING A PIECE TOGETHER

Lesson objective: the pupils make different beginnings and endings to a rhythm given to them beforehand and reflect on the different effects they have on the whole piece.

Requirements:

- Playback equipment: “The Greatest Showman” (fragment: from the beginning until about a minimum of 30 seconds and a maximum of 1’), “School” (fragment: beginning to 1’/1’55), Radar Love (fragment: beginning to 50’), “Mack the knife” (from 2’20’), and “Dance of the Praying Mantis” (from 1’15’);
- At least five sheets of paper A4;
- A felt-tip pen;
- If desired a phone to make a recording.

Warm-up (10 minutes)

The pupils imitate the teacher’s body percussion rhythms.

The pupils join in with the teacher’s rhythm. They stop when the stop sign is given.

When “Switch!” is said the pupils change to their own, improvised rhythm. They stop when the stop sign is given.

Five pupils chosen by the teacher teach their rhythm to a group of pupils.

In a circle the pupils play the five different rhythms at the same time. This rhythm forms the basis for their piece of music in the rest of the lesson.

Listening (7 minutes)

The pupils brainstorm about the question of how pieces of music begin. The pupils listen to the beginning of The Greatest Showman. How does such a beginning affect you?

What do you hear at the beginning of Radar Love (Golden Earring)?

The pupils also listen to the beginning of School (Supertramp). How does such a beginning affect you?

Brainstorm (3 minutes)

With the whole class think of five (or more) possible ways to begin. For example, “with a lot of noise”, “very quietly”, “one by one”, “building up” (short sections that become longer and longer until the complete rhythm is played out), “with a bang”, “lonely”, “with everyone”. The ideas are written on the sheets of paper with a felt-tip pen.

Composing (5 minutes)

Every group has to think of a beginning for a piece of music based on one idea. In groups, the pupils develop a beginning and think about how this beginning fits the rhythm played at the start of the lesson.

Presentations and reflection (5 minutes)

The groups present their beginning to the class and then the class joins in with the rhythm that was played at the start. They reflect on whether this was a good beginning and if so, why? If not, why not? Choose the best beginning together and practise this beginning once again with the whole class.

What could be an ending to this piece?

Listening (5 minutes)

Pupils listen to two endings and reflect on which sheet of paper fits these endings best. “Mack the knife” (from 2’20”) and “Dance of the Praying Mantis” (from 1’15”).

Composing (5 minutes)

In the group, think up a surprising ending and practise the transition from the rhythm to the ending. Keep reflecting on the effects of what has been thought up. Is it surprising? Is it suspenseful? What could be improved/has to be changed?

Conclusion (2 minutes)

At the end play the whole piece. If desired, record it and listen to it. How do the pupils react to their own piece?

LESSON 2: COMPOSE A PIECE IN SMALL GROUPS

Lesson objective: The pupils compose a piece in which sudden and/or gradual changes can be heard.

Requirements:

- Playback equipment: “In the Hall of the Mountain King” (Grieg), evt “Struggle for Pleasure” (Mertens) or “Mack the Knife” (Darin);
- Worksheet;
- Musical instruments.

Listening (10 minutes)

After an introductory talk about feelings and music, the pupils listen to Grieg’s “In the Hall of the Mountain King” and ask themselves which feelings the music evokes in them and where they feel this (drawing). This discussion is about the relationship between what you heard and what you felt. Which changes do the children observe? Maybe listen to the piece another time.

Activity in a circle: Sound contagion (5 minutes)

The children stand in a circle. The teacher plays a body percussion rhythm and the pupils to his/her right take over this rhythm one by one. After a while the teacher changes the rhythm and the timbre or dynamic and the children take this over one by one. The pupils then reflect on the changes. Which changes were observed?

The possible changes are written on the board.

Reflection: The whole class reflects on the difference between the changes in Grieg’s piece and the sound contagion. Change can happen suddenly or gradually.

Composing (15 minutes)

In small groups the pupils create a piece of music in which changes occur in what they are playing. This is the guiding thread:

- In small groups, the pupils think up a piece of music that lasts 10 seconds at the most. They play it for each other.
- The pupils practise the piece a few times in a row.
- The pupils repeat the piece a few times and every time they make a gradual change to it. Think of a rhythmic change, change of tone, change in volume, and so on. Make clear agreements about the changes you make and in which order, so you have a fixed order. Also decide on when the piece is finished.
- Practise your piece so you can perform it for the whole class.

