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

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

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

In April 2012 the annual EAS conference was held at the Royal Conservatoire in The Hague, The Netherlands. The theme of this conference was ‘Craftsmanship and Artistry’. It included the subthemes: ‘pupils’ musicianship’; ‘the teacher as musician’ and ‘the musician as teacher’. The conference offered a wide variety of perspectives on all of these themes, and it became evident that concepts of artistry and musicianship are far from unambiguous. Following the conference, the EAS decided to compile a publication exploring the theme of Craftsmanship and Artistry. After selecting the most interesting papers and considering additional perspectives, we soon concluded that many of the papers discussed topics as such as the dichotomy between teacher and artist, creativity, artistry, biographical issues and aesthetics. We therefore decided on ‘Artistry’ as a fitting title for the collection. This does not mean, however, that it focusses on the issue of ‘artistry’ alone; issues concerning craftsmanship and musicianship are also addressed. Despite some overlaps, the book can be divided in three main parts. The first part presents conceptual and philosophical perspectives on music education and artistry. The second focusses on the artistry of pupils and students. Finally, the collection addresses views on teachers’ artistry and the role of artistry in teacher training.
The first part *Artistry in Music Education*, opens with a chapter by **Folkert Haanstra** (NL) who introduces the concept of artistry from a potentially provocative perspective. He argues that school-based arts function within the institution of the school, but are often disconnected both from developments taking place in the professional arts and from the artistic activities that students themselves experience and engage in. The difference between school and ‘real life’ is commonly discussed, and there is a tradition of educational reform movements that try to close this gap. Parts of these movements are often based on the learning principles of social constructivism; considering learning as a situated and social activity and promoting self-regulation of learning and learning in real-life environments. So-called ‘authentic’ education is part of this social constructivist approach; the dual applications of the word ‘authenticity’, both to the student’s own life (personally meaningful) and to the professional world (culturally meaningful), form the first two key components of ‘authentic’ education. The two other key components of authentic learning are ‘complete and complex’ assignment situations and cooperative communication. In his chapter Haanstra applies these four key components to arts education and artistic learning processes before discussing their theoretical and empirical groundings. He also addresses problems of authentic education and critiques those that consider it inefficient and neglectful of knowledge.

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

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

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

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

Section two, Key Components of Students’ Artistry, starts with Peter Röbke’s ‘Annotations from the Outside’. Peter Röbke (AT) is working as researcher in the field of instrumental teacher training. He has been interested in the question of artistry in instrumental education for many years and offers us a wide range of philosophical starting points regarding this. Röbke introduces a double reality of music (in school as elsewhere); both as an artwork and an individually experienced event. On this basis he defines three core areas of music making in the music classroom: music making in order to understand an artwork, the development of musical competencies step-by-step and ‘musicking’ in a performative sense. This third core area of ‘performativity’ in the music classroom is not easy to achieve.
Peter Röbke shows the different aspects of performativity and provides then different approaches of how to open up space for pupils’ manifold performative experiences in our present-day music classrooms. The author argues almost radically here: We have to open up even if this means to transform music as a subject in the traditional school into a ‘queer subject’.

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

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

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

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

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

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

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

In his contribution Thomas De Baets (BE) pleads for an approach in which a music teachers’ artistry is defined within the context of the music educational practice. He describes this on the basis of research conducted into the ways in which music teachers apply their artistic-musical skills in relation to the musical learning processes of their students.
In music education, the pedagogical-didactical component and the artistic-musical component live a quasi-separate existence. The author brings these two ‘worlds’ together in a rather ‘holistic’ approach to the ‘artistic’. A major conclusion is that we should take music teachers as single professional entities, and not as two separate professionals (the teacher and the musician) united in one body.

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

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

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

In their chapter ‘Music Educators: Their Artistry and Self-Confidence’ Brigitte Lion (AT), Christine Stöger (DE) & Rineke Smilde (NL) link their current work to answer a common question: What aspects are strengthening the self-confidence of artists/teachers?
Their text provides a number of angles that show how strongly artistic identity is intermingled with self-confidence as a teacher and vice-versa. First, Brigitte Lion reports on her research and experiences in coaching situations with music-teacher novices. Secondly, Christine Stöger paints three positive pictures of strengthened positions for teacher/artists by bringing in the inspiring idea of a ‘third space’. Rineke Smilde concludes by pointing out the main qualities a teacher/artist training institution must offer to build up a fruitful learning environment.

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

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

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

Leo Samama
*Composer and musicologist, Voorburg – The Netherlands*

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

Andrea Sangiorgio
*Centre of Music Didactics, Rome – Italy*

Andrea Sangiorgio graduated in music and movement education at the Orff-Institute, Mozarteum University Salzburg, Austria, with a thesis on group improvisation (1997). He earned a piano diploma in Italy (1999) and a master’s degree in ethnomusicology with a thesis on *Orff-Schulwerk as Anthropology of Music* at Tor Vergata University, Rome (2006).

He has been co-director of CDM (Centre for Music Didactics), a private music school in Rome, since 1997. Andrea conducts teacher education courses and workshops, both in Italy and abroad, with a focus on the areas of elemental music and movement education (Orff-Schulwerk approach), ensemble music for percussion instruments, musical creativity and cognitive aspects of music learning.

Currently he is a PhD student at Exeter University, under the supervision of Sarah Hennessy. Andrea’s research theme is *Children’s interactions in group creative music making.*
Rineke Smilde
Prince Claus Conservatoire, Hanze University of Applied Sciences Groningen – The Netherlands

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

Christine Stöger
University for Music, Cologne – Germany

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