Presentation and reflection (15 minutes)

The pupils perform their pieces for each other. The children who are listening observe which changes they can hear and share this with the performing group.

Optional: Listening

At the end the pupils can listen to “Struggle for Pleasure” or “Mack the Knife”. The question is which changes they hear. What did they notice at the beginning and at the end of the piece?

LESSON 3: FREE ASSIGNMENT

Lesson objective: The pupils have made a piece of music inspired by a silent film and have performed it.

Requirements:

- Laptop/interactive whiteboard, internet connection;
- Film without sound;
- Film 1 and 2 met with sound;
- Musical instruments, or other sound sources with which the pupils are familiar.

Watch and brainstorm (10 minutes)

The pupils watch the film, write down what strikes them about it. Discuss what they saw, what they felt, which atmosphere the film had according to them. Watch again and let the pupils move to the film. What ideas for sounds did they get?

Composing (20 minutes)

Group assignment: Write your step-by-step plan on the board.

Assignment: The film maker has asked you to create appropriate music for this film. Discuss what you could show through the music: Movement? Atmosphere? (Other things that have been mentioned). Think why this could be so. Play something calm/agitated? Loud/soft? How should it begin? How do you want to end? (At the end everyone plays something and is asked what they wanted to convey. Everyone listens whether that was what they heard.

Option: Assign different roles within the groups to encourage active participation.

- Practise your piece well, so you can perform it for the group. We will also make a video recording of it.
- At least 30', at most 1 minute.

Presentation and reflection (15 minutes)

The pupils tell the class what they wanted to convey and present their pieces to each other. (This can be recorded on a mobile phone). The audience listens and afterwards is allowed to say what they actually heard.

Optional: Watch and listen.

At the end watch the film with sound. What did this composer want to convey?

APPENDIX 3

LOGBOOK

Here you can write down your experiences with the series of lessons with regard to the meaningful music the pupils made. Please write as extensively as possible after each lesson. Please bring a printed version of this logbook to the interview; it is part of the data.

Name _____

Lesson 1/2/3 _____
(circle)

Class _____

General feeling after this lesson (in one word):

Describe as many highlights of this class as possible. Think of: expectations that were exceeded, special musical moments, memorable remarks from pupils, etc.

Describe the difficulties or dissappointments in this lesson: Think of expectations you had that weren't met, situations in which you didn't really know what to do.

Comments on the actual course of the lesson. Describe where you deviated from the lesson plan and the reason for this.

Further comments

APPENDIX 4

EVALUATION

We would like to know what you experienced and learnt during the series of lessons in which you participated in the past few weeks.

Please answer the following questions as extensively as possible.

Good luck!

What is your date of birth?

____-____-_____

I am a

- boy*
 girl

The name of your school?

Class

PART 1: OPEN QUESTIONS

Question 1: General

What have you learnt in the past three lessons about music and composing that you didn't know before or couldn't do before? Or what did you experience for the first time? Write this down in complete sentences. Try to mention as many things as possible, but only write down what was new to you in these lessons.

For example:

- I noticed/saw/discovered...
- I learnt that...
- I learnt how...

Write your sentences here:

1. _____

2. _____

3. _____

4. _____

Question 2: Surprises/exceptions

You can also have learnt that something did not work or was not true.

For example:

- I noticed/ (saw)/(learnt) that it is not...
- I discovered that... also exist
- I noticed that something is not always..., but can also be done...

Write your sentences here:

1. _____

2. _____

3. _____

4. _____

Question 3: Generally about yourself

What did you learn about yourself in this period? Write this down in complete sentences.

Try to write down as many things as possible but only write down what you've really learnt.

For example:

- I noticed/saw/experienced/felt that I...
- I learnt that I find... because...
- I learnt that I am good (or bad) at.../I learnt that I can/want to become better at...

Write your sentences here:

1. _____

2. _____

3. _____

4. _____

Question 4: Surprises/exceptions about yourself

Maybe you learnt something about yourself, but you can also have learnt that something does not work for you or is not true for you.

For example:

- I learnt that I do not...
- I was surprised that...
- I learnt that I can also do... in this way.

Write your sentences here:

1. _____

2. _____

3. _____

4. _____

Question 5

Was this series of lessons different from the lessons in this subject you are used to? Write this down in complete sentences.

Yes / No (circle), because...

Question 6

What did you like the best / the least in this series of lessons? Write down in complete sentences.

I liked the best:

I liked the least:

PART 2: CLOSED QUESTIONS

What is your date of birth?

____-____-____

I am a *boy* *girl*

I TOTALLY DISAGREE

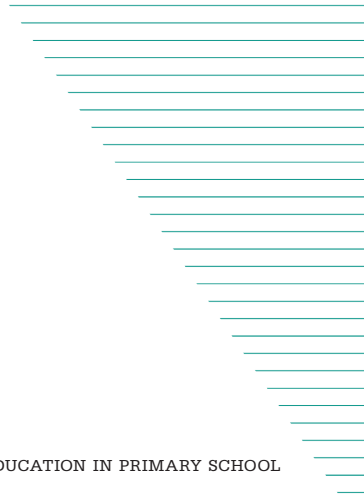
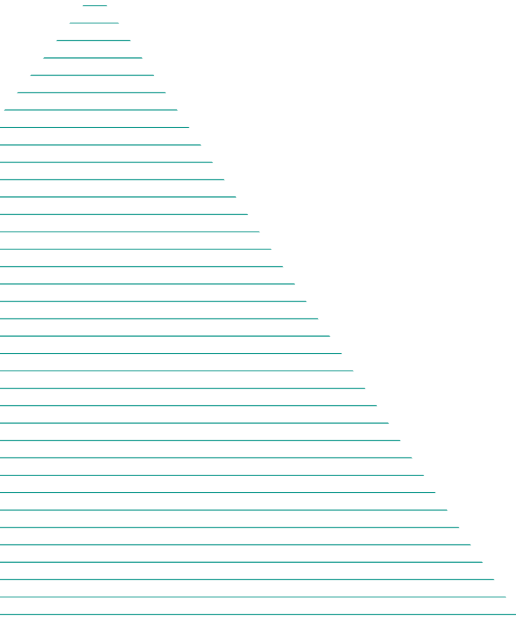
I TOTALLY AGREE

	-2	-1	0	1	2
7. I liked the assignments					
8. I heard music I never heard before					
9. Working together in my group went well					
10. I have become conscious of which feeling music evokes in me					
11. I learnt how I can end a piece of music					
12. We composed music we like ourselves					
13. I learnt from my classmates					
14. I could apply the knowledge I already had about music in the lessons					
15. I learnt how I can transpose my feelings into music					
16. In the class I learnt to appreciate the music I did not know yet more					

	-2	-1	0	1	2
17. We didn't need a lot of help with the composition assignments					
18. I learnt how I can make music suspenseful					
19. I learnt new words to talk about music					
20. I understood the music examples better because of the listening assignments					
21. I had a lot of ideas for the assignments					
22. I recognised some of the music the teacher played for us					
23. I learnt how to make film music					
24. We are used to working together at school					
25. It was easy to finish the composition assignments in time					
26. The music examples I heard gave me ideas for the music we were making ourselves					
27. I learnt how I can compose a beginning for a piece of music					
28. I understood what I had to do for the composition assignments					
29. I learnt how to make music surprising					
30. In my groups we had difficulties working together					
31. I like being able to use my own musical instrument					

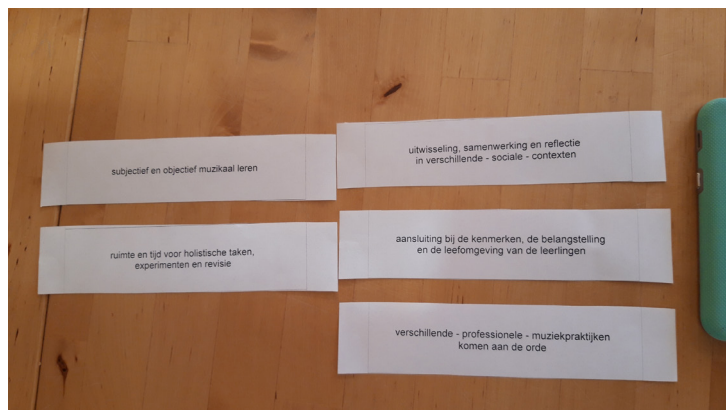
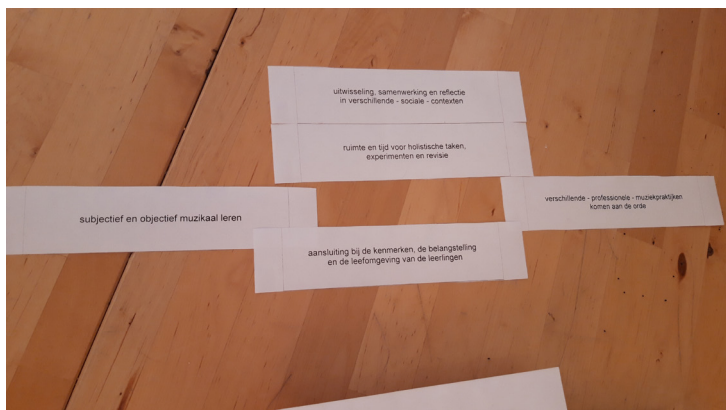
APPENDIX 4

	-2	-1	0	1	2
32. I learnt how music can change within a piece of music					
33. I found the composition assignments difficult					
34. I mostly learnt from the teacher					



APPENDIX 5

CARDS



ruimte en tijd voor holistische taken,
experimenten en revisie

subjectief en objectief muzikaal leren

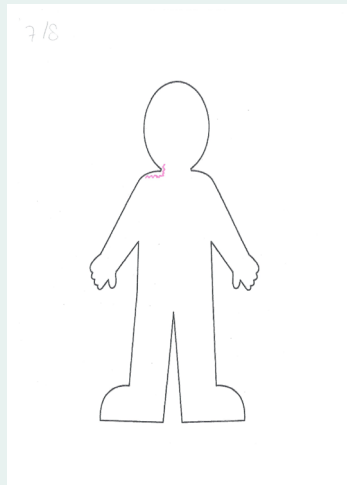
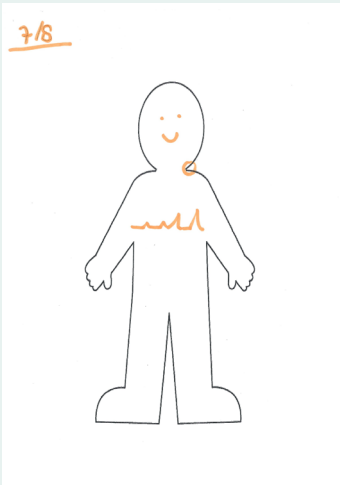
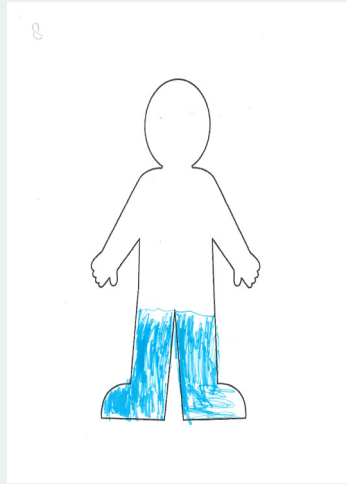
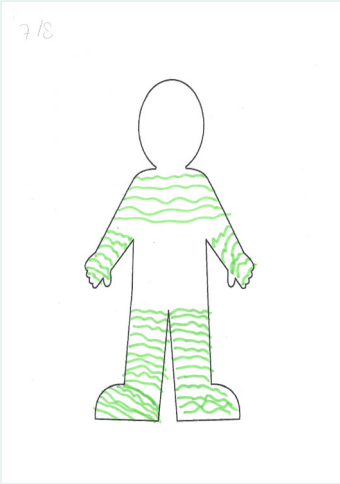
uitwisseling, samenwerking en reflectie
in verschillende - sociale - contexten

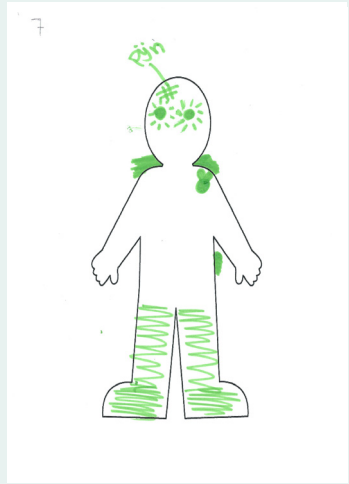
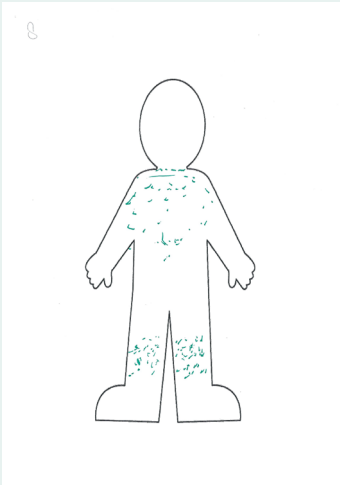
verschillende - professionele - muziekpraktijken
komen aan de orde

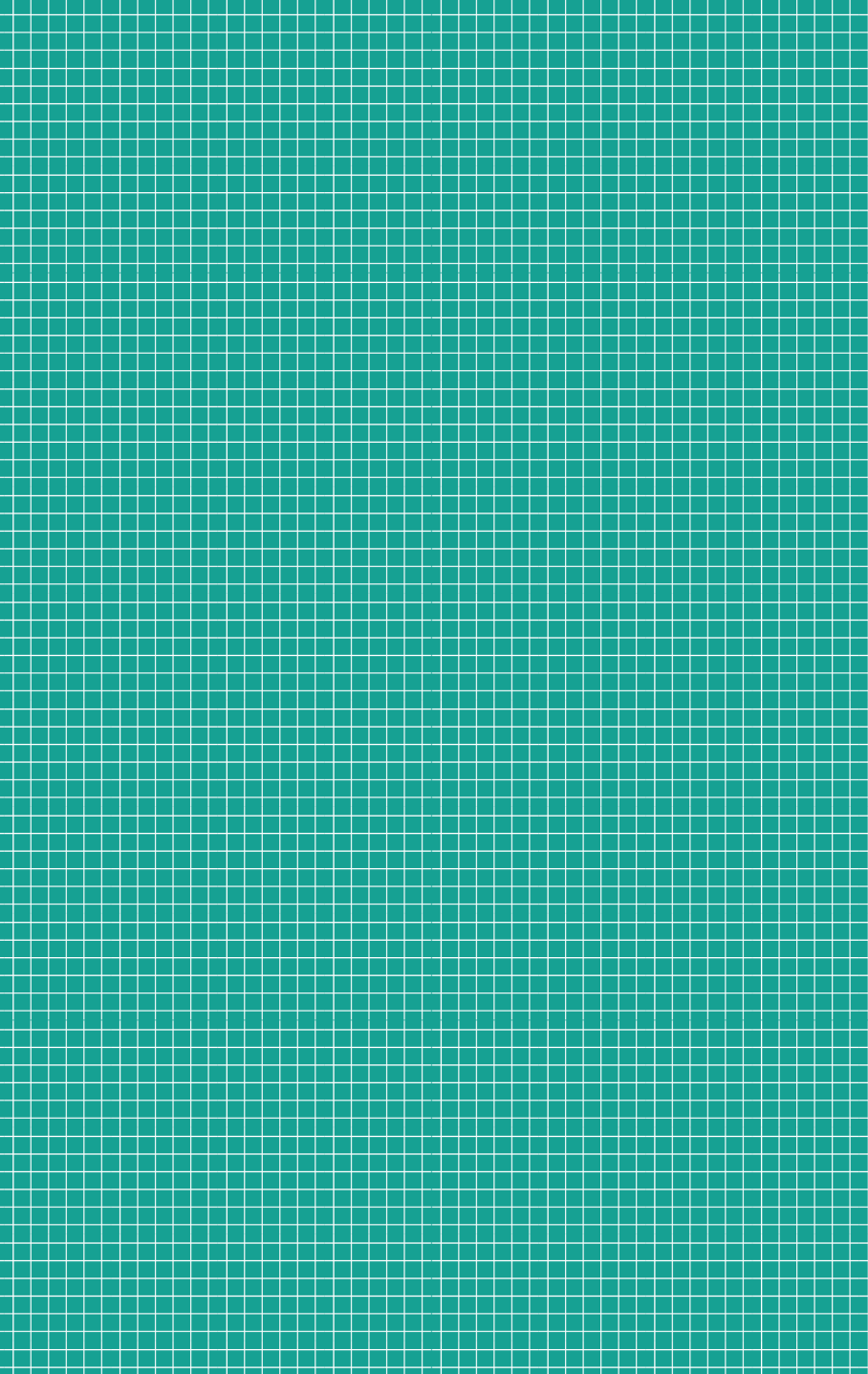
aansluiting bij de kenmerken, de belangstelling
en de leefomgeving van de leerlingen

APPENDIX 6

DRAWINGS







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